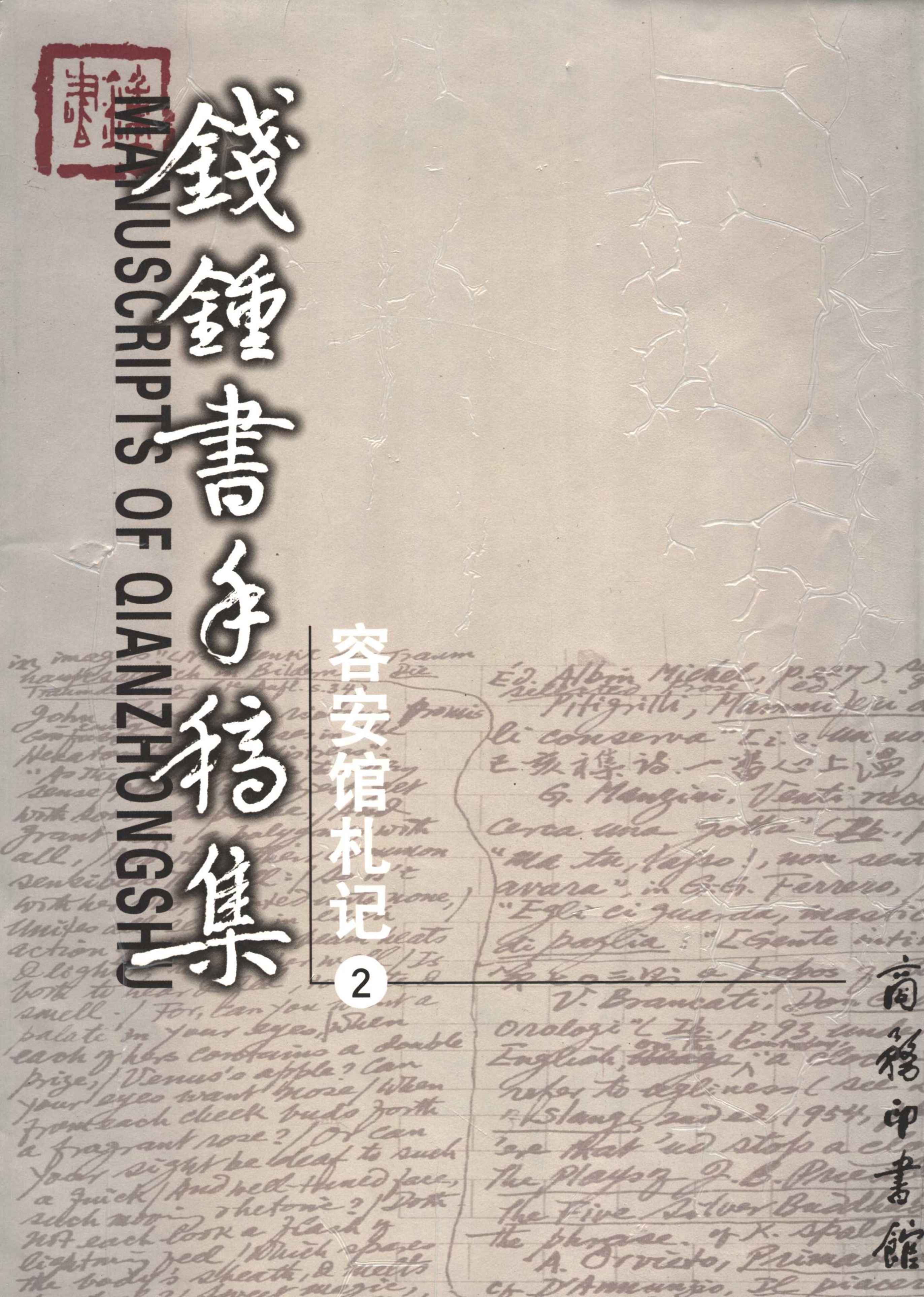


# 錢鍾書手稿集

MANUSCRIPTS OF QIANZHONGSHU

## 容安馆札记

2

商務印書館

C52/175

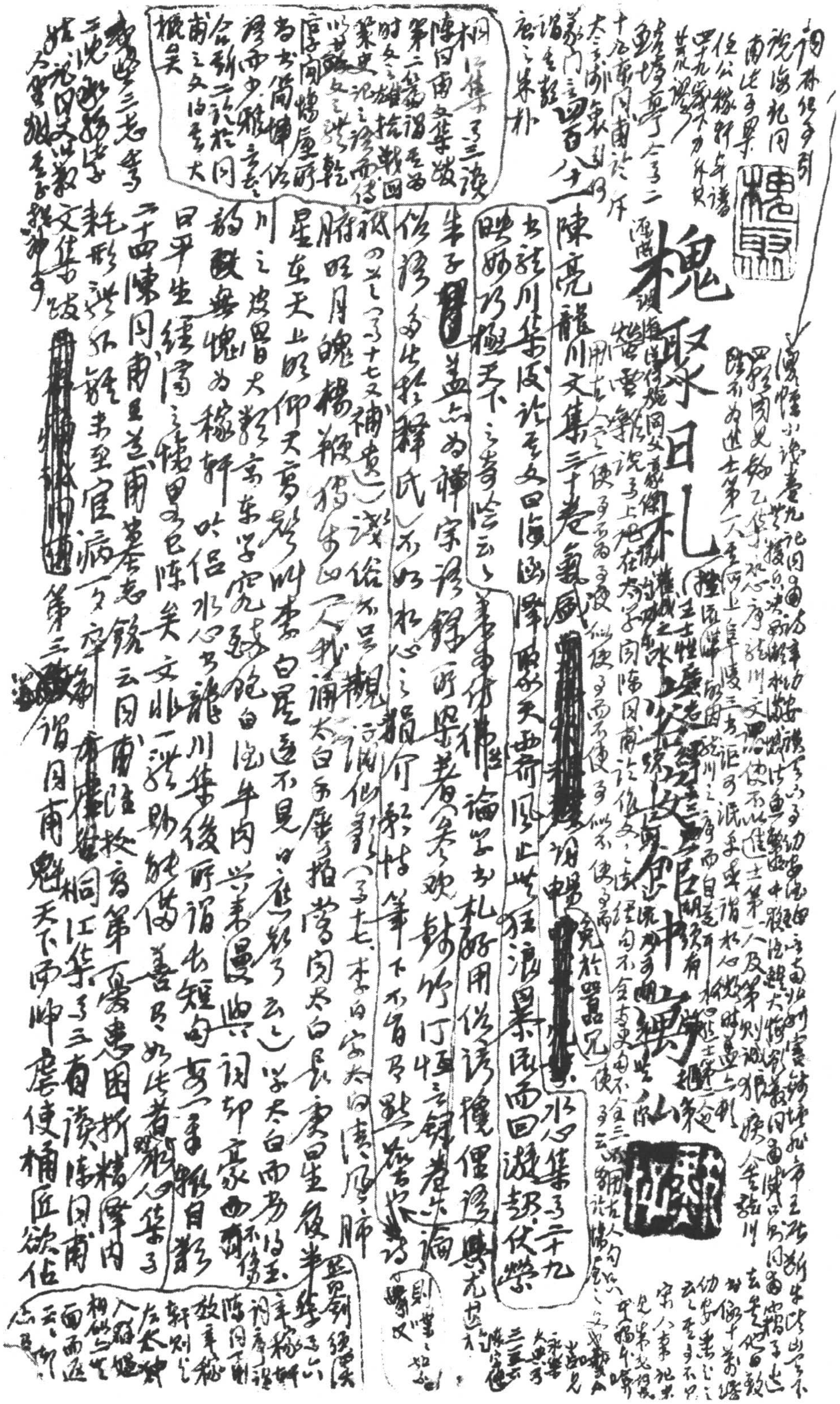
# 錢鍾書手稿集

## 容安馆札记 ②

商務印書館

钱锺书 著

RBC16/07



# 槐聚日札

陳亮龍川文集三十卷 氣盛[redacted]詞[illegible][redacted]。水心集卷二十九

書龍川集後記[illegible]文曰海[illegible]天西齋風止[illegible]狂瀾暴風而回遊起伏縱

映媚巧艷天下。之寄[illegible]云：

集中作佛語論學書札好用俗語攙俚語，與[illegible]尤甚

朱子[illegible]蓋亦為禪宗語錄所累者（參觀[illegible]竹汀恆言錄[illegible]論[illegible]）

俗語多出於釋氏，不如水心之稍介懷。筆下不省點[illegible]

祇[illegible]（卷十七又補遺）識俗不足觀[illegible]我誦太白[illegible]招[illegible]（卷七）李白[illegible]太白[illegible]

牖明月魄，樓鞭[illegible]歷[illegible]賞[illegible]太白長庚日生[illegible]

星在天上照，仰天高歌[illegible]書白居遠不見[illegible]云：學太白而[illegible]

川之沒留日大數，高東學究飽白[illegible]年內學東坡[illegible]詞卻豪[illegible]

韻致無愧為稼軒，吹呂水心書龍川集後所謂長短句[illegible]自[illegible]

日平生經濟之懷畧已陳矣，文非一[illegible]助，能倡善只如此者[illegible]

二十四陳同甫王道甫墓誌銘云：同甫[illegible]校為第一[illegible]惠因[illegible]精[illegible]

耗形[illegible]解書至宣病一夕卒[illegible]桐江集卷三有讀陳同甫

[redacted] 第三[illegible]謂同甫魁天下而帥[illegible]使桶匠欲佔

桐江集卷三讀陳同甫文集跋[illegible]

西溪[illegible]見敘甲之天子[illegible]乙之錢唐[illegible]同甫多[illegible]唐[illegible]同南華[illegible]園[illegible]而[illegible]四[illegible]不[illegible]所謂[illegible]

光曰之策士傳

貴女傳為方[illegible]樵之羽圖不[illegible]因甫百福思四書匠恨甚以楠刀殺之求

諱不可曰病一夕卒非也云、孫慶思閑奚誦懷小品予九所記同甫詩

第十四、三先生論子錄序、昔顧子敦嘗為人言欲就山向與程正叔讀通

典千年無之以是為先生之學其盡不獨今日也　秦雍卿詩集序予

年先生意所謂[illegible]讀其淺學高下至於直之精穩造深平熟妙

不刺人眼目自餘皆不足以言詩也　桑降卿　為詩多篇無一句一字

刺人眼　數次文中子引伊川稱氏以為隱君子仲淹蓋隱者哉獨未為

史仲淹其天地之經綸　然不可以次文中子妙在之續經之作乃說氏之志

也　擠弟子語類第一百二十三云永嘉諸公多喜文中子只是小他自知定學

做孔子不得乃才見个小家活子便悅而趨之　頗為如泰山之高他不敢

登見个小土堆便上去　又云浙人獄獄徐王伯不說蕭何長良只說王

猶不說孔孟只說文中子可畏可畏　蓋謂曼也　然水心卯不甚

第十五送王仲德序、二十年之間道德性命之說一興迭相唱和不知其所

從來後生小子讀書未成句讀執筆未免訛錯其已能拾其遺說高自

譙之道紙謀前輩以為不足以學矣　[illegible]之為[illegible]而乘之以聽人

道為失之至我以天下之事無所[illegible]之產[illegible]生以自為[illegible]而本無[illegible]大[illegible]使

惟氏之多據因為道異允成匡輝序云自道德性命之說一興而異學

賞爛熟無所能解之人自託於其間以論夔靜深為識以徐何緩

普文中子習學
記言序目卷四
十六論之宏揚
論云先[illegible]之
宏者曰文中子說
經史前代儒
其所長在說理
說不習孔而模
揚形似世之卑
鄙筆見後佳為
大病云、朱子
之言精矣
別

數分予十六之三事云
為宋盛瑞大破孫[illegible]
書同甫[illegible]太[illegible]下[illegible]拔劍斬[illegible]年[illegible]兄而[illegible]之[illegible]矣[illegible]何[illegible]而[illegible]命[illegible]
[illegible]

稍斬馬[illegible]
二[illegible]而
馬三郎
拔劍斬
醉[illegible]及
錢塘形
勢[illegible]
則信如[illegible]
第十論某
六說議
所謂天
地間事
怪[illegible]所
不可隨人
說議未
只實[illegible]
[illegible]一不必
許[illegible]
世皆安
[illegible]之[illegible]

獨合大勢欲向[illegible]進以[illegible]於[illegible]中書[illegible]長河豈能[illegible]遠[illegible]射敵所長[illegible]農業[illegible]（[illegible]者命而[illegible]推至[illegible]亦[illegible]判[illegible]古[illegible]結之無[illegible]才[illegible]）

予文類[illegible]得為用務。若不[illegible]得之，以為無[illegible]之所[illegible]為士君子之文，亦事乃家，而見其心知（予一百二十五[illegible]伯[illegible]門人[illegible]文[illegible]底則[illegible]正心誠意可[illegible]同[illegible]失[illegible]）

今[illegible]十一傳神

門陰[illegible]南華

性居官無私之政，予[illegible]判，而田[illegible]愛人相業[illegible]相較之子三[illegible]吾東

緣[illegible]畫象

葉文所謂孔氏之家法，儒者[illegible]守之，[illegible]粗而遺其精，乃流而為度數

刑名灵人之妙用，其[illegible]窮閱之術，至流而忘其[illegible]，乃變而權謀從衡

故君[illegible]惟忠信常不足以贊天下之變，而材術辨智常有餘以定天下之經

在今[illegible]其二[illegible]少而今[illegible]愛之難明，[illegible]而守正，猶[illegible]所[illegible]

[illegible]之[illegible]云之更為激切。周甫極推重朱子，卷[illegible]畫像自贊曰，且說[illegible]今之

[illegible]其今中之龍，文中之虎，而卷十九[illegible]林和叔書四，朱元晦人中之

龍也。二序之語未必[illegible]朱[illegible]發[illegible]，[illegible]自[illegible]也

誠齋集卷一百四卷[illegible]云[illegible]（[illegible]）

[illegible]跋朱[illegible]遂[illegible]郭[illegible]後[illegible]故夫[illegible]伯[illegible]於天下之[illegible]

理極其精微，而其所謂陰陽卜筮者而傳術及凡世間可動心娛目之事

[illegible]所[illegible]少所若好[illegible]朱元[illegible]之用，平[illegible]問直至而[illegible]

陰陽卜筮書畫伎術，凡[illegible]

留於[illegible]其固如[illegible]樂播[illegible]子

[redacted]

[illegible]論[illegible]為[illegible]

人所指摘，如[illegible]風水，如[illegible]數（[illegible]十九）亦指[illegible]論[illegible]四[illegible]氏[illegible]遺[illegible]五云

水[illegible]集[illegible]十二陰陽

精[illegible]序[illegible]

怪[illegible]居陽

[illegible]而葬[illegible]山[illegible]

[illegible]山川之

求近[illegible]元[illegible]

[illegible]預卜[illegible]

穴門[illegible]糗[illegible]

[illegible]乃知

[illegible]國[illegible]遇人

大儒之[illegible]也

山川之氣，鍾於人，經中[illegible]降神[illegible]云近代朱文公於多

葬[illegible]之[illegible]以理獨[illegible]葬地[illegible]說，[illegible]擇時[illegible]

隋文帝葬，后曰吉凶由人，不在於地，[illegible]之[illegible]遂上世[illegible]代[illegible]

故葬不宜為宰相，[illegible]已[illegible]之葬，何限而[illegible]世，富貴[illegible]

先晚第四九一則

[illegible]文[illegible]也

為朱子[illegible]相[illegible]三次[illegible]君[illegible]和[illegible]士[illegible]中道[illegible]非[illegible]不[illegible]以[illegible]見[illegible]

云靈君覺靈山說臨厂之高北陽山川又云古時賢士一時乃來此庚辛甲乙何自注黃君來過談士大夫甲乙及臨簧為詳云云蓋為朱子推移八字者更非字四郡生之以其門多族實可想見矣

胡侍墅談卷一地理呂才曰長平坑卒三十萬非他犯三刑南陽多近親（趨勺時資退隱二朱文公嘗與客游山說風水之說曰某一地水說出來說也代此山）

此便逢六合靈雲禪說云朱晦庵公子張仁說翁山華山陳季陸（某山白）

曰古者書多不為官色乃許多山了不知何其為難何其多不坐宗學館笑天（癸未之屬）

辛雜謝視孔聽乃言朱晦翁之葬用銘棺法術家語所文不（某山樂也）

尤怪誕不經豈朱子貴人耶未嘗靈山某乃十二賜黃君書八（淮南說）

乃十七水調歌頭送辛德茂大卿使廣不見南師久謾說北界古當場（山遶標）（山水朴外）

健手甲遂成萬夫雄自笑堂堂使得似洋洋河水依舊只流東且圖至牧

後寶二歷揔會向營業鄉邦達之都辯之壞當之封於中與乃一个諸公了（六出來）

半簡瞬臣我萬里腥臊如許千古英靈安在磊落我何日通胡運（西臨與）

何須問赫日自當中擬直須健而磊落所以可貴（榮者也）

乃三十卷朱元晦祕書擬朱晦菴記等說朱子（通有概）要當見桐江集卷三讀

陳同甫文集卷一與朱元晦書云本息而盛氣大言忽而低銘軟語理多枝節（茂下語卷）

詞安危不似朱子諸君之淡淡直來不動聲色書來情態縱横（寧地形）

故隱陳君舉之家有相投之不得謂朱子以道德學問為地（信地理大道）

飲也八卷觀第四百十四則引止齋文集卷三十六又論州文集卷二十一與陳君

葉云嗟乎冤哉多足為老臣歸寧奮記也如老杜亮便應閉口藏舌云云

然亦色近人情處正在此若朱陸之辨，使陳四兩翁意專氣

（被此事）

無論而極力譏評作出英官氣工夫，便可笑矣。老學先生之書更不爾

（朱文公八卷二十一則論緒作...此說然而王本也未雜也鄉孝也未可知然）

欒城續集卷一陳州為張安道論時事書...

朱文公大全集卷七十六跋陳簡齋帖說然不能自己云（西語）

川先生力破俗說然亦不能已所謂

殿轉輯羅要言（云）佛

先人固猶思量不

然豈之以因陳蔡故陳

卷閏月水之說詞

若胡伯量冰弄

朱文公集卷六十三

恐然新婦做不得無麵餓，指為吃卷觀第三百三十則且本一碗現成飯吃

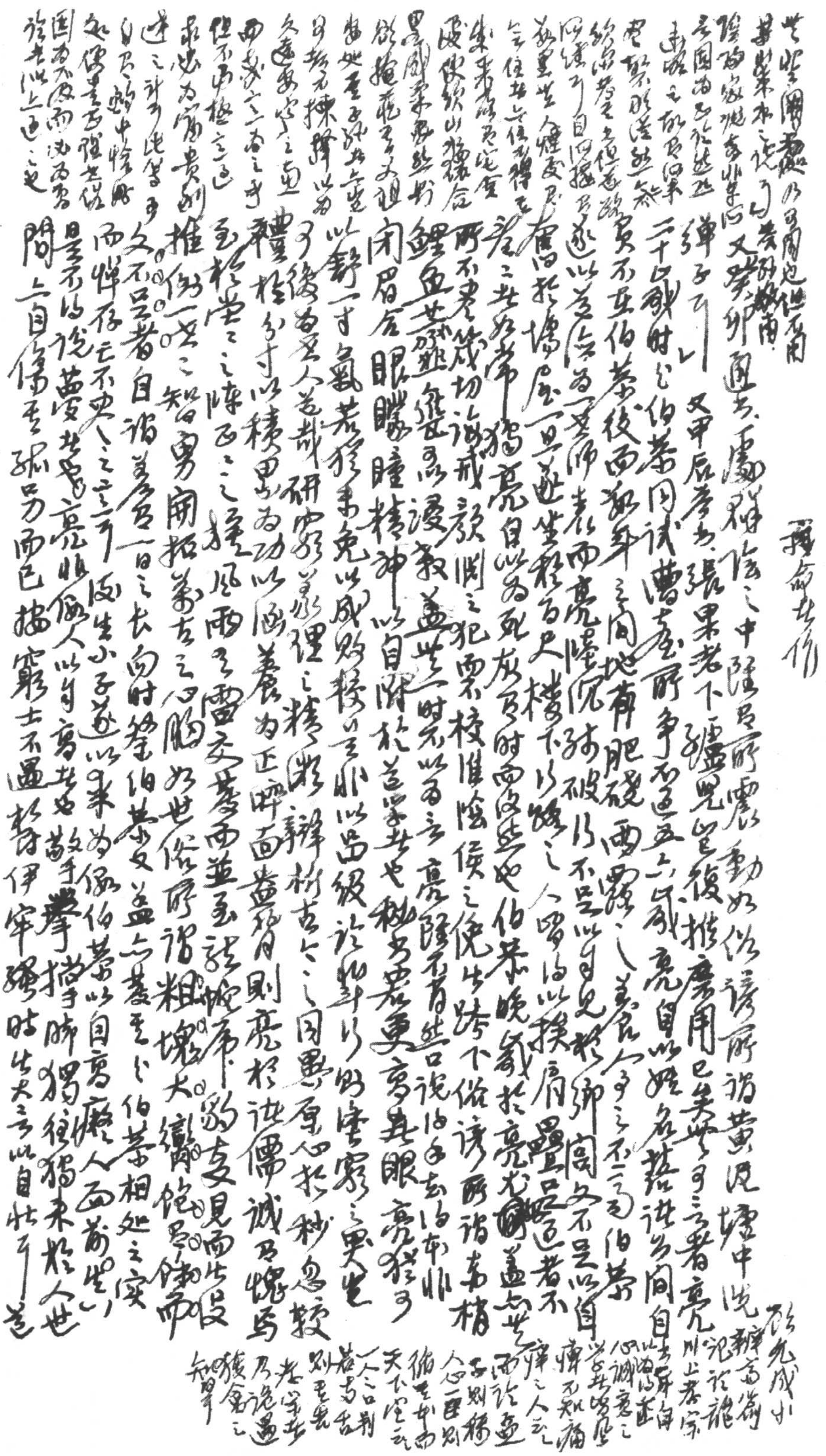
朱文公全集卷十五然條諸叔命序（然新婦作不好）

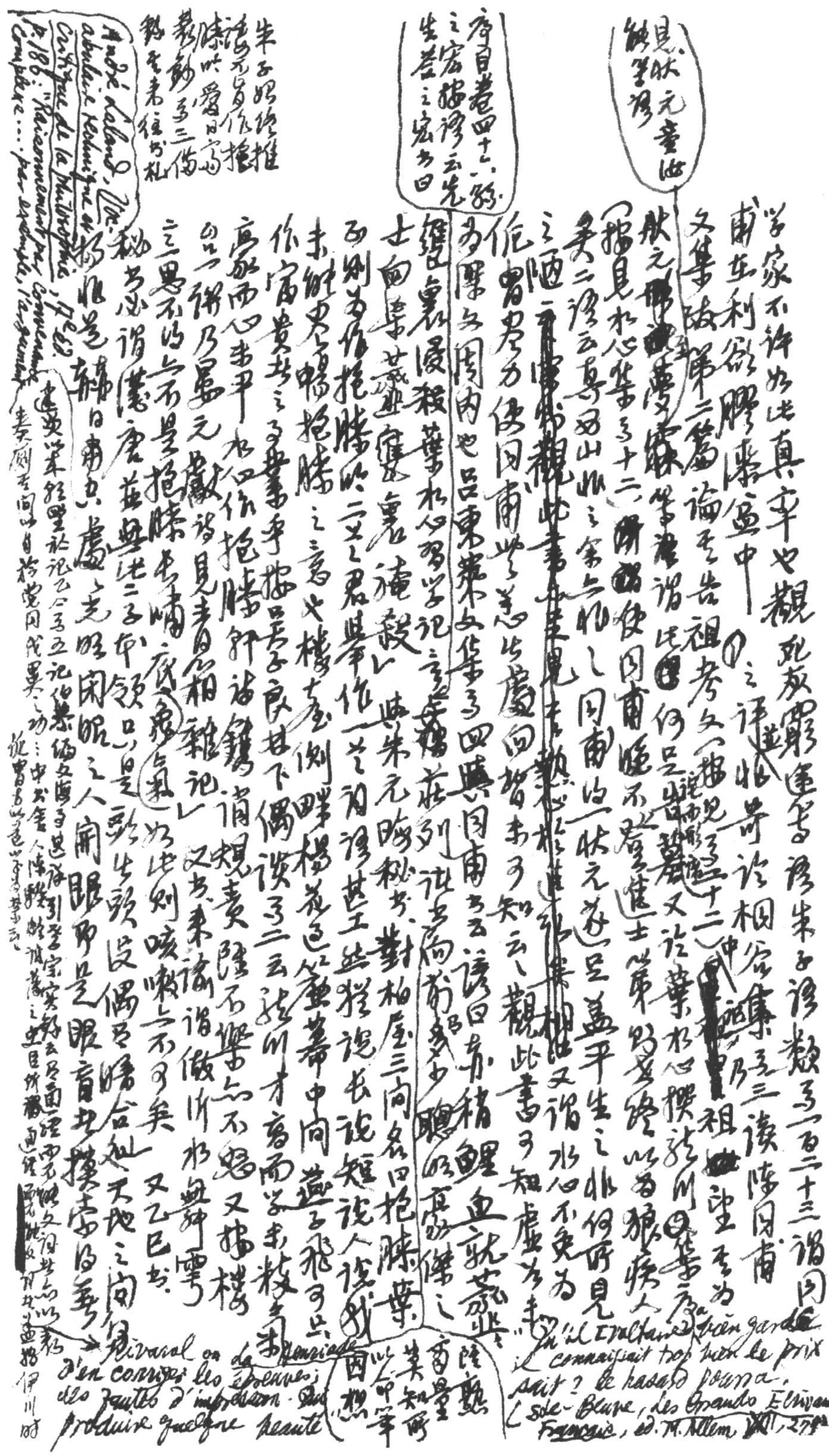
葬序，贈徐師表序，當為

頌其居順地厚（言）之如乃可與為二

續稽見其勢

擇於故能





见狀元[illegible]此
錄[illegible]習

參見卷四十六、錄
之[illegible]據詩云先
生[illegible]之[illegible]曰

朱子好評推
詩[illegible]作擬
陳[illegible]愛日高
惡詞多三倍
[illegible]來往書札

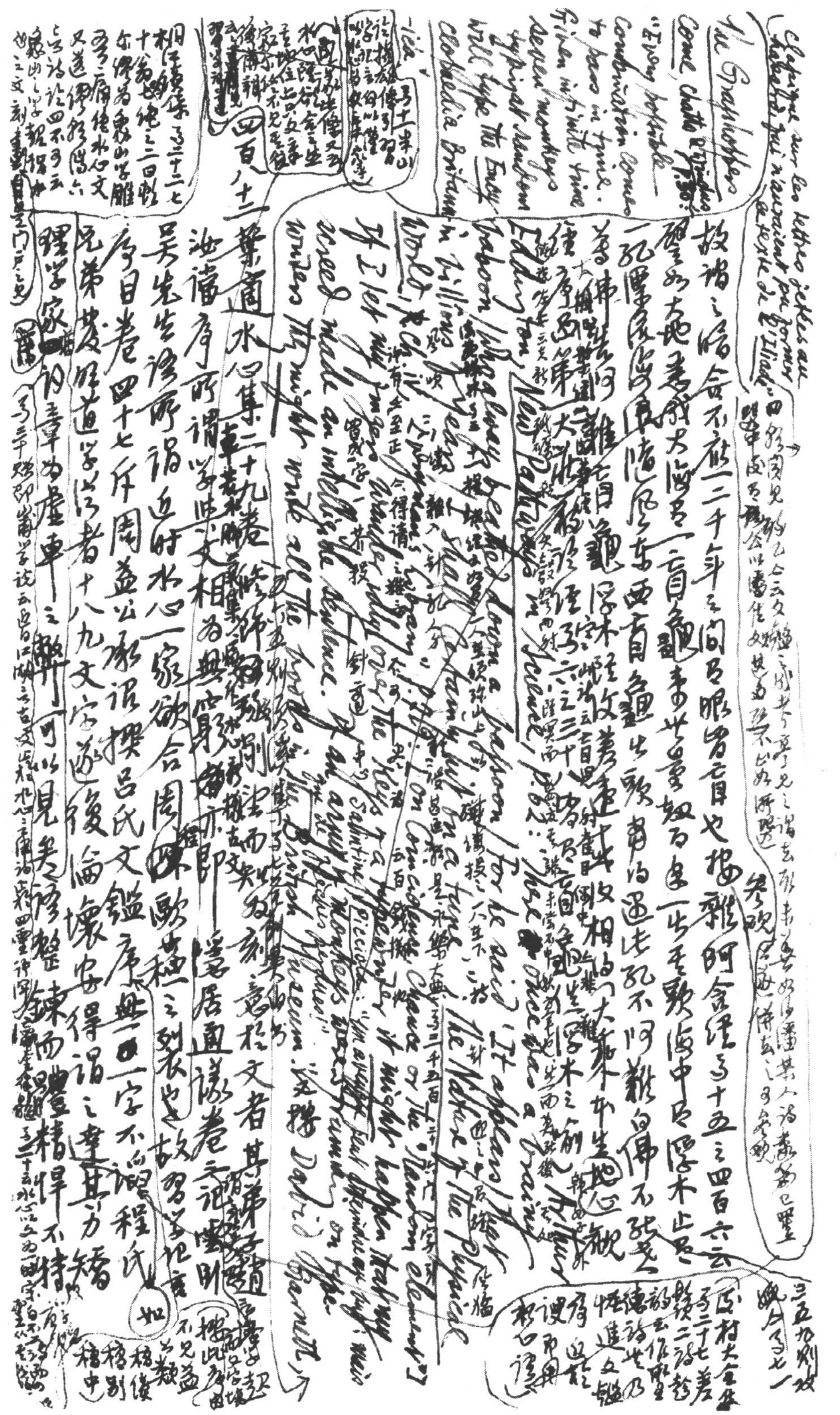
学家不许如此真率也。觀乾放露形迹寫語朱子語類卷一百二十三論同甫
甫在利欲膠漆盆中①之譯[illegible]恨當時相會[illegible]三後陳同甫
文集跋第二篇論其告祖考文（按見[illegible]十二）又語葉水心撰龍川[illegible]祖[illegible]望[illegible]為
狀元[illegible]謂此[illegible]何足[illegible]不登進士第[illegible]以為狼疾人
（按見水心集卷十二）[illegible]使同甫雖不[illegible]
[illegible]二語云莫如山水之寫無一非同甫的一狀元發見蓋平生之非何所見
~~之陋[illegible]觀此書[illegible]~~又謂水心不免為
[illegible]智君力使同甫此意此處向指其可知云云。觀此書可知虛其來
其學無關內也。呂東萊文集卷四與同甫書云謂曰有精鯉魚就[illegible]
[illegible]漫穀葉水心習學記言[illegible]莊列[illegible]前[illegible]聰明直露儒之
士向學[illegible]掩穀[illegible]朱元晦秘書，對柏屋三間名曰抱膝葉
所則為作抱膝吟二首之詞甚工然程說長論短說人
未能如此暢抱膝之意。戈樓[illegible]側畔樓前過[illegible]簾幕中向[illegible]子飛可見
作富貴事之可無事乎。按吾子良其下偶談卷二云[illegible]才高而學未救
[illegible]家而心未平，水心作抱膝軒詩[illegible]消規責，陰不樂亦不[illegible]又[illegible]樓
[illegible]二謝乃[illegible]元[illegible]又見青箱雜記[illegible]又來諭謂做作水無[illegible]
之思不得與不是抱膝者情[illegible]此則咳嗽亦不可矣 又乙巳[illegible]
秘書必謂[illegible]唐[illegible]無此二字令頭口是[illegible]偶合[illegible]天地之間
[illegible]歸日南[illegible]處之光明閑暇之人開眼即是眼盲者模索得著

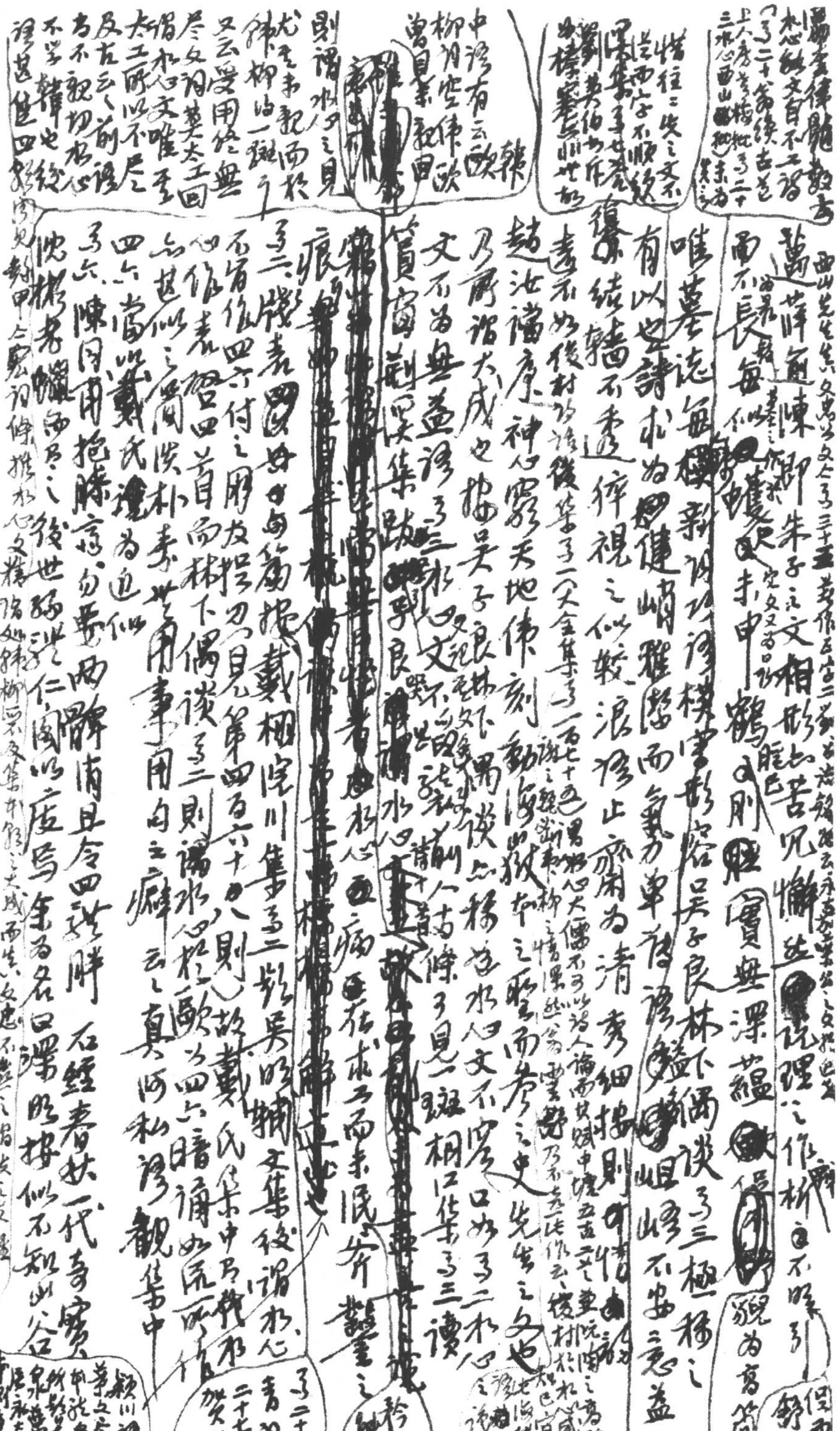
[illegible]

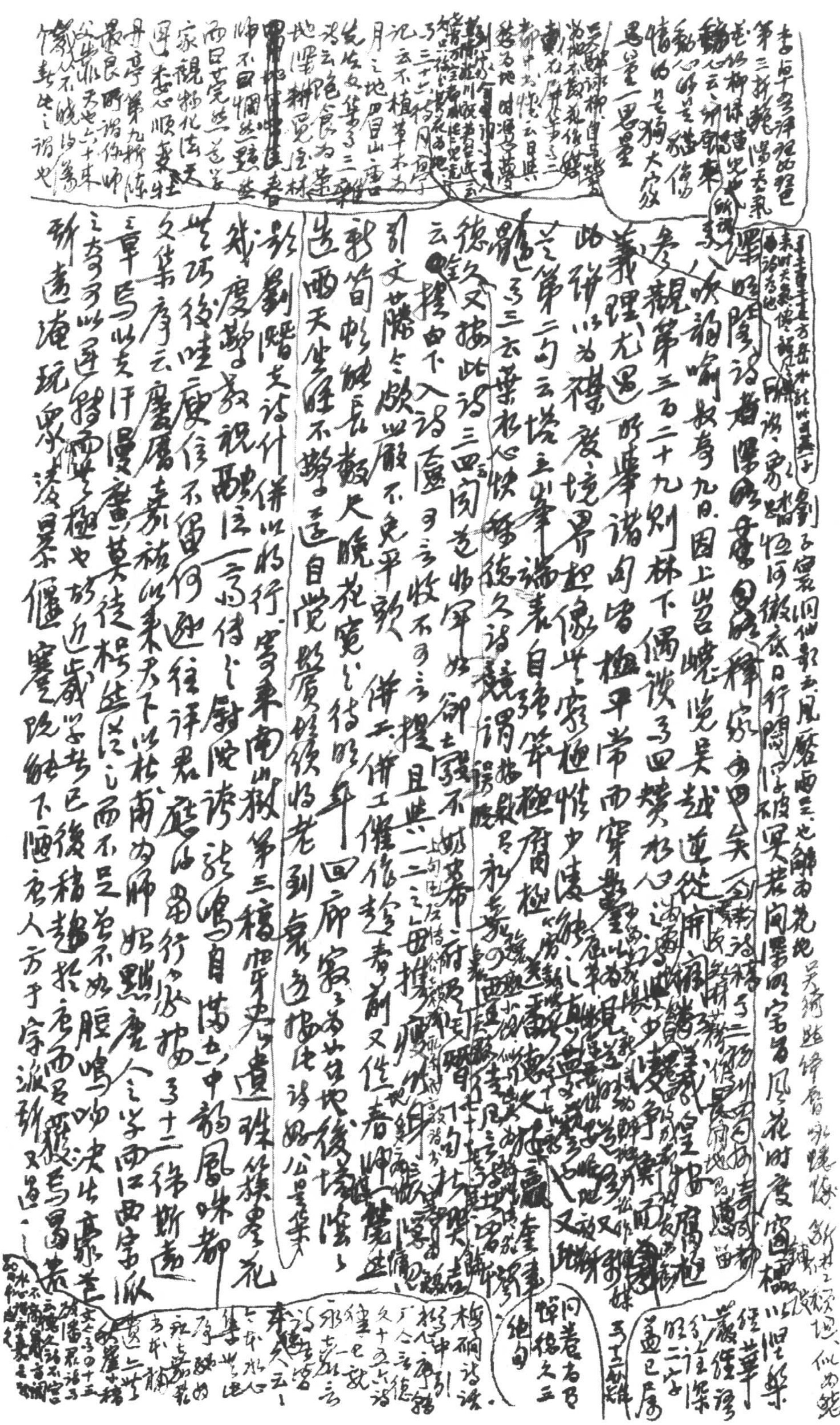
André Lalande, Voc. technique et critique de la philosophie, p. 180: "Raisonnement par compensation ... par exemple, l'argument ..."

Rivarol ou la Henriade
d'en corriger les épreuves;
des fautes d'impression ...
produire quelque beauté

Si l'il Voltaire eût gardé
il connaissait trop bien le prix
sait? Le hasard pourra.
(Ste-Beuve, Les Grands Écrivains Français, éd. M. Allem XVI, 27[illegible]







[illegible]

劉子寰[illegible]同仙郭五[illegible]風磬西三、也歸南花地[illegible]

[illegible]恒河徹底日行閑[illegible]不被異君向墨明客當風花時度宮[illegible]

[illegible]陰詩者陽陽[illegible]釋家[illegible]中矣[illegible]

[illegible]八咏[illegible]韵喻故有九日因上岩[illegible]覽吳越蓮從[illegible]

參觀第三百二十九則林下偶談[illegible]四贊於八[illegible]

義理尤甚所[illegible]畢諸内[illegible]極平常而穿[illegible]

此諦以為樸度境界起像世窮極惟少陵[illegible]

之第二句云塔[illegible]表自強[illegible]極腐極[illegible]

體也三云葉根心快[illegible]德久詩境謂[illegible]永[illegible]

德欽又按此詩三四句[illegible]世界如御[illegible]不[illegible]

云[illegible]由下入語[illegible]月言收不可言提且[illegible]

引文曰勝之欲出嚴不免平頭。佛云佛工佛[illegible]又佐春[illegible]

劉筍[illegible]長數大晚花宽之待明年回廊家[illegible]地後[illegible]

造西天坐[illegible]不攀[illegible]自覺數覺[illegible]將老到泉邊攜此詩好公[illegible]

歌劉贈支詩什併以將行。寄東南山[illegible]第三稿[illegible]貴遺珠[illegible]花

我度[illegible]教視[illegible]一高傳之射陀誇說鳴自滿[illegible]中韵風味都

[illegible]巧後[illegible]度信不留何[illegible]往詳君[illegible]行[illegible]十二[illegible]斯逝

文集序云[illegible]以來天下以杜甫為師始黙唐人之學而江西宗派

之章[illegible]以[illegible]汗漫[illegible]莫徒[illegible]之而不足者不如[illegible]鳴吻決出[illegible]

之[illegible]可以[illegible]極也故近歲學者已後稍趨於[illegible]而[illegible]蜀[illegible]

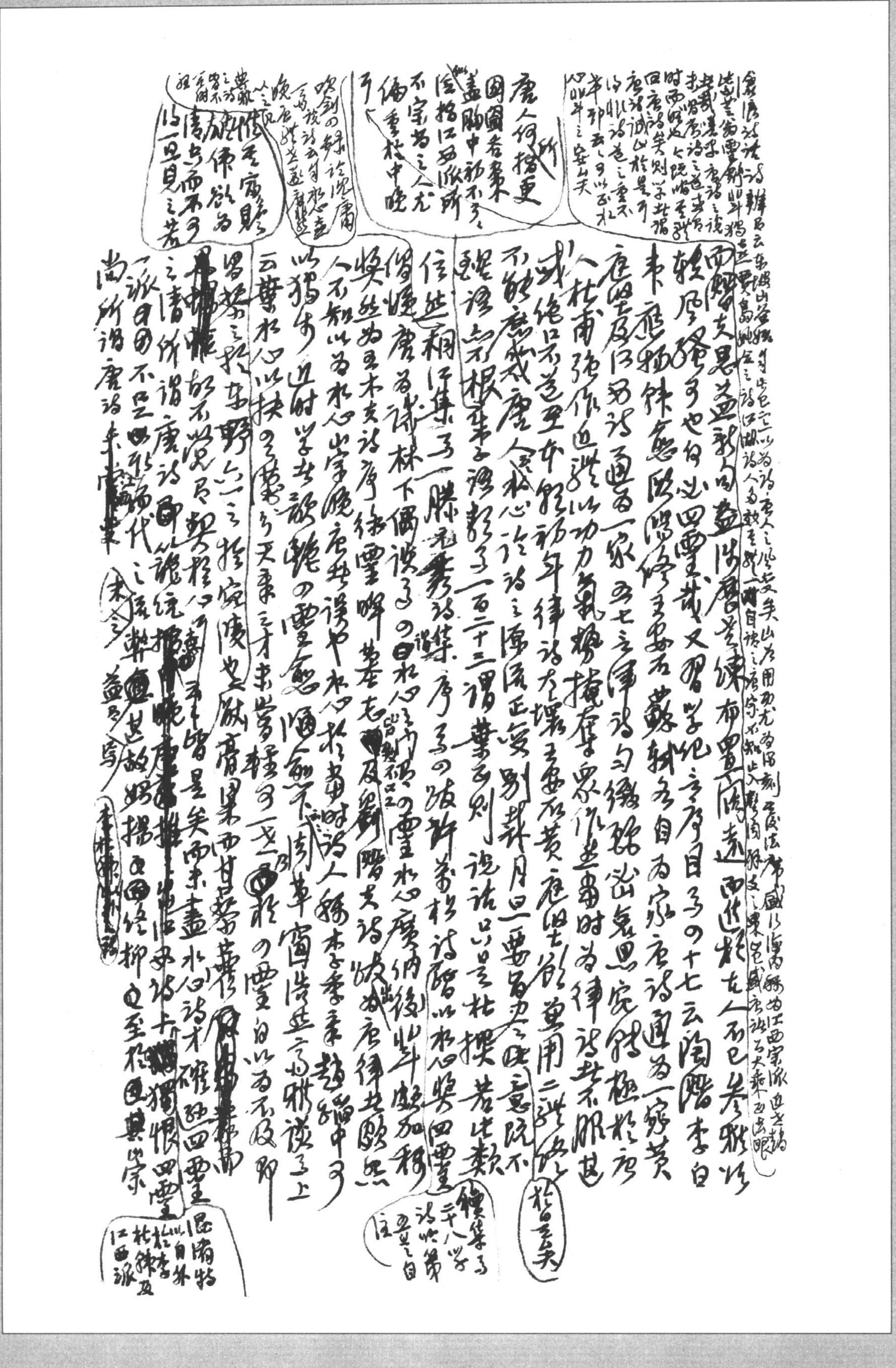
新遠淹玩眾[illegible]陋[illegible]人方于宗派新又[illegible]

[illegible]

癸巳在稿卷十四偽笑像云姬人之言笑共由趣鳳氣偽言之文集中曰笑而[illegible]不之者必了二三[illegible]非是則不為笑新崇禎中奏疏皇上曰色不笑被天下之以者非是皆不為氣節正可參觀宮所以示高致也

甚閑靜語了三蜀僧居閱歸北向能詩業水心了東訓洲神回諸只以云我詩尤佳三段嬌讀然了一絕云前元告樣下各詩將以書處不了使千載之後集中了上生日詩比之爭入思想尚附共詩少感孫家簡亦鏤已移於詩集之端

又王木叔詩序云：木叔不喜唐詩，謂其格卑而氣弱。近歲唐詩方盛行，聞者皆以為疑。夫爭妍鬥巧，極外物之變態，唐人所長也；反求於內，不足以定其志之所止，唐人所短也。木叔之評，其可忽諸。卷十七徐道暉墓誌銘云：魏晉名家多發興高遠之言，少驗物切近之實，及束字十餘，五色彰施而律呂相命，豈易工哉？故善為是者，取成於心，寄妍於物，融會一法，涵受萬象，豨苓桔梗，時而為帝，無不按節赴之，君尊臣卑，賓順主穆，如丸投區，矢破的，此唐人之精也。然厭之者謂其纖碎而害道，淫肆而亂雅，至於廷設九奏，廣袖大舞，而反以浮響揆宮商布濩，縱組繡所貴，至所以為詩矣。然發今人未悟之機，回百年已廢之學，使後復言唐詩自君始，不亦詞人墨卿之一快也。惜其不壽以年，不及臻乎開元元和之盛。卷二十一徐文淵墓誌銘云：初，唐詩廢久，君與其友徐照、翁卷、趙師秀議曰：昔人以浮聲切響、單字隻句計巧拙，蓋風騷之至精也。近世乃連篇累牘，汗漫而無禁，豈能名家哉！四人之語遂極其工，而唐詩由此復行矣。君每為余評詩，及他文字，高者迥出，深者寂入，郁流瓚中，神閑形外，[illegible]俛仰終日不知疲。云其所謂者固而狹陋者強，是只以識唐人也。卷二十九跋劉潛夫南嶽詩稿云：往歲徐道暉諸人擺落近世詩律，斂情約性，因狹出奇，合於唐人，夸所未有，皆自號四靈云。於時劉潛夫年甚少，刻琢精麗，不甘為雁行也。今四靈喪其三矣，家鉅論設，終嗜迷吹，世改策殺



[illegible]滄浪詩話詩辨[illegible]

西崑支是益新而益浮[illegible]唐之練布置[illegible]隱遂而從近於古人而已矣然彼[illegible]

[illegible]子也自以四靈哉又習學記言序目卷の十七云陶謝李白

[illegible]歐陽修王安石蘇軾各自為家唐詩遂廢為一[illegible]黃

庭堅及江西諸詩遂為一家而七言律詩句纖[illegible]思究[illegible]極於[illegible]

人杜甫強作近體以功力氣勢掩奪眾作然當時為律詩者不服甚

或絕口不道王安石[illegible]年律詩尤[illegible]黃庭堅能兼用二體

不能感發唐人[illegible]水心於詩之源流正變則其所月旦要當為[illegible]意既不

[illegible]宗於根本事了一百二十三謂葉水[illegible]說話以此言杜撰若此數

信延[illegible]集卷一[illegible]詩集序[illegible]許[illegible]杜詩贈以水心與四靈

僧[illegible]唐為詩林下偶談卷の日水心[illegible]の靈水心廣納後山[illegible]加稱

[illegible]為五木支詩序徐靈暉[illegible]及劉潛夫詩跋[illegible]

人不知以為水心出字晚唐[illegible]也水心於當時詩人稱[illegible]

以[illegible]方近時學者[illegible]の四靈[illegible]草[illegible]上

云葉水心以扶の[illegible]天豪之才未嘗[illegible]一戈[illegible]の四靈自以為不及耶

[illegible]野[illegible]宛陵也[illegible]甘[illegible]

[illegible]所謂唐詩[illegible]量矣而未盡水心詩[illegible]四靈

之清所謂唐詩[illegible]

一派[illegible]不[illegible]代之[illegible]甚故[illegible]柳[illegible]至[illegible]其[illegible]宗

尚所謂唐詩[illegible]

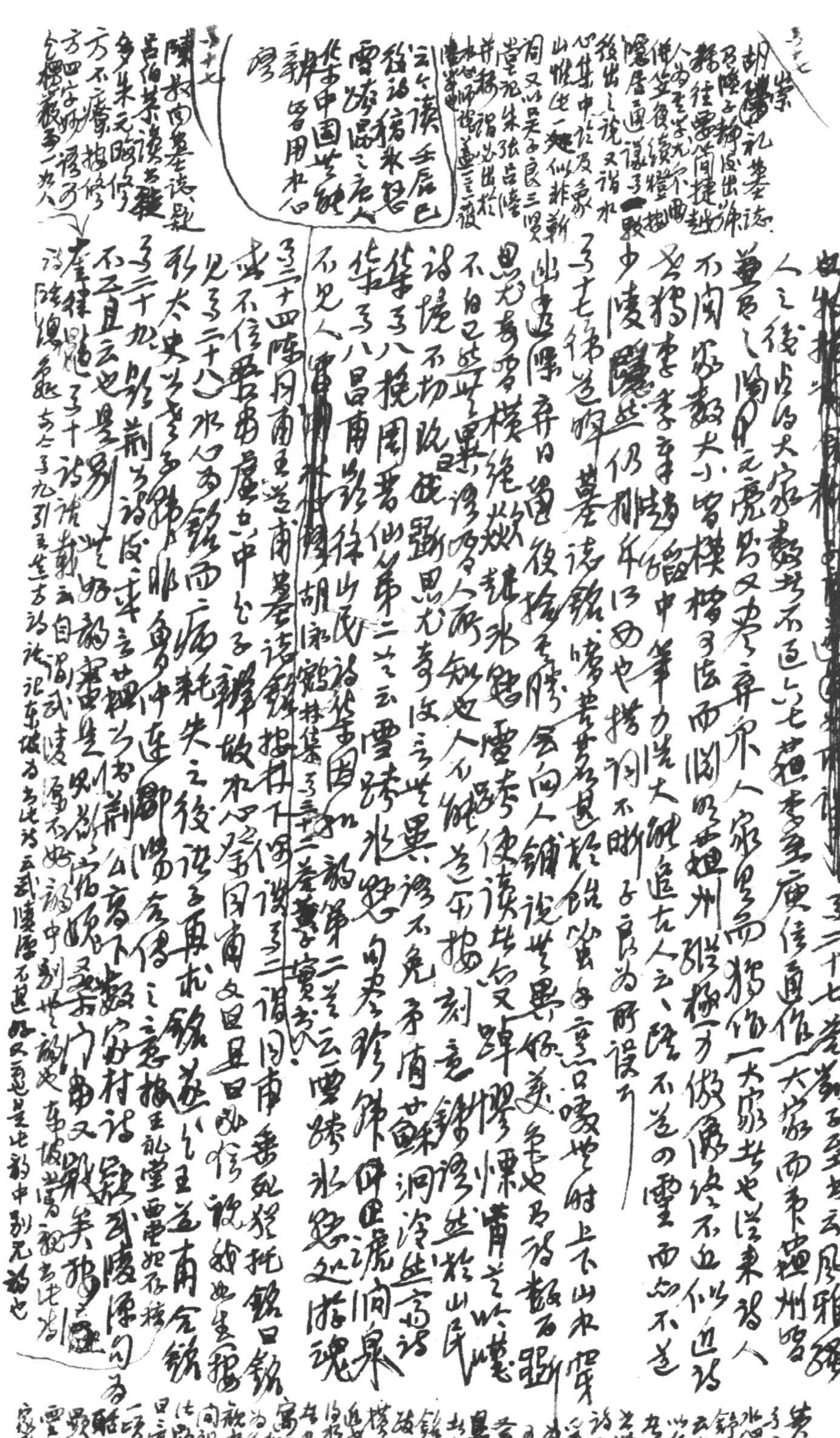
唐人何猶更[illegible]

國[illegible]者兼[illegible]中初不[illegible]

[illegible]江西派所不宗者之人尤偏重於中晚

晚[illegible]

[illegible]



三七七

胡崇 礼《蒙斋读记》

子陵子静从出，涂精往要简捷超越。人为圣学，尤不曲从。笠食绩灯，挑隐居通议卷一[illegible]。发出之说，又谓水心集中论及象山，性[illegible]一，似非新词。又以吴子良三贤堂记朱张吕陆并称，谓皆出於本心师说，盖[illegible]三复陆学[illegible]。

云：今读壬辰巳后诸诗，宛然思雪涛、嵩之度人，北来中国生新，略用本心学。

~~[illegible]~~

卷二十七《答刘子至书》云：风雅[illegible]人之後，作为大家数者，不过六七[illegible]，庾信直作一大家，而[illegible]州[illegible]。[illegible]之陶元亮为又为一大家数也。从来诸人不闻家数，大小皆模楷于法，而[illegible]州[illegible]标一方，做傲终不过似近诗。为精李杜[illegible]中，笔力浩大，继追古人云，终不过四灵，而如不逮少陵[illegible]处，仍排斥江西也，指词不晰，子良为所误耳。

卷十七《佛道[illegible]墓志铭》：傍晋书甚於饿者之喜，口嗳世时，上下山水，[illegible]幽遂，[illegible]弃日留後，捻不胜，会向人铺说世异，[illegible]美，[illegible]为诗数百[illegible]。思尤奇，[illegible]横绝[illegible]，[illegible]冰雪，雪寿使读者受[illegible]，[illegible]惯然，[illegible]尺於山民。不自已[illegible]。异，诗[illegible]人所知也，人不能[illegible]道，而搜刻意，锵[illegible]，然於[illegible]。诗境不切，[illegible]断，思尤奇，[illegible]云世异，诗不免矛盾，[illegible]洞冷，然寓诗。集卷十八《挽周晋仙》第二首云：雪涛冰魄，[illegible]虎向泉。集卷十八《昌甫[illegible]徐山民》第二首云：雪涛冰魄，向[illegible]处游魂。不见人。~~[illegible]~~

胡[illegible]鹤林集卷三十二[illegible]《赞》[illegible]。

卷三十四《陆[illegible]南王[illegible]甫墓志铭》：[illegible]不信[illegible]中[illegible]子，辞[illegible]故，不以[illegible]谓[illegible]。卷二十二谓同甫[illegible]挽铭曰：[illegible]

见卷二十八《水心为[illegible]铭》，而二病[illegible]失之後，诸[illegible]求[illegible]王道南金[illegible]

形太史[illegible]多[illegible]鱼[illegible]中[illegible]之意，[illegible]王[illegible]堂西[illegible]存稿

卷二十[illegible]，[illegible]荆[illegible]诗[illegible]，[illegible]求[illegible]宋村诗，[illegible]武陵[illegible]

不[illegible]云也，[illegible]别[illegible]，[illegible]又[illegible]美[illegible]

三七八

陳[illegible]《南堂存藁》讀、疑

吕伯恭[illegible]诗[illegible]

多朱元晦[illegible]

方不[illegible]

方四字[illegible]

令[illegible]一九八

[illegible]律[illegible]卷十[illegible]诗，[illegible]好[illegible]

诗[illegible]卷九引王[illegible]诗，[illegible]东坡[illegible]武陵[illegible]又[illegible]中别[illegible]也

黄氏日钞卷六十八[illegible]水心翁灵舒集序云水心[illegible]州以其四灵为[illegible]出[illegible]晚唐[illegible]诗[illegible]为[illegible]通标之为字师者也[illegible]云谷之[illegible]於[illegible]钱诗序[illegible]发重子方[illegible]自[illegible]以[illegible]四灵[illegible]文[illegible]同犯四灵[illegible]日之[illegible]一[illegible]鸣[illegible]雪舒[illegible]

讀段氏不能飽 [illegible]之說

卷二十九《題張君所注佛書》：余向讀《尤袁敍》[illegible]楊誠齋，謂其[illegible]安在，華敍[illegible]詩，況思久之，曰：如[illegible]鳴，筆力甚精，色[illegible]是通撲，剝[illegible]勁。然同而[illegible]夫不讀，在[illegible]不[illegible]。余[illegible]之，知止於此矣。

按劉[illegible]三年事：[illegible]集十六歲，作《[illegible]堂記》（第一篇）云：「[illegible]平[illegible]泉，萬[illegible]忘者[illegible]鳴[illegible]，[illegible]東方[illegible]精色[illegible]」。

男[illegible]律事十云：「於[illegible]大[illegible]後[illegible]鳴，東方已[illegible]精[illegible]」。[illegible]劍河腸詩[illegible]而[illegible]人[illegible]之[illegible]矣。

雁湖注荊公詩卷二十三[illegible]云：詩話云公自[illegible]三字出陶[illegible]源不甚明[illegible]新中新[illegible]也[illegible]。

影陳書文公傳，張采群言，特立新奇，[illegible]不流怪，乃不入浮，建安元祐

恍無馬再觀，楷撫建安之[illegible]華，似不倫，以水心句法整鍊[illegible]師[illegible]晉

初云[illegible]也，林下偶談卷二謂水心彼引後進，如飢渴，晚所賞，[illegible]頃

倒付[illegible]之士，[illegible]事屬水心集，太白[illegible]一篇，以[illegible]且言他日之[illegible]

[illegible]四十三

單於今日云云，即指[illegible]事，[illegible]集二十七卷首敘詩文皆筆致[illegible]

仲游[illegible]公叔西臺集[illegible]

[redacted]

[illegible]三謝[illegible]提舉崇福宮表，如天[illegible]之[illegible]選[illegible]雜不用而[illegible]之遠[illegible]愛

[redacted]

疏放[illegible]理會[illegible]場[illegible]卷五經術詩賦[illegible]

在[illegible]中[illegible]提刑[illegible]判官表[illegible]

[illegible]七[illegible]上門下侍郎司馬溫公書[illegible]

[illegible]六曹九寺[illegible]司使[illegible]十[illegible]七[illegible]

[illegible]百之中[illegible]十[illegible]在[illegible]之[illegible]也[illegible]八[illegible]子

[illegible]學士[illegible]云[illegible]果不[illegible]者[illegible]言[illegible]於[illegible]

[illegible]云[illegible]於[illegible]之[illegible]云[illegible]不[illegible]學[illegible]凡[illegible]延[illegible]

[illegible]而[illegible]圖[illegible]指[illegible]

[illegible]君之文[illegible]之因[illegible]

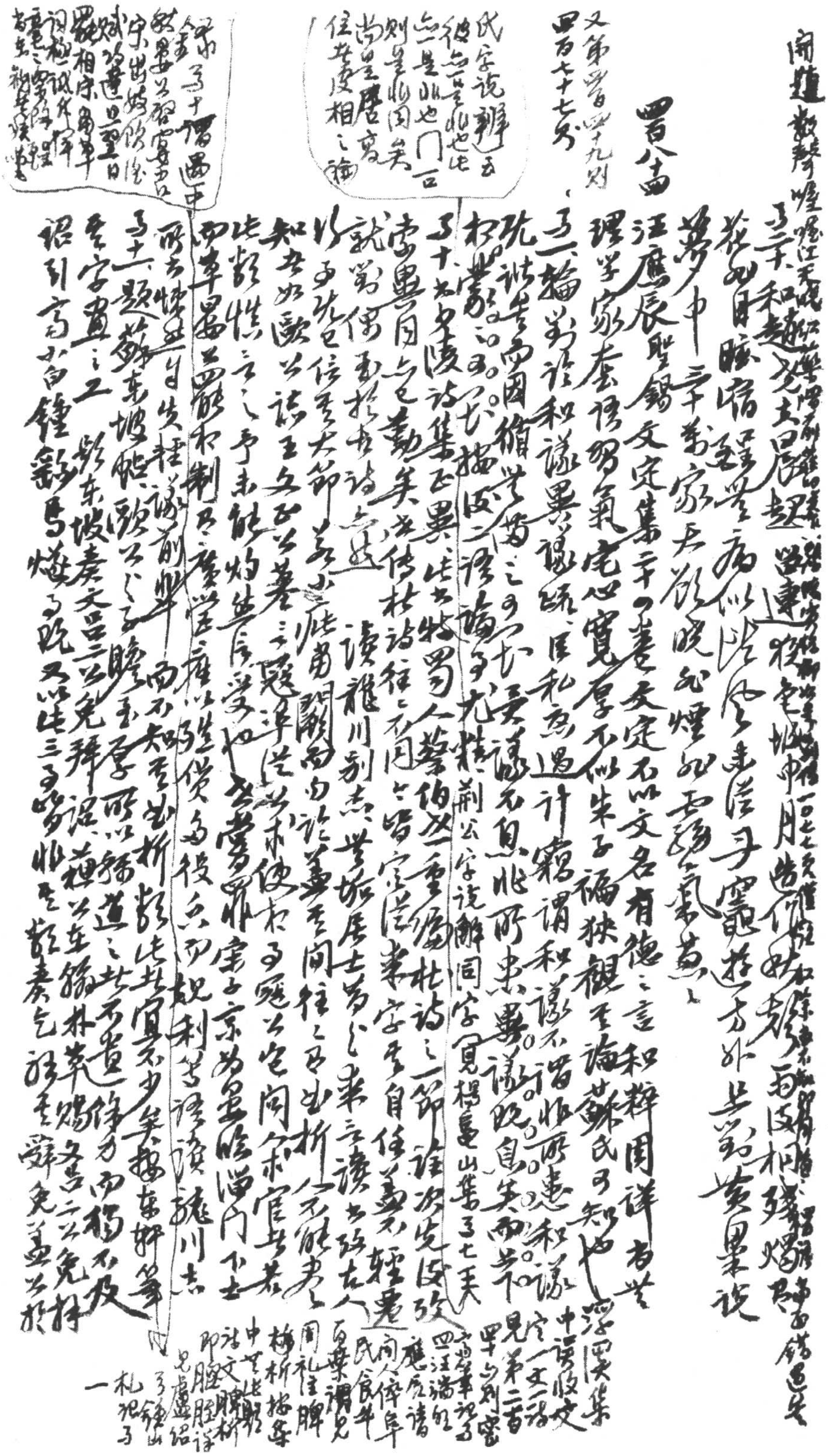
[illegible]之[illegible]東坡[illegible]矣

[illegible]十八[illegible]自[illegible]出[illegible]月[illegible]下[illegible]物

不晚[illegible]以[illegible]戒[illegible]陰寓也

[illegible]三十[illegible]又亦[illegible]筆[illegible]例也

[illegible]以[illegible]稱[illegible]之[illegible]精[illegible]論[illegible]利[illegible]司[illegible]人[illegible]



[illegible]數聲啼[illegible]

[illegible]

四八〇

汪應辰聖錫文定集二十四卷。文定不以文名，有德之言，和粹周詳，有[illegible]理學家套語習氣，虛心寬厚，不似朱子褊狹，觀其論蘇氏可知也（[illegible]）。卷一《輪對論和議異議疏》：「[illegible]但私為過計，竊謂和議不當恃，所恃者非和議[illegible]。」卷[illegible]

（文第四百四十九則、四百七十七則）

[illegible]荊公字說解同字冗，見楊龜山集卷七[illegible]

讀龍川別志[illegible]

卷十五題蘇東坡帖[illegible]

卷十六題東坡奏[illegible]呂公免拜詔[illegible]

[illegible]

[illegible]其黃陳之從為伊川語錄中來

黃氏日抄[illegible]四則

終身[illegible]寬判有大

[illegible]剛[illegible]學剛柔

由[illegible]而不知[illegible]

溫公東坡[illegible]

不知其[illegible]

識[illegible]之[illegible]

但[illegible]山一時復收之

未然[illegible]介甫亦

可謂[illegible]

之平生見治[illegible]又可

分[illegible]因為

在[illegible]文宗

自覺

阮[illegible]山[illegible]實

語子十四至[illegible]

卷二十二子[illegible]於

東坡之學[illegible]作

釋氏之說而求

坡之文得[illegible]

華嚴之妙一

答[illegible]子見

可以此參證

---

是非可否，惟理所在，惟心所安，不以言出於己而必欲人從也。其在[illegible]寧[illegible]

力詆免役之非，及元祐復行差役，又以為難，使謂人之同其所好，為用心[illegible]

總是偏於嚴之意，引[illegible]參觀朱㊀子語類一百三十所東坡兩截議論二

為又詆東坡為文章之士耶，一逢新黨，明知其內容處只能應不曾說一句

文定與弟子諸袁論學相契，而於禪學則[illegible]論不肯同為十五之朱元

臨出云：東坡初年力闢禪學，如[illegible]官為安國寺大悲閣記者，亦不能不[illegible]其中

引日知錄卷[illegible]所謂之類，其後讀釋氏之書，見其汗漫而無極從

又以游又見其辯博不可屈服也，嘗作臨其少作，于是凡釋氏之說，盡欲以

知之道德以文字解說，如論成佛難易，而引孟子仁義不可勝用[illegible]

文章之傳經鍵解見集中晚作其子解，欲合三家為一，此蓋氣習之

辯辭以為是耶，心謂其無知道者也。君創樓其先以示人，雖如來子來說

明其不足可也。若概而言之，以王氏因經論太甚，諸法其必高其情

程之更要之也

此不特長老謗柳之明眼人語，因子蒼李仲信之云子

如為其實理，如為其所學，故以言語如天下而制料文字，求來究證焉而不

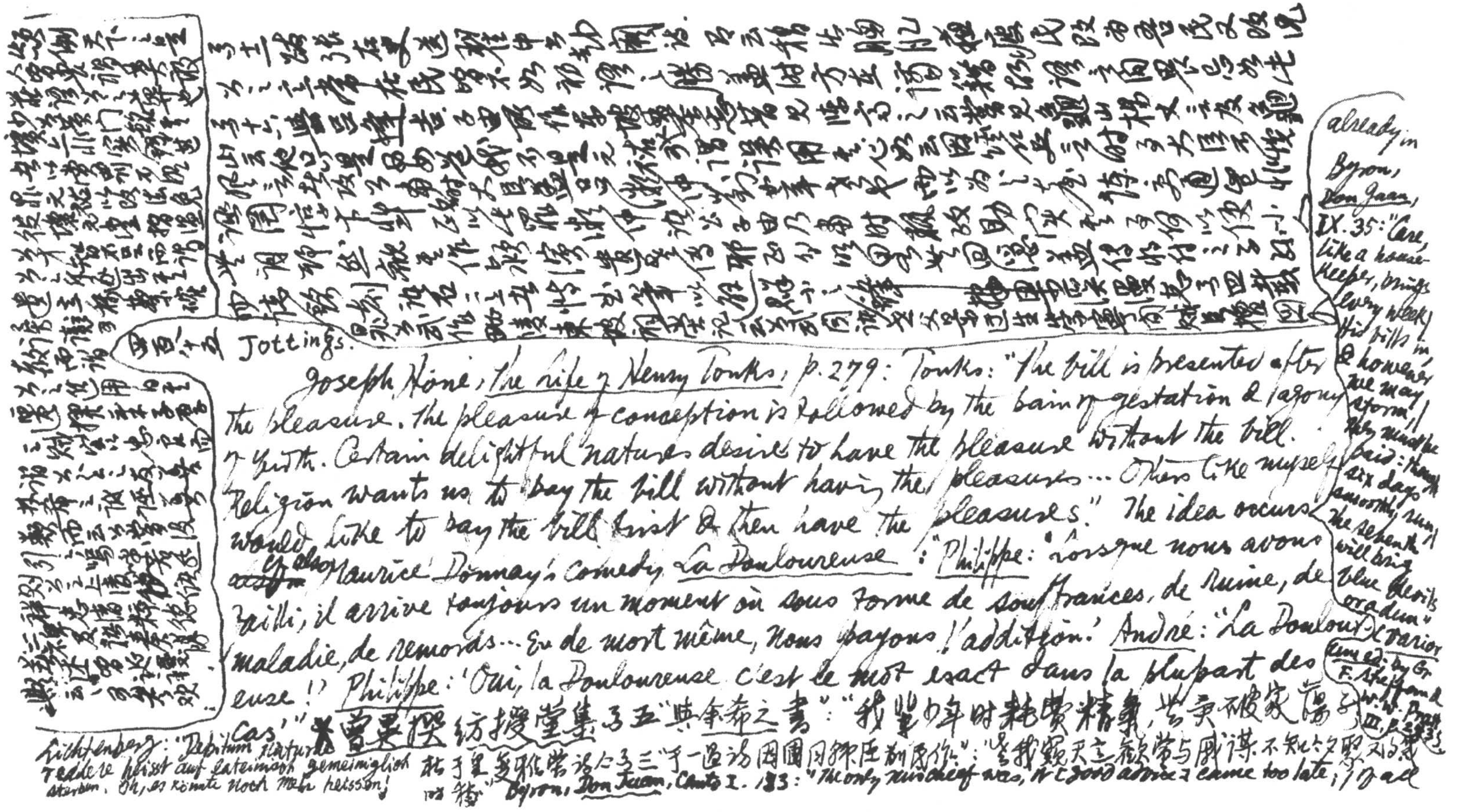
精擇其而不求，如要宣論文貫之偏要之時，則流入於鄉已之因其此

非實也，先交錯縱而實創於其權衡也，致使王荊公得以藉口焉㊝

見文字非一時禮也，復與東坡者，其稱數山谷操守之嚴，信意之篤，見第四百

五十三則與弟子語類子一百三十述富鄭公以山谷分寧一案家之語皆用

仍亦異



四百八十五 Jottings.

Joseph Hone, *The Life of Henry Tonks*, p. 279: Tonks: "The bill is presented after the pleasure. The pleasure of conception is followed by the pain of gestation & agony of birth. Certain delightful natures desire to have the pleasure without the bill. Religion wants us to pay the bill without having the pleasures… Others like myself would like to pay the bill first & then have the pleasures." The idea occurs ~~[illegible]~~ cf. also Maurice Donnay's comedy *La Douloureuse*: *Philippe*: "Lorsque nous avons failli, il arrive toujours un moment où sous forme de souffrances, de ruine, de maladie, de remords… ou de mort même, nous payons l'addition." *André*: "La Douloureuse!" *Philippe*: "Oui, la Douloureuse c'est le mot exact dans la plupart des cas."

already in Byron, *Don Juan*, IX. 35: "Care, like a housekeeper, brings every week / His bills in, & however we may storm, / They must be paid: though six days smoothly run, / The seventh will bring blue devils or a dun" (Variorum ed. by Gr. F. Steffan & W. W. Pratt, III, p. 233).

曾異撰《紡授堂集》卷五《與余希之書》："我輩少年時耗費精氣，甘受破家蕩子

Lichtenberg: "Debitum naturae reddere heisst auf Lateinisch gemeiniglich sterben. Oh, es könnte noch mehr heissen!"

Byron, *Don Juan*, Canto I. 183: "The only mischief was, it good advice came too late; / Of all

Viele Schwachheiten, die wir begehen, sind ~~sehr~~ Schulden, die wir der Natur abzahlen (Aphorismen, Essays, Briefe, hrsg. Dieterich, 1965, S. 9)

experience has the usual price, / A sort of income-tax laid on by Fate" (Variorum ed. II, p. 122)

E. Hemingway, The Sun Also Rises, ch. 14 ("The Modern Library", p. 153): "I had been getting something for nothing. That only delayed the presentation of the bill. The bill always came… You paid some way for everything that was good… Either you paid by learning about them, or by experience, or by taking chances, or by money." 中年的痛，比債主持簿登門時也。但張籍即"書欲償一二，彼亦不時回去，並宿不去空 一二月後不繳不再來問我"

I don't know since when has the phrase une belle laide gained currency: The Italians seem to have hit upon the idea before the French. Saintsbury ~~refers~~ referred to a passage in Alessandro Tassoni's Pensieri Diversi on the admitted winsomeness, body & soul, of le donne brutte (History of Criticism, II, p. 417). I also recall ~~the line~~ in Tasso's Gerusalemme liberata, XII. 21: "~~Bruna~~ è sì, ma il bruno il bel non toglie" — a line which has ~~[illegible]~~ become proverbial in Italy, e.g. Casti, Gli Animali Parlanti, XII. 54: "Grassotta sì, ma il grasso il bel non toglie." Cf 西遊記 第九十三回："八戒道：'你這呆子不知趣！醜自醜，還有些風味。'" (see also 續西遊記 第九十七回："八戒擡頭看着老爸誇獎好相貌，便扭頭捏頸，裝嬌作媚款來，說道：'不敢欺老師父，我老豬這不過是臉包膿中哩！'")

吳昌齡 西遊記 第十三折："豬八戒[narcissistically]：今日赴佳期去，對着月色，照着水影，是一表好人物"

Pope, the Dunciad, II. 309-10: "Host young … than the dawn, / Virgins … black, "Neredamente brown," "…" from black. tatum, …; "Neredamente", …

"Nigra sum, sed formosa" (Song of Songs, I. 4)

Clorinda's description of the Ethiopian queen

(Ed. Ulrico Hoepli, p. 272)

Marino, Bella schiava: "Nera sì, ma se' bella"; Achillini: "Negra sì ma se' bella"; Baudelaire, Les Ténèbres: "C'est Elle! noire et pourtant lumineuse" call guessed in the Romantic Agony (p. 44; cf 第六百五十九則; cf 第七百三十八則 and).

la regia moglie, che bruna

Louis Veuillot in his mordant description of a songstress in a Café chantant says: "Je ne la trouvai point si hideuse que l'on m'avait dit … une femme auprès de moi l'appelait 'un beau brun'." (Les Odeurs de Paris, éd. P. Lethielleux, p. 144)

Herder's remark "Bei dem Griechen… bezeichnet das Schöne (τὸ καλόν) was hervorscheint und gleichsam hervorruft an Glanz und Ansehen" (Werke, hrsg. B. Suphan, Bd. XII, S. 92-3), is really an elaboration of St Thomas's famous definition, Pulchra enim dicuntur, quae visa placent (Sum. Theol. I, q. 5, a. 4, ad 1; cf Jacques Maritain's fanciful exegesis in Art & Scholasticism, p. 35). The Thomist origin is entirely hidden in Coleridge's curious etymological flight which ~~was~~ took its start from Herder's sentence: "Hence the

cf 七三八則 on Marino, L'Adone VI. 25 (G. Ferrero, Marino e i Marinisti

Virgil Eclogue, II. 17 ff.: "O formose puer nimium ne crede colori: / Alba ligustra cadunt vaccinia nigra leguntur" etc.

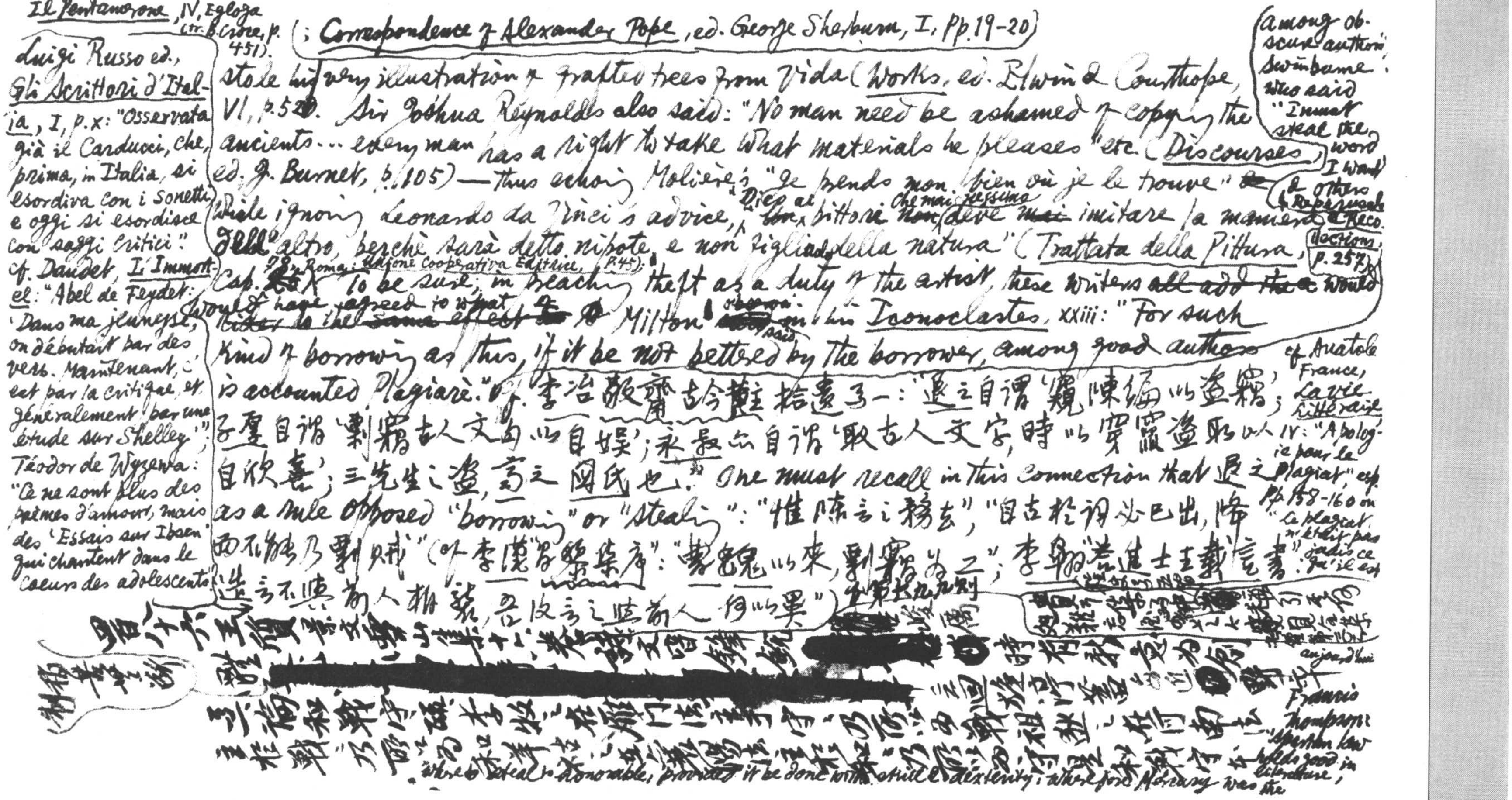
Greeks called a beautiful object καλον, quasi καλουν, i.e. Calling on the Soul" (Miscellanies, ed. T. Ashe, p. 30). A good example of how ideas are like persons, in that the farther ~~[illegible]~~ the ~~have more awkward corners taken off them the farther~~ they travel ~~farther~~ the more awkward corners ~~are~~ they ~~[illegible]~~ lose their ~~taken off~~ & acquire ~~them & the more~~ airs & graces. Robert J. Clements, Michelangelo's Theory of Art, p. 159: "In a sense all Cinquecentisti painters & sculptors indulged in plagiarism"

Gil Blas, Liv. X, ch. 12: "Si les critiques s'avisoient de reprocher à l'auteur [don Ignacio de Ipigna] qu'il pilloit les anciens, il leur répondoit avec une orgueilleuse effronterie: Furto laetamur in ipso" (Éd. Garnier Frères, p. 600; new ed. with notes by Maurice Bardon, II, p. 264). According to Fitzmaurice-Kelly, this is a truncated quotation from Jean Baptiste Santeul, Opera omnia, Paris, 1729, II, p. 120: "Quin inscribendis semper magis apta triumphis, / Roma lubens offert patrii sermonis honores. / Arripite; (hoc furto vates laetamur in ipso) / Ausonidum spoliis Francos ornate triumphos" (Gil Blas, tr. Smollett, "The World's Classics", II, p. 303). ~~Thefts~~ The aperçu of course part & parcel of the Classicist doctrine of "theft", preaching ~~so~~ crudely — or, as Saintsbury said, "without the slightest bashfulness" (History of Criticism, II, p. 33) — ~~[illegible]~~ by Girolamo Vida in his De Arte Poetica: "Steal with due care, & meditate the prey .... / Steal in broad day, & glory in the theft .... / Come strip the ancients, & divide the spoils ... / While [some] from the theft their cautious hands refrain, / Vain are their fears, their superstition vain ... / Void of all fear, of every doubt bereft, / I would not blush, but triumph in the theft" (tr. Christopher Pitt, in Alexander Chalmers, English Poets, XIX, p. 647). Pope in a letter to Walsh, defended "the liberty of borrowing" & suiting action to words "borrowed or rather Bartoli quoted in La critica stilistica e il barocco letterario: Atti del secondo congresso internazionale di studi italiani, p. 142.

Dorothy Parker's poem, "Fighting Words", ends thus: "But say my verses do not scan, / And I get me another man!" A reminiscence of Heine's poem "Und bist du erst mein ehlich Weib" (Die Heimkehr, XXII): "Doch wenn du meine Verse nicht lobst, / Lass ich mich von dir scheiden." (Werke und Briefe, Aufbau, I, 141).

Cf. René Bray, La Formation de la doctrine classique en France, pp. 160 ff.

L. P. Smith also cites several instances of "poets as poachers": ~~[illegible]~~ Milton whom Dryden called "celestial thief", Prior who "poached for prey



*Il Pentamerone*, IV, Egloga (tr. B. Croce, p. 451). (; *Correspondence of Alexander Pope*, ed. George Sherburn, I, pp. 19-20) stole his very illustration of grafted trees from Vida (*Works*, ed. Elwin & Courthope, VI, p. 52). Sir Joshua Reynolds also said: "No man need be ashamed of copying the ancients... every man has a right to take what materials he pleases" etc. (*Discourses*, ed. J. Burnet, p. 105) — thus echoing Molière's "Je prends mon bien où je le trouve" while ignoring Leonardo da Vinci's advice, "Dico ai pittori che mai nessuno ~~non~~ deve ~~mai~~ imitare la maniera dell'altro, perchè sarà detto nipote, e non figliuolo della natura" (*Trattata della Pittura*, Cap. 78, Roma: Unione Cooperativa Editrice, p. 45). To be sure, in preaching theft as a duty of the artist, these writers ~~all add the~~ would have agreed to what Milton observes in his *Iconoclastes*, xxiii: "For such kind of borrowing as this, if it be not bettered by the borrower, among good authors is accounted Plagiarè." Cf. 李治敬齋古今黈拾遺卷一："退之自謂'窺陳編以盜竊'；子厚自謂'剽竊古人文句以自娛'；永叔亦自謂'取古人文字，時以穿窬盜取以自欣喜'；三先生之盜，爲之罔氏也。" One must recall in this connection that 退之 as a rule opposed "borrowing" or "stealing": "惟陳言之務去"，"自古於詞必己出，降而不能乃剽賊"（cf. 李漢昌黎集序："自魏晉以來，剽竊爲工"；李翱薦進士主載言書："造言不與前人相襲，若皮言之與前人何以異"）

Luigi Russo ed., *Gli Scrittori d'Italia*, I, p. x: "Osservata già il Carducci, che, prima, in Italia, si esordiva con i Sonetti e oggi si esordisce con saggi critici." cf. Daudet, *L'Immortel*: "Abel de Feydet: 'Dans ma jeunesse, on débutait par des vers. Maintenant, c'est par la critique et généralement par une étude sur Shelley'"; Téodor de Wyzewa: "Ce ne sont plus des poèmes d'amour, mais des 'Essais sur Ibsen' qui chantent dans le coeur des adolescents"

among obscure authors: Swinburne, who said "I must steal the word I want" & others (v. Rapports & Recollections, p. 257)

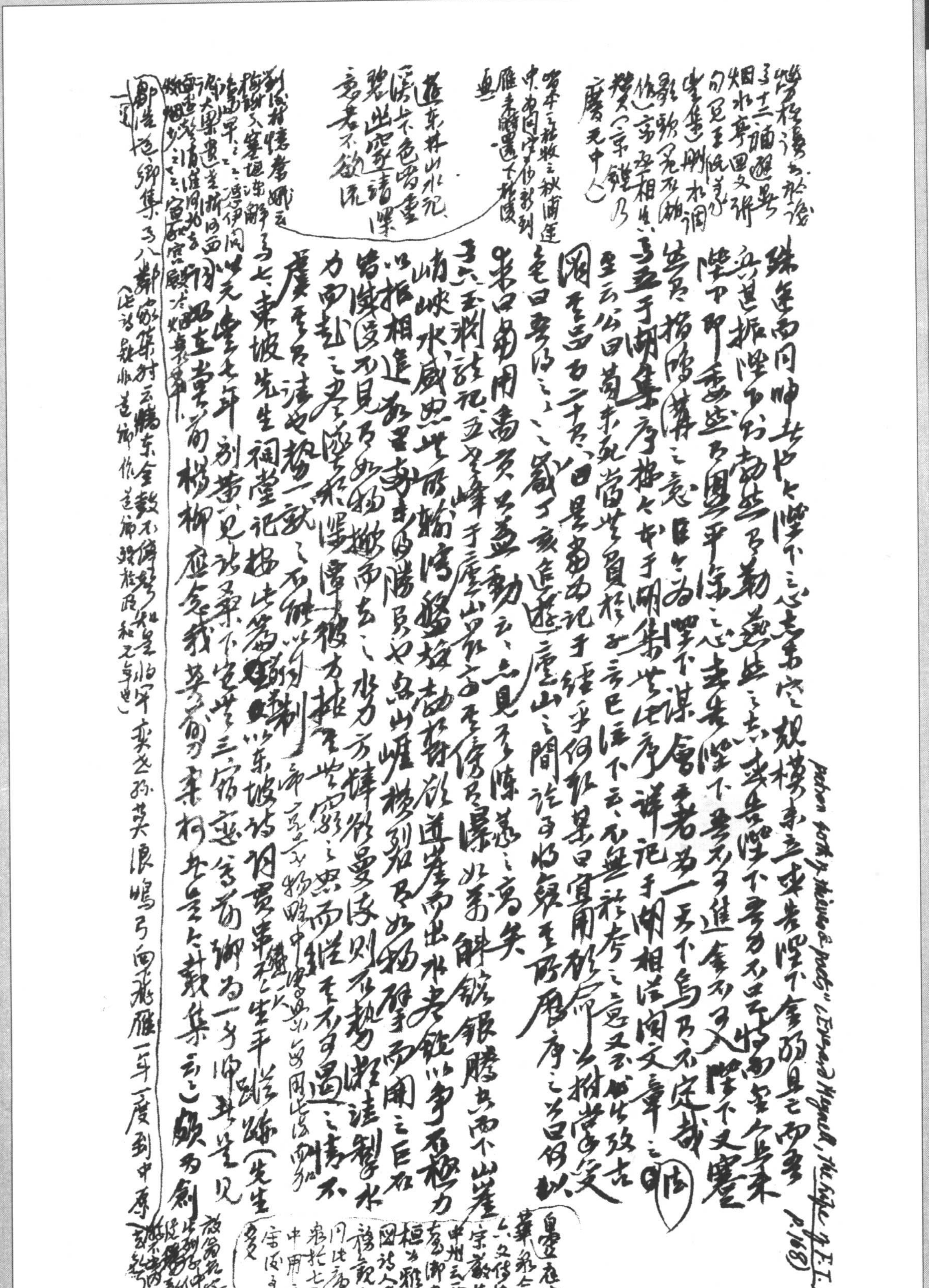
cf. Anatole France, *La vie littéraire*, IV: "Apologie pour le Plagiat", esp. pp. 158-160 on "Le plagiat n'était pas jadis ce qu'il est aujourd'hui"

晋八十六王質景文雪山集十六卷詩文留錄銳[illegible]時有新意爲創[illegible]野乎

[redacted]

其論和戰守頗李牧之在雁門[illegible]守，乃所以爲戰；祖逖之在河南[illegible]主於戰，乃所以爲和；羊祜之在襄陽[illegible]

Francis Thompson: "Spartan law holds good in literature; where to steal is honorable, provided it be done with skill & dexterity; wherefore Mercury was the



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放翁屢用此之一　劍南詩稿卷十五夜聞雁有感云夜聞雁聲起歎息　來時應過桑乾磧　卷十二聞雁云秦關漢苑無消息　又在江南[illegible]

雁峰　卷三十三枕上偶成云自恨不如回[illegible]雁　能南來猶得過[illegible]中原　卷七十八聞新雁有感云不知湘水巴陵路　曾[illegible]上谷無

梅[illegible]所引東坡詞[illegible]長安[illegible]

[illegible]花[illegible]川東坡詩[illegible]

半[illegible]東坡降神[illegible]

卷十六自贊[illegible]蜀山[illegible]

[illegible]江之演[illegible]文[illegible]

就天嗟封雖及楚[illegible]道其何時今[illegible]我曾[illegible]

元[illegible]士傳（以[illegible]枕）平錦傳（覃子）趙生傳王如傳

卷十一秘閣[illegible]詞[illegible]景文別[illegible]紹陶[illegible]錄

卷十二聞[illegible]雁[illegible]所經[illegible]屋[illegible]為[illegible]

稍用之甚新而詞未盡[illegible]下安居[illegible]問詩話[illegible]下[illegible]方虛谷集

外詩何許中原惟雁見不多[illegible]一[illegible]知[illegible]為[illegible]其[illegible]上句

用和[illegible]光[illegible]盡而[illegible]夜山

岳倦翁玉楮集卷四九月一日聞雁云雁來[illegible]云素時[illegible]

[illegible]使[illegible]陸[illegible]文[illegible]

寄[illegible]務[illegible]隱[illegible]晉[illegible]

[illegible]鬼[illegible]卷三（詩見第三十二則）卷五[illegible]禪師[illegible]

[illegible]眼[illegible]牛也[illegible]東山[illegible]子[illegible]

[illegible]用大[illegible]語[illegible]卷二[illegible]八[illegible]第百五十二則

[illegible]因卷于湖文集序云[illegible]

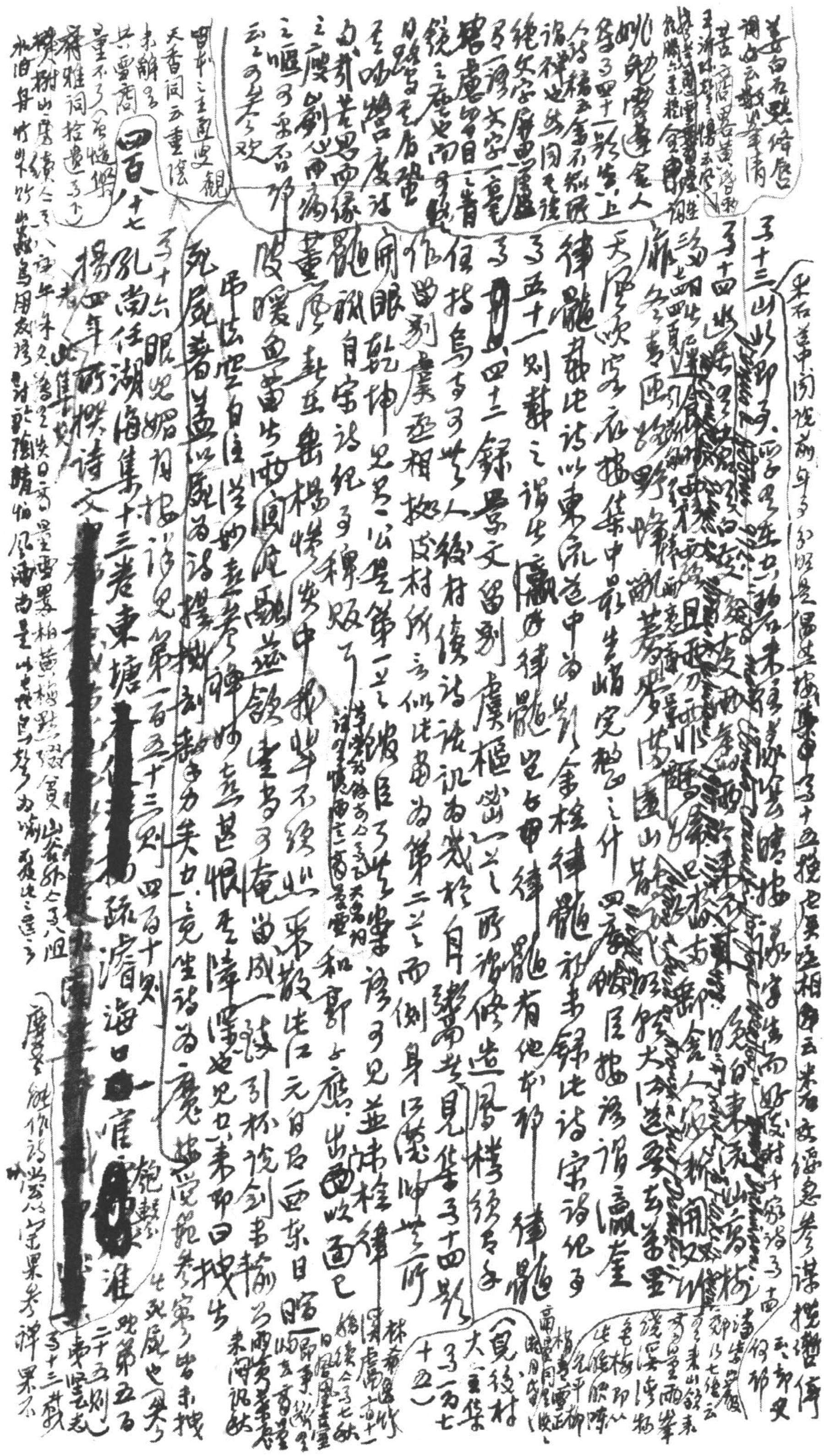
長[illegible]

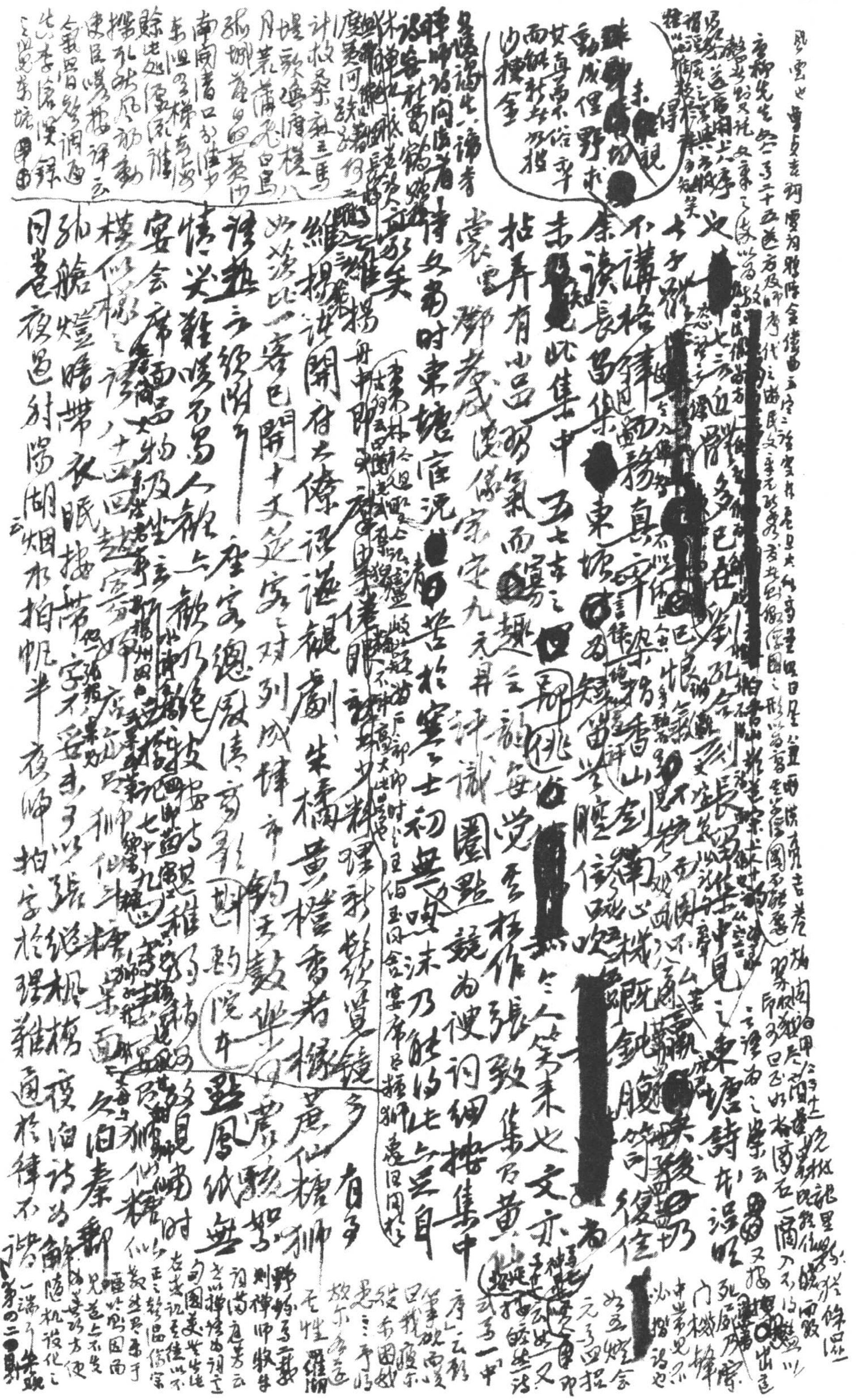
卷十五[illegible]雲[illegible]

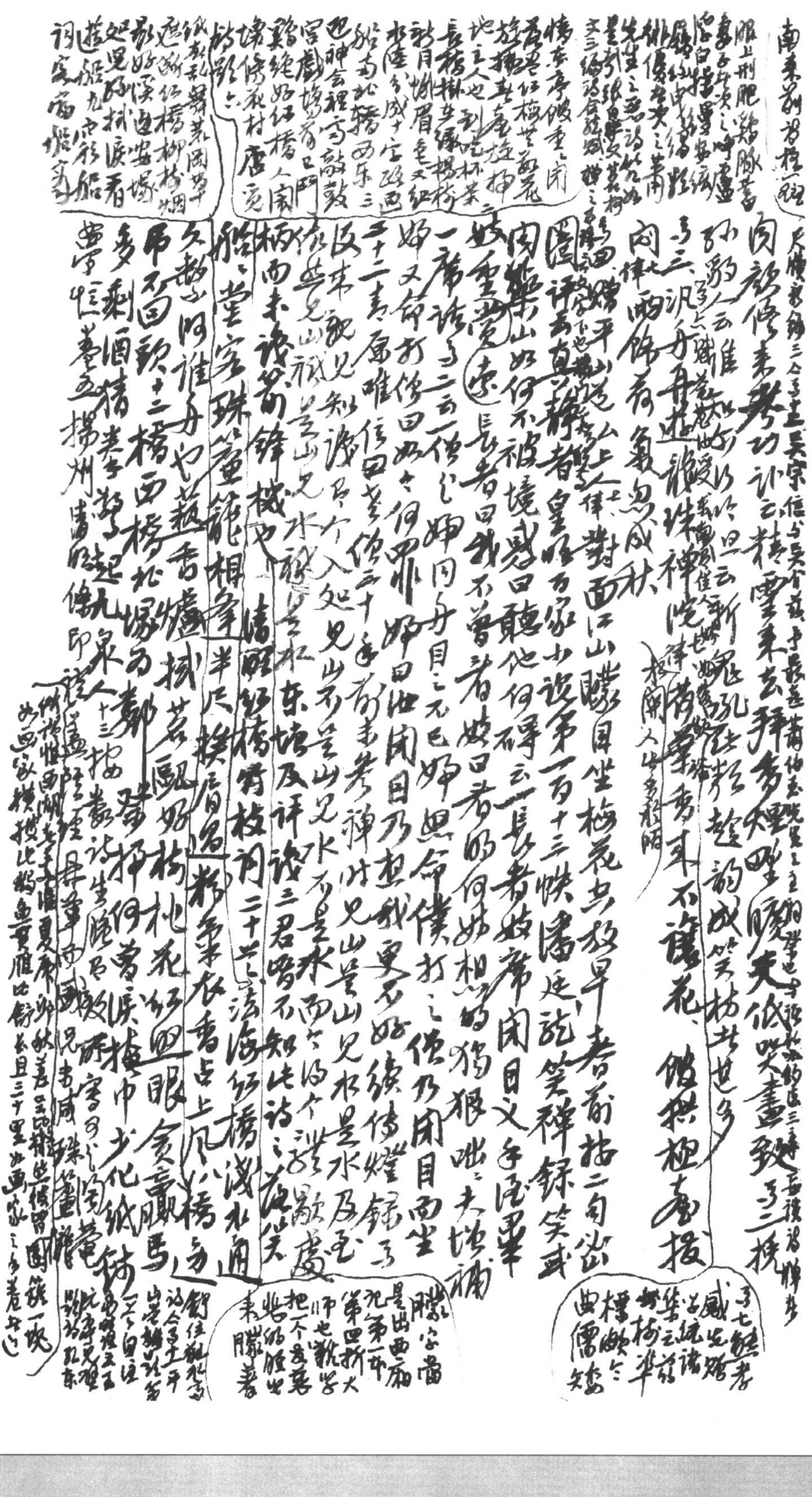
[illegible]卷三十八[illegible]

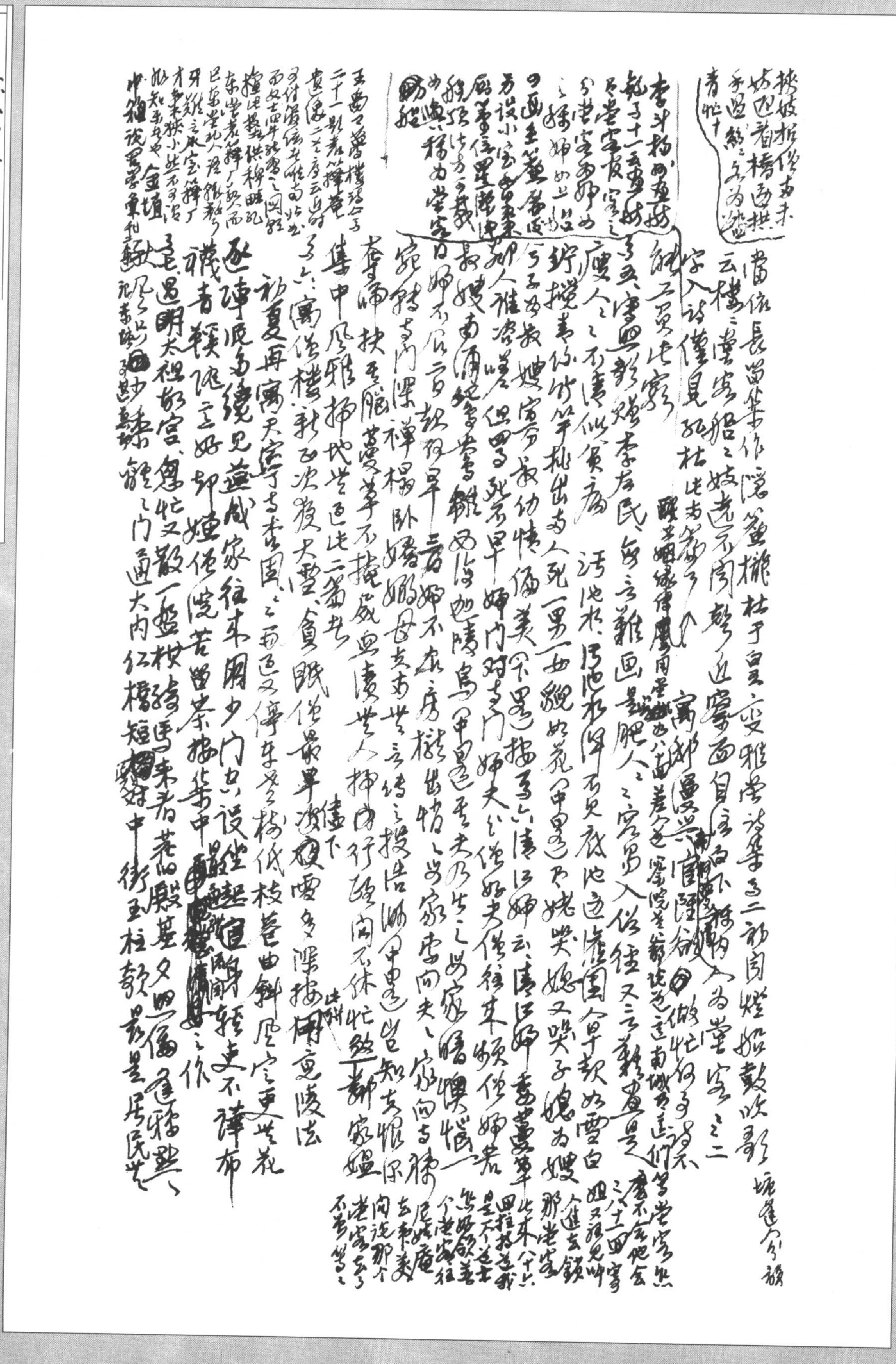
楊誠齋[illegible]卷二十七[illegible]入住[illegible]第四首[illegible]劍南詩稿[illegible]

[illegible]









當依長留集作[illegible]杜子白豆[illegible]雅堂詩集卷二新開燈姬數吹歌

云樓樓堂客船之妓[illegible]不開艙近寧國自[illegible]為堂客之二

字入詩僅見孔杜此為[illegible]

[illegible]

廣人之不畫似負[illegible] 污池水[illegible]

[illegible]死一男一女貌如花（中里）[illegible]哭媳又哭子媳為嫂

[illegible]嫂當[illegible]幼情偏美（不里）[illegible]清江婦云清江婦[illegible]

[illegible]婦門對[illegible]婦夫之從好夫[illegible]往來[illegible]婦君

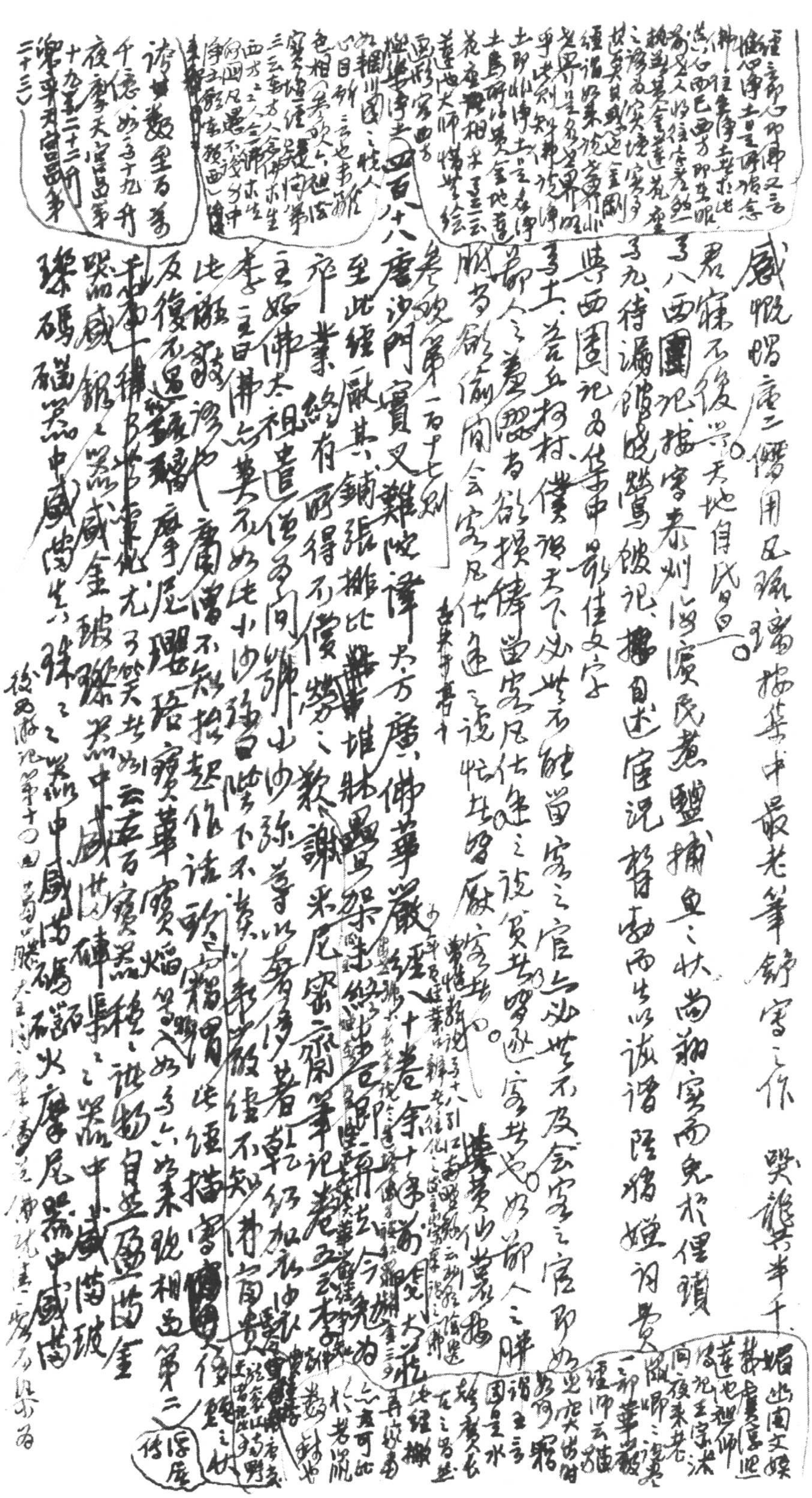
[illegible]

集中風雅[illegible]此二篇耳

初夏再寓天寧寺[illegible]

[illegible]過明太祖故宮[illegible]

[illegible]大內紅牆[illegible]



感慨唱唐二僧用風騷瑰瑋。按集中最老筆舒寫之作 哭龍共半千

君寐不復哭。天地自氏日日。

之八、西園記、按寫泰州海濱民煮鹽、捕魚之狀，尚翔實而免於俚瑣

之九、待漏館曉鶯堂記、按自述宦況，[illegible]而生以誠[illegible]，[illegible]

與西園記為集中最佳文字

之十、若丘村、僕謂天下必然之事不能當實之官，亦必然之事不及會實之官，[illegible]

鄉人之[illegible]者欲[illegible]當寶尼佑逸之說，[illegible]

[illegible]者欲[illegible]會寶尼佑逸之說，[illegible]

參觀第一百十七則

四百八十八 唐沙門實叉難陀譯大方廣佛華嚴經八十卷 余十[illegible]

至此經歎其鋪張排比，堆[illegible]疊架，[illegible]

[illegible]業，終有所得不償勞之歎。謝采伯密齋筆記卷五云：

[illegible]主好佛，太祖遣[illegible]

李主曰：佛亦莫不如此，小沙彌[illegible]陛下不[illegible]

比[illegible]也。[illegible]不知[illegible]

反復不遺餘力，[illegible]摩尼瓔珞寶華寶[illegible]

[illegible]

[illegible]金玻璃器中[illegible]

[illegible]瑪瑙器中[illegible]

參觀 Geoffrey Tillotson, Essays in Criticism & Research, P.195: "the Gothic's Conception of Heaven was jewel-bordering" etc.

如摩尼云云：「寶中殊勝，故如大摩尼」（卷六十二入法界品第三十九之三）

（參觀卷六十三入法界品第三十九之四：「白銀國土放黃金色光，黃金國土放白銀色光，琉璃國土放玻瓈色光，玻瓈國土放琉璃色光，硨磲國土放碼碯色光，碼碯國土放硨磲色光，[illegible]國土放[illegible]色光」）

[illegible] 八寶莊嚴 [illegible]

貝子 [illegible] 貴寶 [illegible]

如是出生不可思議大寶 [illegible] 三千大千世界以眾妙寶間錯莊嚴，毗琉璃為 [illegible] 摩尼寶為莖，栴檀為臺，碼碯為鬚，閻浮檀金為葉（卷六十二入法界品第三十九之三）

[illegible] 大蓮華，以世間勝因所生，毗琉璃寶 [illegible] 為花 [illegible]

[illegible]

按，如似清故宮中八寶，盈景泰 [illegible] 三十九十地品第二十六之六云：「乃大寶蓮華 [illegible]」

卷七、菩薩 [illegible] 品第三，退玄說其來 [illegible]

成說成 [illegible] 成按此 [illegible] 甚多

卷八、華藏世界品第五之一：香水海 [illegible] 指 [illegible] 見

卷十、華藏世界品第五之三：一切世界依種種莊嚴住 [illegible] 相接連，成世界網

[illegible] 如 [illegible] 譬如幻師 [illegible] 所作 [illegible] 一切剎 [illegible] 所成 [illegible] 卷十九升夜 [illegible]

卷十一、毗盧遮那品第六、息諸惑熱 [illegible] 蓋網 [illegible] 淨 [illegible]

卷十三、菩薩問明品第十：[illegible] 如地性一，眾生各別住 [illegible] 如火性一，能燒一切物，火焰無分別 [illegible] 如大海 [illegible] 一波

[illegible] 千差萬異，不 [illegible] 種種 [illegible] 佛法如是 [illegible] 按宋儒所謂「理一分殊」[illegible] 三祖

信心銘：「[illegible] 一即一切，一切即一」也

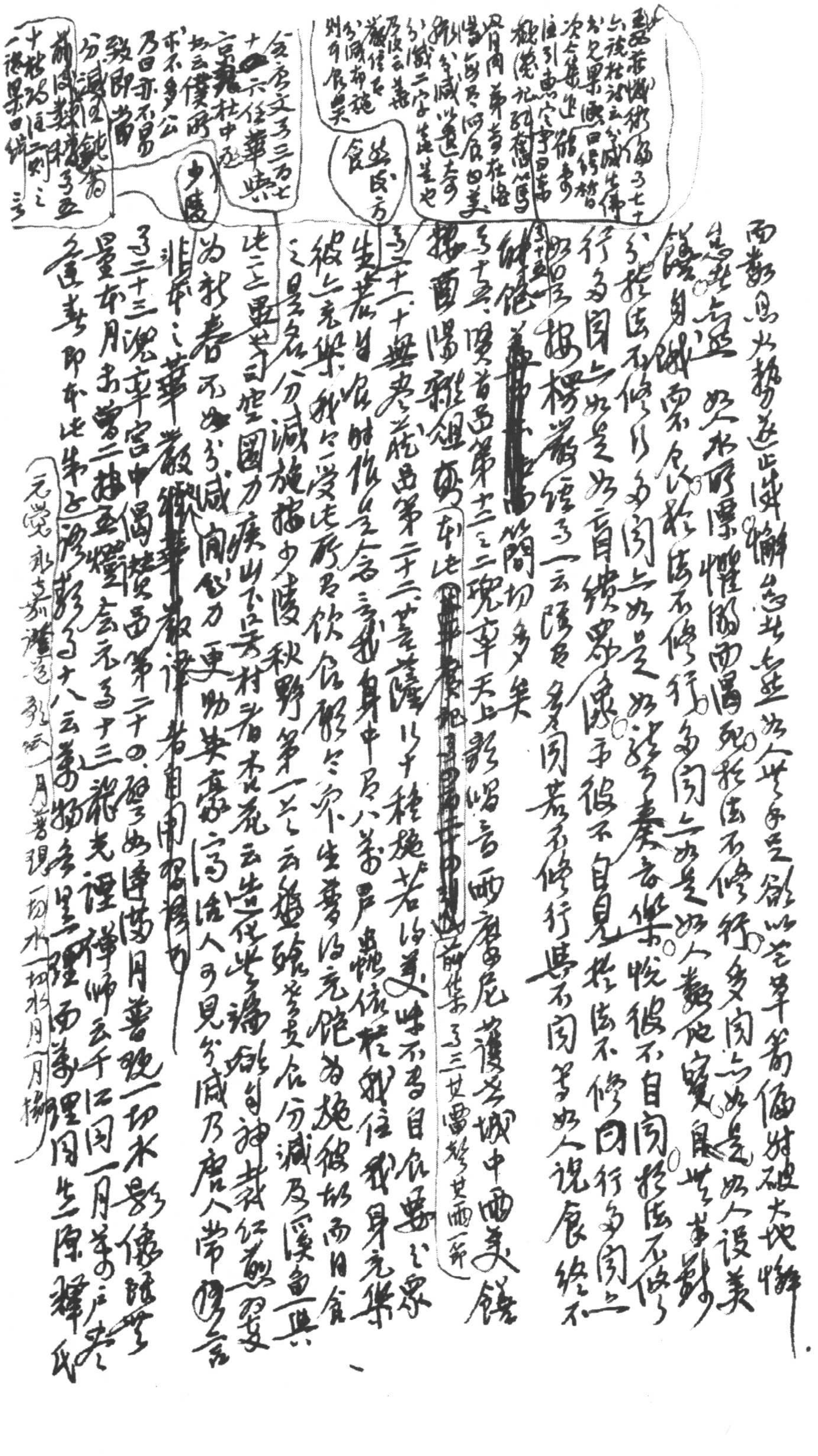
鄭之識 [illegible]

華嚴 [illegible]

樂邦 [illegible] 信心銘 [illegible] 六祖壇經般若第二：所謂一即一切，一切即一也

[illegible] 如 [illegible] 燧求火 [illegible]

[illegible] 第十 [illegible] 圓 [illegible]



而數息火勢遂止滅懺悔亦然忽於人世是能以芒草箭偏射破大地懺愚者亦然如人水所漂懼溺而渴死於法不修行多聞亦如是如人設美饍自餓而不食於法不修行多聞亦如是如人數他寶自無半錢分於法不修行多聞亦如是如聾奏音樂悅彼不自聞於法不修行多聞亦如是如盲繢眾像示彼不自見於法不修行多聞亦如是按楞嚴經卷一云雖有多聞若不修行與不聞等如人說食終不能飽（卷十五）[illegible]簡切多矣

卷十六賢首品第十二之二現宰天上龍昭音而膳陀護世城中而美饍按酉陽雜俎卷[illegible]（前集卷三其當麥其西一節）

卷二十一十無盡藏品第二十二菩薩以十種施若得美味不專自食要與眾生（然後方食）若自食時作是念言我身中有八萬戶蟲依於我住我身充樂彼亦充樂我今受此所有飲食願令眾生普得充飽為施彼故而自食之是名分減施按少陵秋野第一首云盤飧老夫食分減及溪魚此二句畢世司空圖力疾山下吳村看杏花云造化從此猶自神我能分減惡〔?〕妥為我春不如分減向他力更勝其豪家高語人可見分減乃唐人常語非常之華嚴[illegible]叔譯若自用楞伽也

卷二十三兜率宮中偈讚品第二十四譬如淨滿月普現一切水影像雖無量本月未曾二按五燈會元卷十三龍光諲禪師云千江同一月萬戶盡逢春全遺書即本此朱子語類卷十八云萬物各具一理而萬理同出一原釋氏

元覺永嘉證道歌云一月普現一切水一切水月一月攝

劉[illegible]卷七十六[illegible]杜詩云分減先[illegible]九兒果[illegible]回得智次今集[illegible]能者注引惠定宇曰[illegible]楞嚴記所稱[illegible]篇又[illegible]在洛陽自以為飽回美飯以分減以遺寺分減二字蓋是也乃後云蓋嚴信告分減布施別有深矣

茲民方食

全唐文卷三百七十六任華與京尹杜中丞書云僕所求不多公乃曰亦不易致即當分減俸錢著

[illegible]卷五十牀詩[illegible]二則之二一帳果回錢

少陵

〇得此華嚴十無盡藏品禮說果熟報曰譯之至應[illegible]之尚是廣義也

謂一月普現一切水一切水月一月攝也 覺範見逗道理 覺範僧寶傳卷二弘明禪師讚黃龍藏鈔卷十〔撞〕月千江皆可參觀

第二十五之〔一〕按自卷十至卷二十三皆說十迴向 Werner Jaeger, *Paideia*, tr. by Gilbert Highet, II, p. 295: "The glance of paideia is conversion (*Republic*, 518 c-d: periagoge; elsewhere *metastrophe*) or 'turning round': it means specifically the wheeling round of the 'whole soul' towards the light of the Idea of Good." 正

十迴向品

又第七四一 勝金座文 卷七十五 東方處 序大 [illegible]禪師傳 [illegible]

所謂發起大悲心迴向如來也

卷二十七十地品第二十六之四 業為田 識為種 無明暗覆 愛水為潤 我慢溉灌 見網增長 生名色芽 此等語

卷二十五十迴向品第二十五之三 眼耳鼻舌及以牙齒頂足血肉骨髓心腎肝肺大腸小腸厚皮薄皮手足諸指連肉爪甲以歡喜心來要施之

卷二十七十迴向品第二十五之五 菩薩摩訶薩布施頭髮連膚頂髻 一切衆生得細軟髮密緻髮不侵鬢髮寂髮無亂髮 菩薩摩訶薩以牙齒施說 令一切衆生得銛白牙齒（一卷平牙齒其牙鋒缺牙齒）堅利食無完粒 參觀六度集經布施度無極章卷一卷二卷三 參列

卷二十八十迴向品第二十五之六 勇猛勤苦念念求見佛 念念憶念佛 念念歸向佛 念念攀緣佛 念念觀察佛 念念讚歎佛

瑜伽師地論卷十六云 生之老死是苦樹 [illegible]業是苦芽

卷三十四十地品第二十六之一 以信根為吹心識火 於三界田中復生苦芽 按 [illegible]所有之善根悉以迴向一切智地 轉轉明淨調柔成就 隨宜堪用 譬如金師善巧鍊金 數數入火 轉轉明淨調柔成就 隨宜堪用 按瑜伽師地論卷十三亦有調鍊生金銷煮調柔之喻 此蓋天竺古譬 *Brihadâranyaka Upanishad*, IV. iv. 4 (tr. by Max Müller, in *Sacred Books of the East*, XV, p.

→ "My debt to Plato is a certain number of sentences: the like to Plato Aristotle. A large number, yet still a finite number, make the worth of Milton & Shakespeare to me..." (Emerson: A Modern Anthology, ed. A. Kazin & D. Aaron, p. 325)

^〔補第四百八十九則〕175-6): "As a goldsmith, taking a piece of gold, turns it into another, newer & more beautiful shape, so does this Self, after having thrown off this body, make unto himself another... like Brahman."

(a) Baudelaire, in defending his thesis that "le beau est toujours bizarre" against the conception of "le beau banal" (Oeuvres, "Bibliothèque de la Pléiade", II, p. 146), says: "J'ai essayé plus d'une fois, comme tous mes amis, de m'enfermer dans un système pour y prêcher à mon aise. Mais un système est une espèce de damnation qui nous pousse à une abjuration perpétuelle; il en faut toujours inventer un autre," etc. (p. 145)

(b). Baudelaire's words & Kierkegaard's simile may be read in the light of the following

增壹阿含經三十一 [illegible]

〽三十五十地第二十六之三：「得世尊神通力能動大地以一身為多身多身為一身或

隱或顯石壁山障所行無礙猶如虛空入地如水履水如地日月在

空；●有大威力而能以手捫摸 [illegible]

有言語以他心智如實而知他眾生心 [illegible]

血肉 [illegible] 膽胃腎肝肺脾耳目口鼻牙舌 [illegible]

遠本相 [illegible] 近 [illegible] 此也

Enneads, tr. E. Bréhier, V.iii.17 (Tome V, p. 73): "Au moment du contact on n'a ni le pouvoir ni le loisir de rien exprimer; c'est plus tard que l'on raisonne sur lui";

〽四十十定品第二十七之三：如日中陽焰不從雲生不從池生不處於陸不住於水

非有非無非善非惡非清非濁不堪飲漱不可穢污非有體非無體非有味非無

味以因緣而現水相為識所了遠望似水而興水想近之則無水想 [illegible]

自識 [illegible] 白香山讀禪經云空花豈得兼求果陽焰如何更覓魚 [illegible]

山法 [illegible]

大智度論 [illegible] 三昧入已而 [illegible] 不失 [illegible]

摩訶 [illegible]

覺時 [illegible] 夢中境界 [illegible]

[illegible] 菩薩入在三昧 [illegible] 從定而 [illegible] 忘 [illegible]

St. Augustine, Confessions, Lib. VII ~~cap. 17~~: "My infirmity being struck back, I was thrown again on my wonted ~~devices~~ habits, carrying along with me only a loving memory, & a longing for what I had, as it were, perceived the odour of, but was not yet able to feed on" (Eng. tr. E. B. Pusey,

passage: "[Il Croce] sostituisce al vulgato concetto del sistema filosofico quello della serie incessante delle sempre nuove sistemazioni filosofiche.... La vulgata idea del sistema filosofico... c'è come la tendenza a fabbricarsi una casa e ad arredarla per poi non pensarci più e viverci dentro comodamente. Il prof. Eucken ha involontariamente espresso questo sospiro di soddisfazione, quando in una sua autobiografia di recente pubblicata, ha messo come titolo a un capitolo: Costruisco il mio sistema filosofico, e prendo moglie!" (G. Castellano, Benedetto Croce, seconda Ed., pp. 19-20); Peirce in his essay "The Architecture of Theories," also compares systems to houses (Collected Papers, VI, p. 11). See 第六百二十七則。

("Harvard Classics," VII, pp. 118-9); (La Divina Commedia, a cura di N. Sapegno, p. 1189-90)

Dante, Il Paradiso, XXXIII, 55-63: "Da quinci innanzi il mio veder fu maggio / Che il parlar nostro ch'a tal vista cede, / e cede la memoria a tanto oltraggio. / Qual è colui che somniando vede, / chè dopo il sogno la passione impressa / rimane, e l'altro alla mente non riede, / Cotal son io, chè quasi tutta cessa / mia visione, ed ancor mi distilla / nel cor lo dolce che nacque da essa." 參 I, 4-9: "Nel ciel che più della sua luce prende / fu' io, e vidi cose che ridire / Nè sa nè può ~~qual~~ chi di ~~lassù~~ là su discende; / perchè appressando sè al suo disire, / Nostro intelletto si profonda tanto, / che ~~retro~~ dietro la memoria non può ire." (pp. 781-2); Wordsworth, The Prelude, II, 315: "the soul / Remembering how she felt, but what she felt / Remembering not, retains an obscure sense / of possible sublimity"; St ~~Tere~~ Theresa 云 "in the state of rapture that troublesome gnat, the memory (esta mariposilla importuna de la memoria) is completely obliterated";

譬如雲[illegible]於[illegible]合界[illegible]中[illegible]成小於世界中心[illegible]境，贊

又卷十二十六之四第二十七之三：諸天與修羅戰，修羅退，則阿修羅王[illegible]長大七[illegible]

[illegible]四兵圍繞，其數千萬，以幻術力，於諸[illegible]中，同時走入藕絲孔中[illegible]

阿含經[illegible]十六之四百七云：[illegible]出[illegible]藕絲孔[illegible]

四種軍[illegible]，皆入於一藕絲孔中盡

阿修羅軍敗退

參觀第八八則[illegible]第十四[illegible]

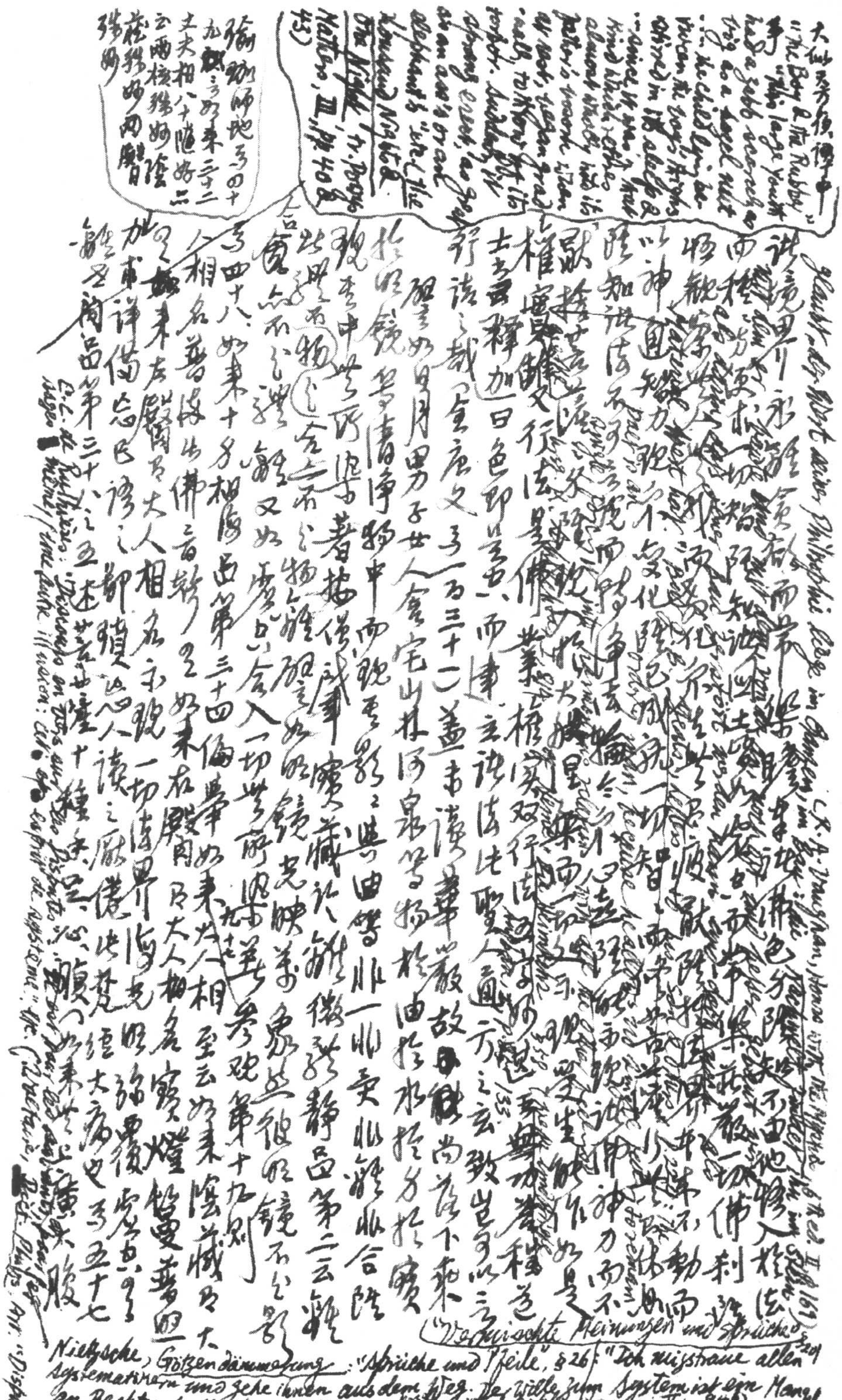
又卷十四十通品第二十八：能於一切語言文字中出生文字，無盡[illegible]隨順

[illegible]言說而無所著，猶如雲門所謂若人[illegible]

口總[illegible]未嘗[illegible]吃飯未嘗咬著[illegible]

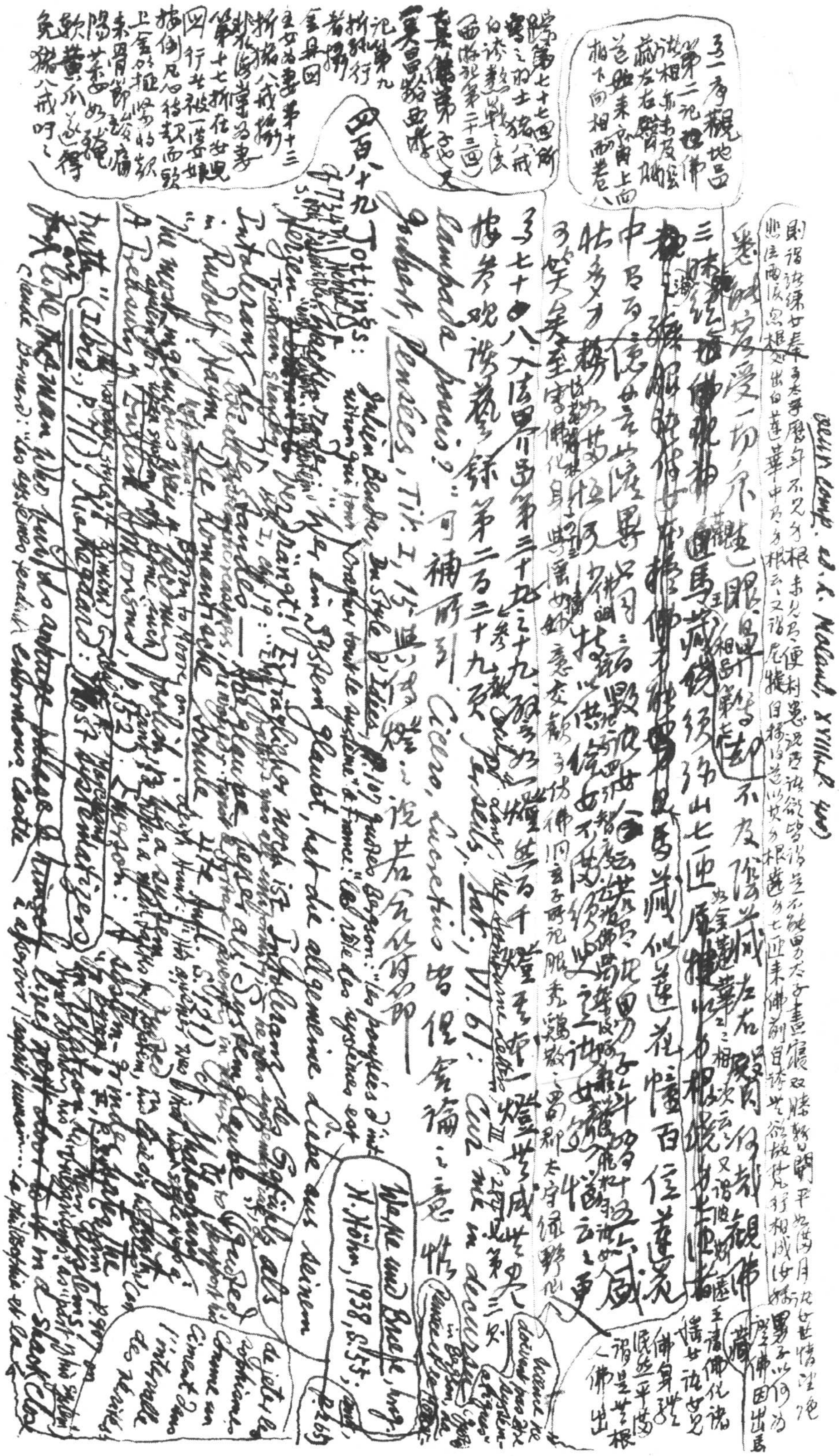
一粒米[illegible]一縷絲[illegible]十四）詳見第二百四則

維摩問品第二十八之六云：[illegible]知一切法[illegible]而亦不捨[illegible]法自[illegible]



"Vermischte Meinungen und Sprüche" §201

Nietzsche, Götzendämmerung: "Sprüche und Pfeile", §26: "Ich misstraue allen Systematikern und gehe ihnen aus dem Weg. Der Wille zum System ist ein Mangel an Rechtschaffenheit" (Werke, hrsg. K. Schlechta, 946 ~~Taschen-Ausgabe, Alfred Kröner Verlag, Bd. X, S.242~~); Menschliches, Allzumenschliches, II, §306: "Der Philosoph



又一序觀地品

西遊記第二十二回

四百八十九

Jottings:

Julien Benda, Du Style d'Idées, p. 107

Joubert, Pensées, Tit. I, 15

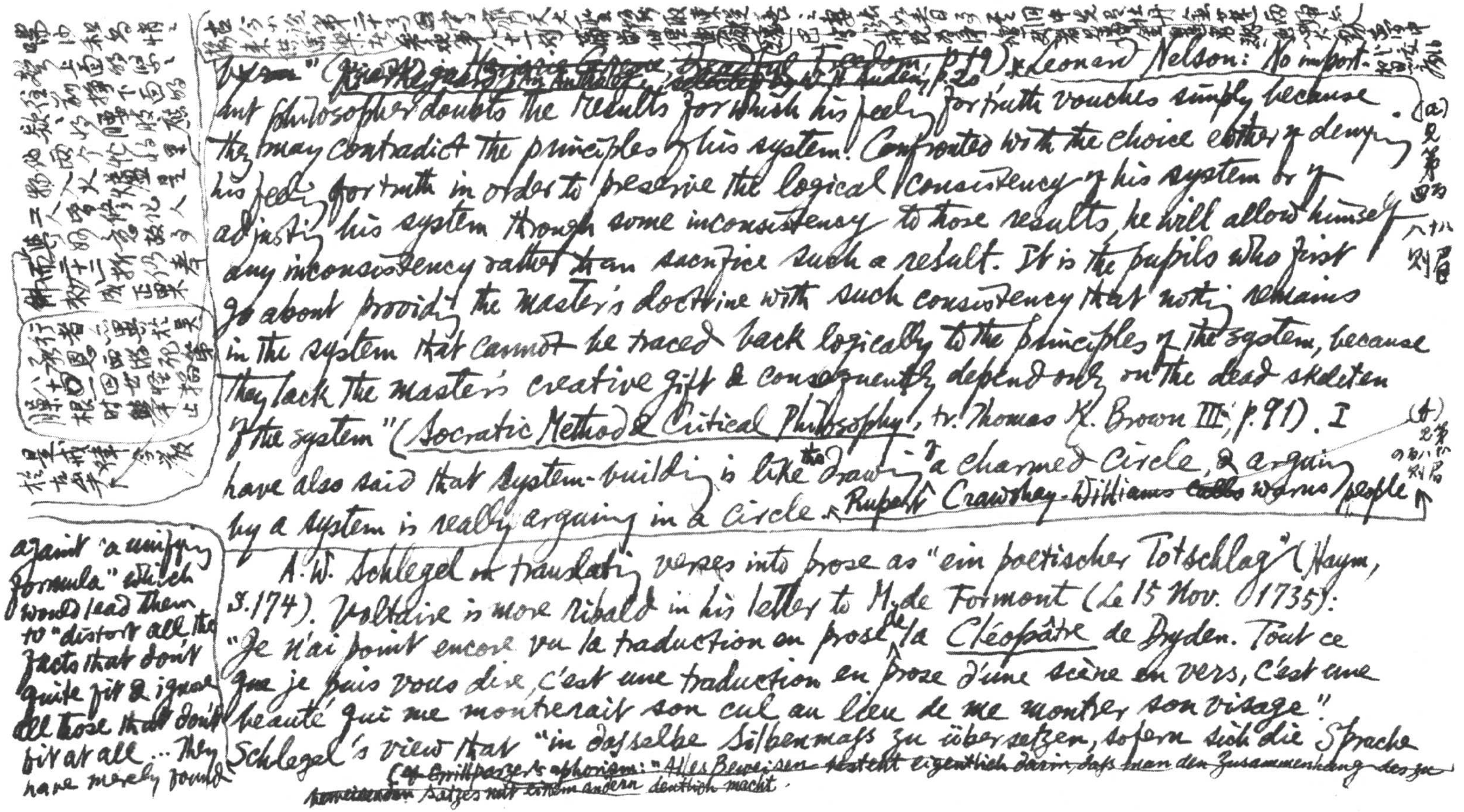
可補所引 Cicero, Lucretius

說若合符節

H. Höhn, 1938, S. 53

Rudolf Haym, Die Romantische Schule

Claude Bernard



嘿[illegible]和尚情之
[illegible]上面的是了
往前掙下面的
[illegible]、的[illegible]
你兩个忙的里
物入火爐里
二人曾修化人
[illegible]的意[illegible]
而廿二折仍春
[illegible]初成正果

行者[illegible]吴承恩西游记第八十四回[illegible]

是戒律令教於左手

古今小說第二十三卷 [illegible]

~~by a man~~" (~~Marjorie Grene, Dreadful Freedom, p.19~~ ~~Kierkegaard in his Anthology, selected by W. H. Auden, p.20~~) × Leonard Nelson: "No important philosopher doubts the results for which his feeling for truth vouches simply because they may contradict the principles of his system. Confronted with the choice either of denying his feeling for truth in order to preserve the logical consistency of his system or of adjusting his system through some inconsistency to those results, he will allow himself any inconsistency rather than sacrifice such a result. It is the pupils who first go about providing the master's doctrine with such consistency that nothing remains in the system that cannot be traced back logically to the principles of the system, because they lack the master's creative gift & consequently depend only on the dead skeleton of the system" (Socratic Method & Critical Philosophy, tr. Thomas K. Brown III, p.91). I have also said that system-building is like the drawing of a charmed circle, & arguing by a system is really arguing in a circle. Rupert Crawshay-Williams ~~calls~~ warns people against "a unifying formula" which would lead them to "distort all the facts that don't quite fit & ignore all those that don't fit at all ... They have merely found

(a)

(十)

A. W. Schlegel on translating verses into prose as "ein poetischer Totschlag" (Haym, S.174). Voltaire is more ribald in his letter to M. de Formont (Le 15 Nov. 1735): "Je n'ai point encore vu la traduction en prose de la Cléopâtre de Dryden. Tout ce que je puis vous dire, c'est une traduction en prose d'une scène en vers, c'est une beauté qui me montrerait son cul au lieu de me montrer son visage". Schlegel's view that "in dasselbe Silbenmass zu übersetzen, sofern sich die Sprache

~~Cf. Grillparzer's aphorism: "Alles Beweisen besteht eigentlich darin, dass man den Zusammenhang des zu beweisenden Satzes mit einem andern deutlich macht.~~

Comfort & believe that they have found Truth" (The Comforts of Unreason, p. 90). The following remark also applies to system-making or mending: "A common method is to stretch the unifying pattern: whatever shape the pattern takes it is still called the same & therefore is assumed to be the same" (p. 91)

"dem selben nicht ganz weigert" is ~~[illegible]~~ a counsel of perfection. As Dante was the first to point out, "Nothing harmonised by the laws of Music can be translated from its own tongue into another without breaking all its sweetness & harmony" ("Nulla cosa per legame musaico armonizzata si può della sua loquela in altra trasmutare, senza rompere tutta sua dolcezza e armonia") (Il Convivio, I, vii, opere, ed. E. Moore; ~~quoted in Saintsbury, Loci Critici, p. 80~~; P. Toynbee, p. 244); and in order to obtain the quality of spontaneity, the form has occasionally to be sacrificed" (A. J. Symonds, Wine, Women & Song, p. 46) because "it is the office of the translator to represent the original poem as faithfully as possible. And the original poem is NOT a translation! Therefore the translation must not be a translation, either! ... it must not appear to be!" (George Dillon & Edna St-Vincent Millay, Flowers of Evil, p. xxiv). Poetic license is as necessary in translating poems as in ~~writing~~ composing them to fulfill Edward FitzGerald's injunction, "the live Dog better than the dead Lion", "better a live Sparrow than a Stuffed Eagle" (quoted in A. McC. Terhune, The Life of Edward FitzGerald, p. 223). By the way, Dr Johnson "splendidly provincial"

(this is also Diderot's view, see Oeuvr. Compl., Assézat-Tourneux, I, p. 376; but)

cf. Leopardi, Zibaldone, ed. F. Flora, I, pp. 288-9 (三百十二則)

Fr. Schlegel on "die harmonische Plattheit" & "die harmonische Platten" (Haym, S. 300). If I. A. Richards had ever heard of this expressive term, he would have hedged his Doctrine of Synaesthesis or Equilibrium & Harmony with some needful qualifications. Cf John Laird, Idea of Value, pp. 129-131 a detailed refutation of Richards ending thus: "The ideal of harmony is seductive because we assume a certain kind of harmony as our ideal; we assume that the best or most excellent appetencies are

cf. Robert Frost's ~~& Robert Graves's~~ definition of poetry "what gets lost in translation" (New Statesman, 20 Dec. 1958, p. 886) → (Robert Graves, Steps, p. 112)

De Quincey, Letters to a Young Man [à propos of knowledge vs power]: "let the knowledge be what it might, all knowledge is translateable, & translateable without one atom of loss" (Collected Writings, ed. D. Masson, X, p. 55)

cf. Herder, Fragmente, on the aim of philosophy, unlike that

Shelley, A Defense of Poetry on the "vanity of translation" (Prose Works, ed. R. H. Shepherd, II, p. 7)

made a virtue of this necessity: "Poetry ... cannot be translated; &, therefore, it is the poets that preserve languages; for we would not be at the trouble to learn a language, if we could have all that is written in it just as well in a translation" (Boswell's Life, ~~ed. Hill, III, p. 36~~ "Spirit standard authors" new ed., 1853, p. 742)

of Hegel's excessive and roughshod intellectualism in the following

also Du Bellay, see La Deffence I, ch. 5, ed. Chamard, pp. 34 ff. &

This is not E. V. Rieu's "principle of equivalent effect"; "the lodestar of the translator" (Cassell's Encyclopaedia of Literature, I, p. 555) passage from his Ästhetik: 'Deshalb bleibt es auch für das eigentlich Poetische gleichgültig, ob ein Dichtwerk gelesen oder angehört wird, und es kann auch ohne wesentliche Verkümmerung seines Werthes in andere Sprachen übersetzt, aus gebundener in ungebundene Rede übertragen, und somit in ganz andere Verhältnisse des Tönens gebracht werden' — Sämtliche Werke, Jubiläumsausgabe, hrsg. H. Glockner, Bd. XIV, S. 227); cf. similar view in Goethe, Dichtung und Wahrheit, Buch XI; Auden, The Dyer's Hand p. 23-4.

→ cf. Schopenhauer, Parerga und Paralipomena II, Kap. 25: "Gedichte kann man nicht übersetzen, sondern bloss umdichten, welches allezeit misslich ist" usw.; Rudolf Haym, Herder, Aufbau, 1958, I, 201 on Herder's "Übersetzungen" of poetry as "durch sympathetische Reproduktion der nationalen oder individuellen Eigenart einer poetischen Erscheinung ... Umdichtungen und Nachdichtungen" (Werke ed. B. Suphan, I, 417; cf. 400).

Poetry; is translatability

conserved in the harmony & united with as many appetencies as possible which although not very good, are good enough. A harmony of appetencies, none of which are more excellent than any others, tells an entirely different story. A man's interests may revolve harmoniously round leeks or cabbages. Some kinds of harmony are attained very easily & are worth very little"; F. L. Lucas in Cambridge University Studies 1933, ed. Harold Wright, p. 267: "Yet the rich, for example, swarm with appetencies & work hard to thwart none of them, without their lives always appearing of any extreme value to outside observers; & Solomon who carried into both love & learning what Dr Richards would call 'a very intricate co-ordination of impulses', may well have lived less enviably than Baucis & Philemon." Richards's view of harmony is purely quantitative ~~quantitative~~, as Lucas shrewdly shows, "a sort of Benthamite ideal". Rickert's paradox, "Mehr Leben ist mehr als Leben" (Die Philosophie des Lebens, S. 66) is well worth pondering in this connexion. T. S. Eliot, On Poetry & Poets: "Poetry is much more local than prose.. Poetry is a constant reminder of all the things that can only be said in one language, & are untranslatable".

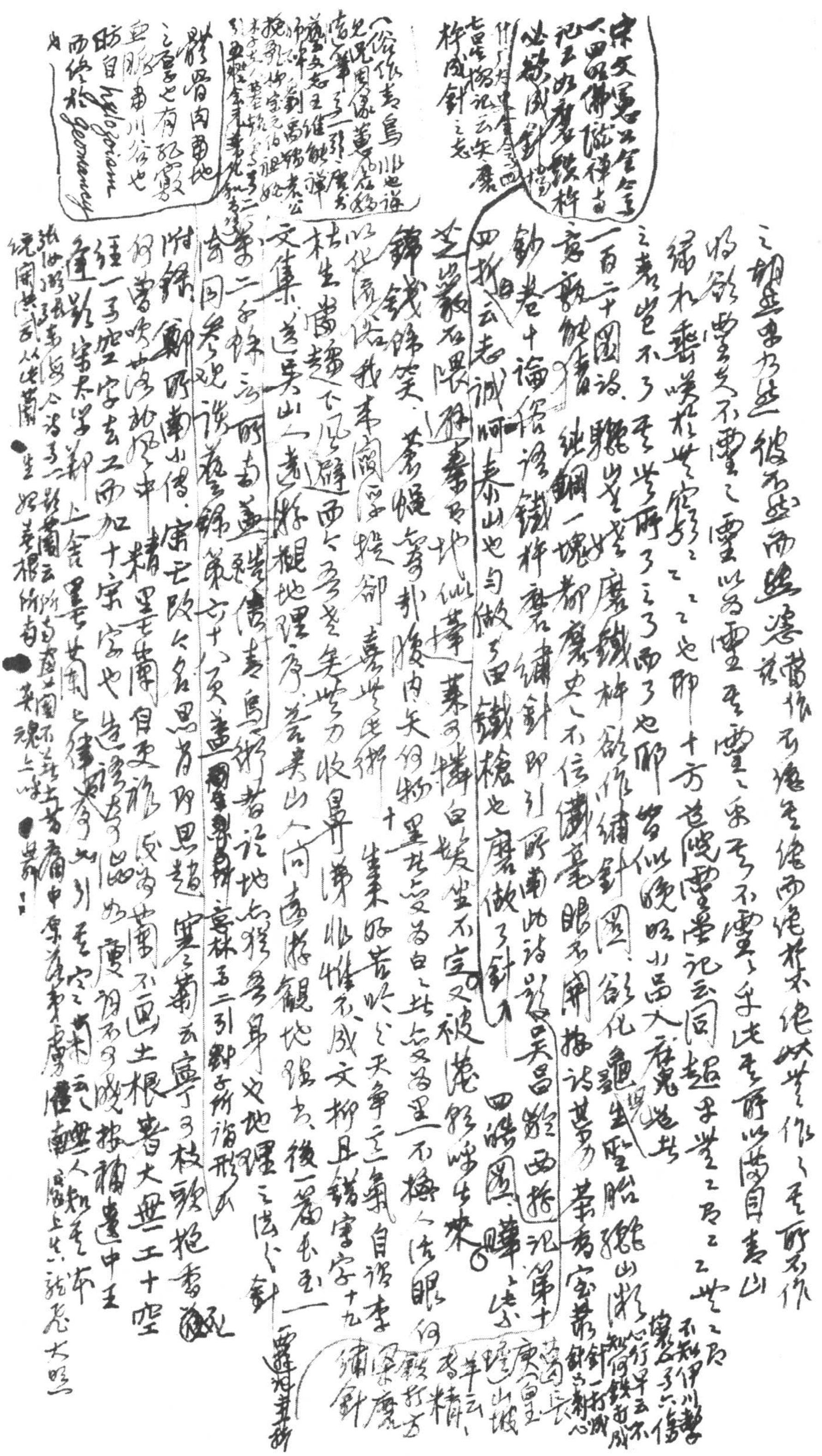
A.W. Schlegel on "die Kraft, in die innerste Eigentümlichkeit eines grossen Geistes einzudringen" als "Übersetzertalent" (Haym, S. 847); ~~"alles Dichten ein Übersetzen sei"~~ "Er kehrt oft zu diesem Gedanken zurück, sei alles Dichten ein Übersetzen, dass das objektive poetische Übersetzen ein wahres Dichten, eine neue Schöpfung sei, ja, dass der menschliche Geist eigentlich nichts könne als übersetzen" (Haym, S. 848) (pp. 19, 23). A good example of that "Nimiety", the national fault of the Germans (Coleridge, Table Talk, June 2, 1834) who cannot state a truth without giving a little more

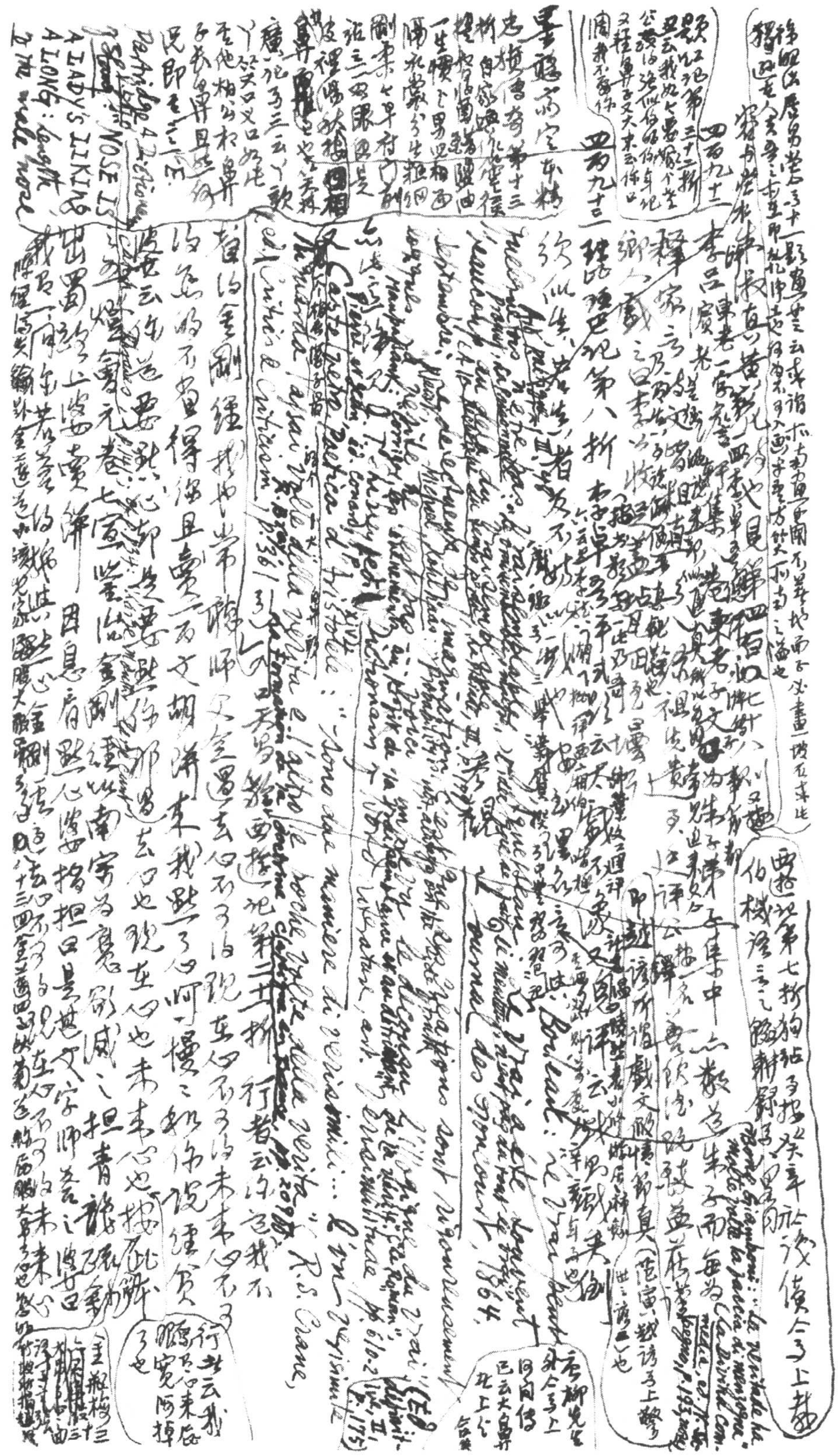
Of course Herder had said before that "der Übersetzer muss selbst ein schöpferisches Genie sein" & his work would be "eine Originalarbeit, die mehr Einfluss auf unsere Literatur haben kann als zehn Originalwerke" (Sämtl. Werk., hrsg. B. Suphan, I, S.178 & 274) / and how much it is! ↓ The cult of Cinderella — the name comes from E. V. Rieu's article in Cassell's Encyclopaedia of Literature, I, p.554 — is either escapism or ~~defensive mechanism~~ camouflage; translation becomes a major art when or where ~~original activity is impossible either because~~ creative power has no free play either because it is ~~not free~~ or because it i.e. stiff-jointed with rheumatism ~~is too feeble to play~~, i.e. either because one lacks the courage ~~dare not produce original work~~ or because one ~~cannot produce it~~ wants the ~~ability~~ talent to produce works of any sincerity & originality. Schlegel's & Herder's extravagant claim for translation boils down to a face-saving formula to conceal ~~their~~ own creative impotence.

tongue-tied by authority

四百九十 鄭震（叔起）菊山先生清雋集一卷 祇四十七絕 似山村自菊山佬遊稿 若[illegible] 亦南宋晚唐體可入江湖集者 病後漸嬾 詭功名 [illegible] 並經淒涼 於醍醐西巖園夜觀星月 [illegible] 靈增新葉續還只 成夥噫 虎丘尹和靖書院示講 和靖書堂 西湖新[illegible]半庵在 山根若無人聽 都僧去傳語生公 公傳石來 次呼晚照殺弱指說月 沙女四緣冷去身[illegible]同海水乾

四百九十一 鄭思肖 所南詩集文集各一卷 詩集[illegible]一百二十圖題詞及錦錢餘笑（未收） 咸淳集中興集 詞語意平常 錦錢餘笑乃以寒山指歸為文 抵牾[illegible]（欲為臣 [illegible]） 自不知作何語 如一百二十圖詩集自序云多生也實頑 生不靈於物 不靈乎文 不靈於心 不靈乎人也久矣 其[illegible]若此者 梓之 遇之 跡之 是謂不靈 [illegible] 以丟不靈之不靈了也 已而今未能不作 今國遇圖而作 或遇了而作 而未其又欲得圖 圖畫[illegible] 西湖有賞[illegible]一子長大 係高寺五寸許 題云純是君子 絕無小人





四百九十二

四百九十三

李卓吾評琵琶記第八折

西廂記第七折

金剛經

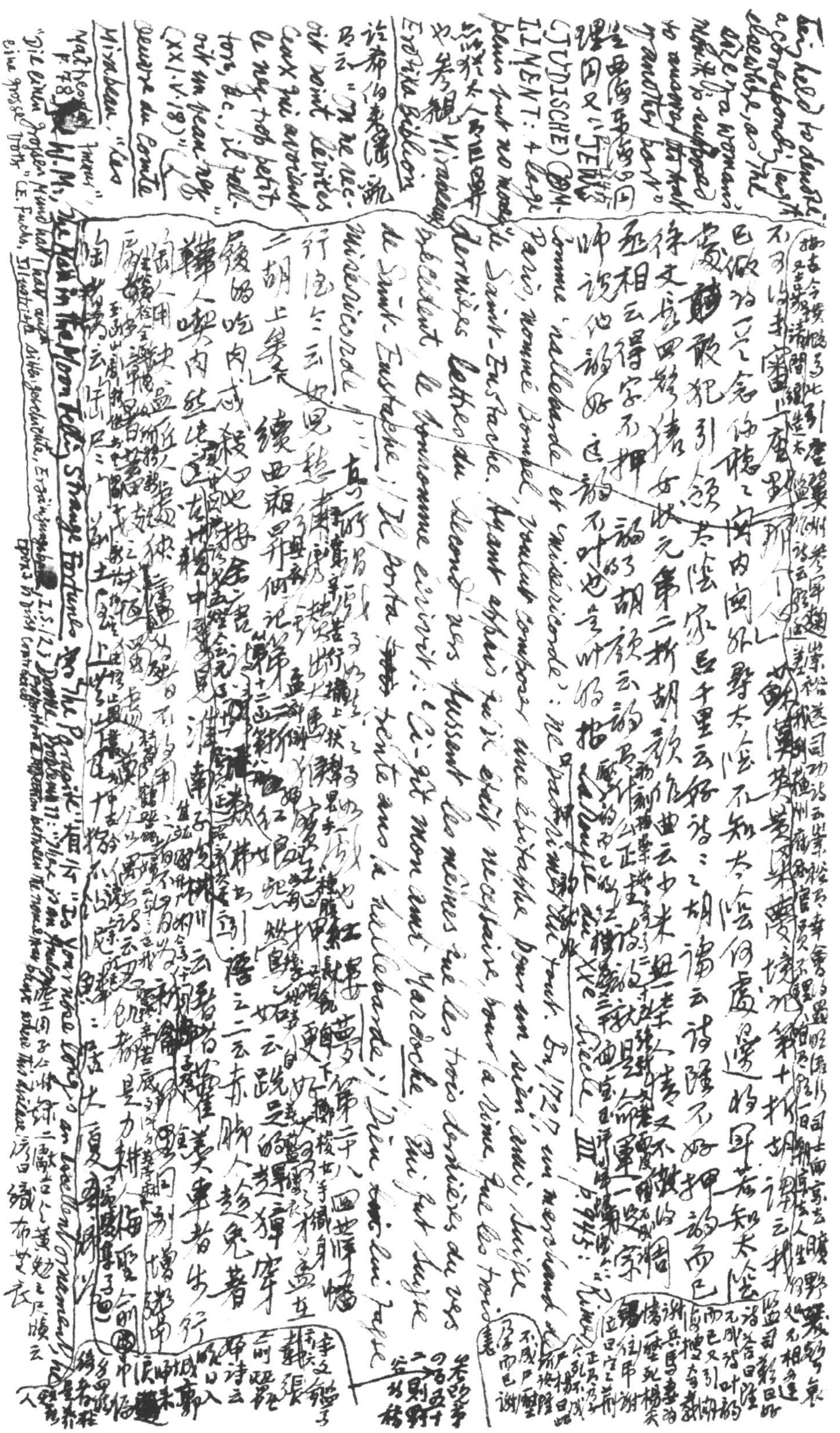
Boileau:

A LADY'S LIKING

A LONG

NOSE IS

R.S. Crane



puts a great lady that [illegible] (Columbus) [illegible] (Ridley) Addison & Book of Characters p. 342)

Angelo Beolco's oration: "Ride, che a se [illegible]" [illegible] p. 585: "Who [illegible]"

[illegible]下了不若先至巫山洞房之 又云空了甘步婦隨中婦旨使晴之梨雨之嘗伴婦婦[illegible]

謠為不識字[illegible]等[illegible]秀才見[illegible]不識[illegible]

Jonathan Wild, ch. 8 [illegible] Robert Burton [illegible] Melancholy [illegible]

又[illegible]櫻桃夢中盧家青衣亦拋紅娘之[illegible]第九[illegible]

劉過龍洲道人詩集十卷[illegible]第四百五十二則論南宋群賢小[illegible]

集第十六冊已及改之詩七古七律五古較為擅場氣機壯浪於江湖[illegible]

進士詩中差為[illegible]間[illegible]時代[illegible]七自韓[illegible]司[illegible]人以下無不[illegible]

陳[illegible]使以相[illegible]四代壽[illegible]韓十京七律五首自[illegible]七代上韓開[illegible]五律[illegible]後

疑[illegible]侂胄敗後[illegible]代[illegible]以自不君則去之又改之好談用兵[illegible]

故應附合侂胄也[illegible]

故為[illegible]

大言以[illegible]復甘詞以媚此流[illegible]且半千陳情表（全唐文卷之一百六十五）

王冷然論薦書與御史高昌宇書（卷二百九十四）李太白上安州李長[illegible]

史[illegible]書[illegible]韓荊州書（卷三百[illegible]）[illegible]之[illegible]等[illegible]者[illegible]律[illegible]二十四[illegible]

[illegible]粗材[illegible]杜甫詩[illegible]二三

Capaccio [illegible] p. 348 [illegible] Bizionario [illegible] p. 105

烟塵花絮[illegible]神京不見雙[illegible]卷[illegible]淮問[illegible]長[illegible]

子之[illegible]英雄[illegible]

了二[illegible]題[illegible]州多景樓一樓坐斷水中央收拾淮南數千里[illegible]評往[illegible]之子

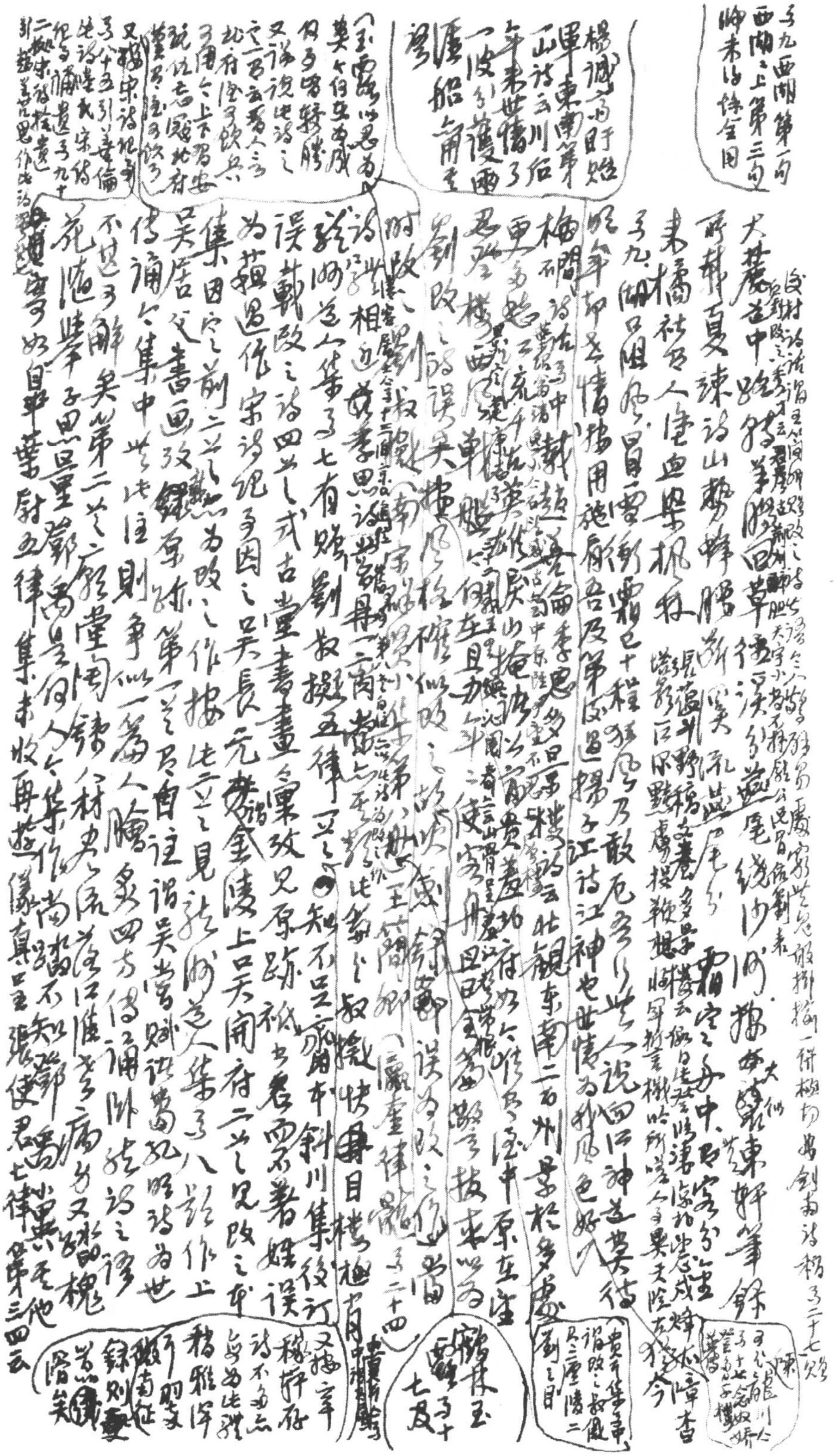
祖師[illegible]七言[illegible]西[illegible]生動[illegible]讀書要以六經先次第[illegible]

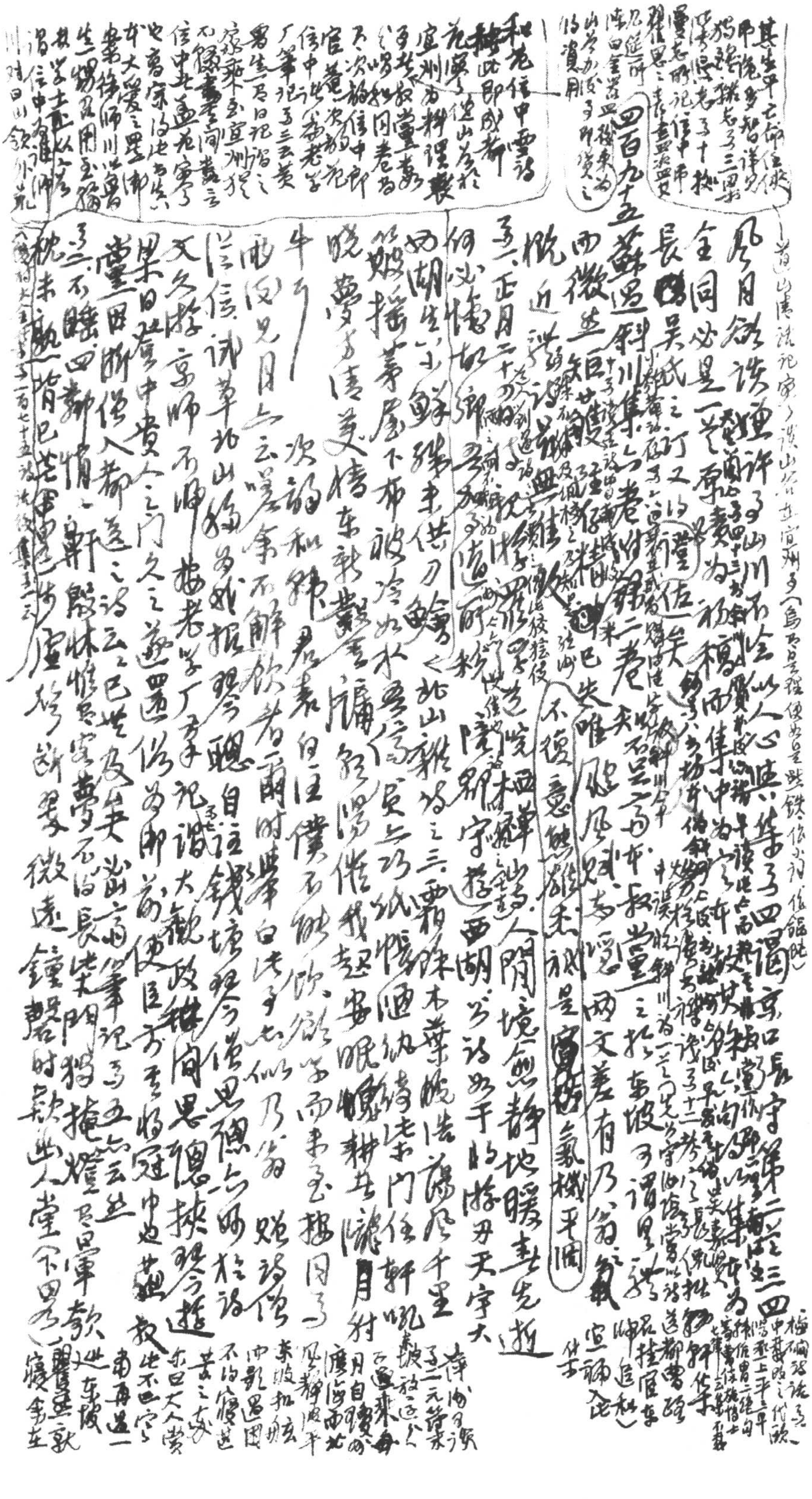
七丈老夫之見窮鶴[illegible]列只一讀為集[illegible]似古人[illegible]日[illegible]甚[illegible]早[illegible]

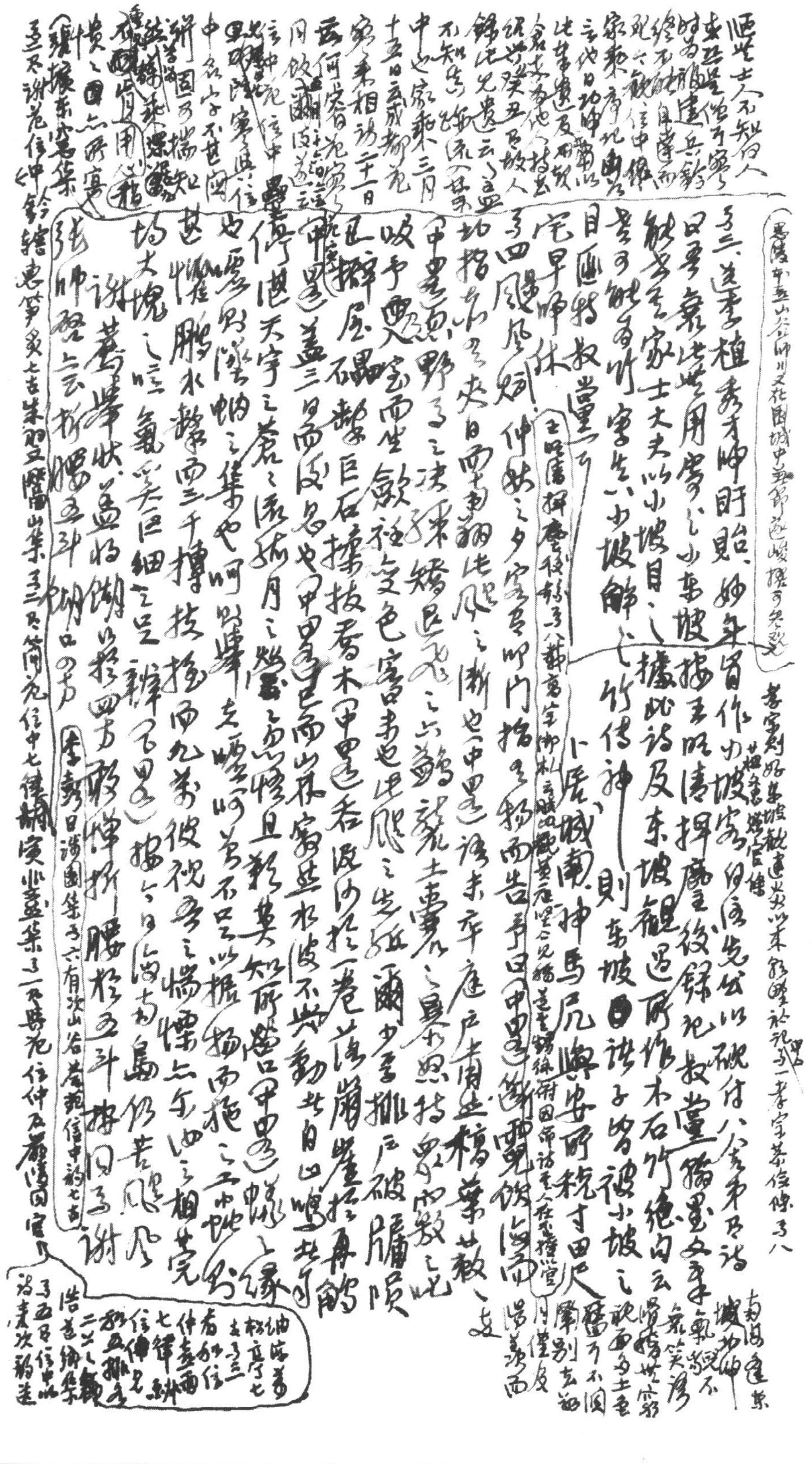
風塵契闊舊儒酸[illegible]定之[illegible]何用[illegible]國家[illegible]奇偉丈夫[illegible]之[illegible]臣

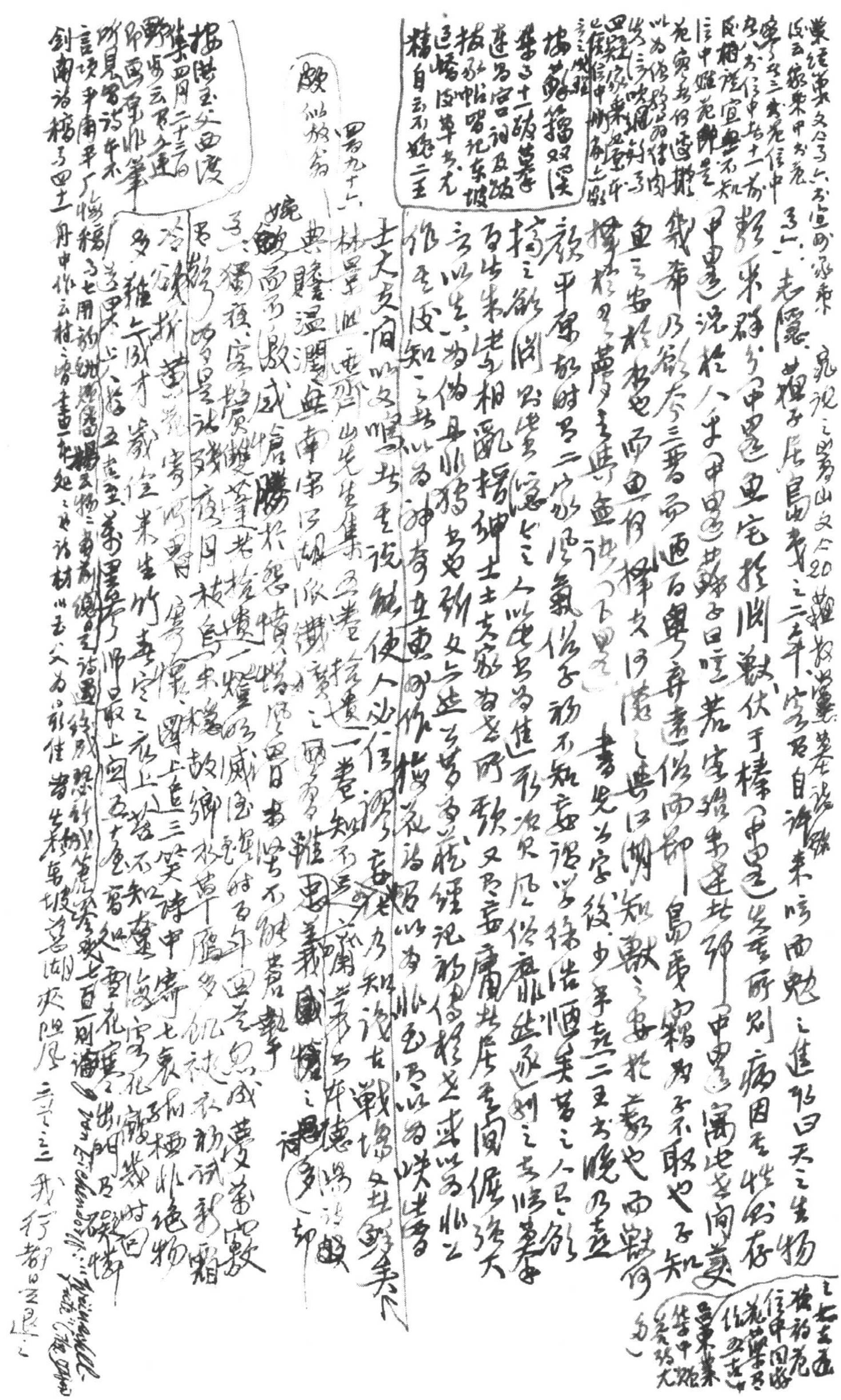
子[illegible]忠孝而已矣[illegible]之觀[illegible]相[illegible]而此[illegible]七十[illegible]

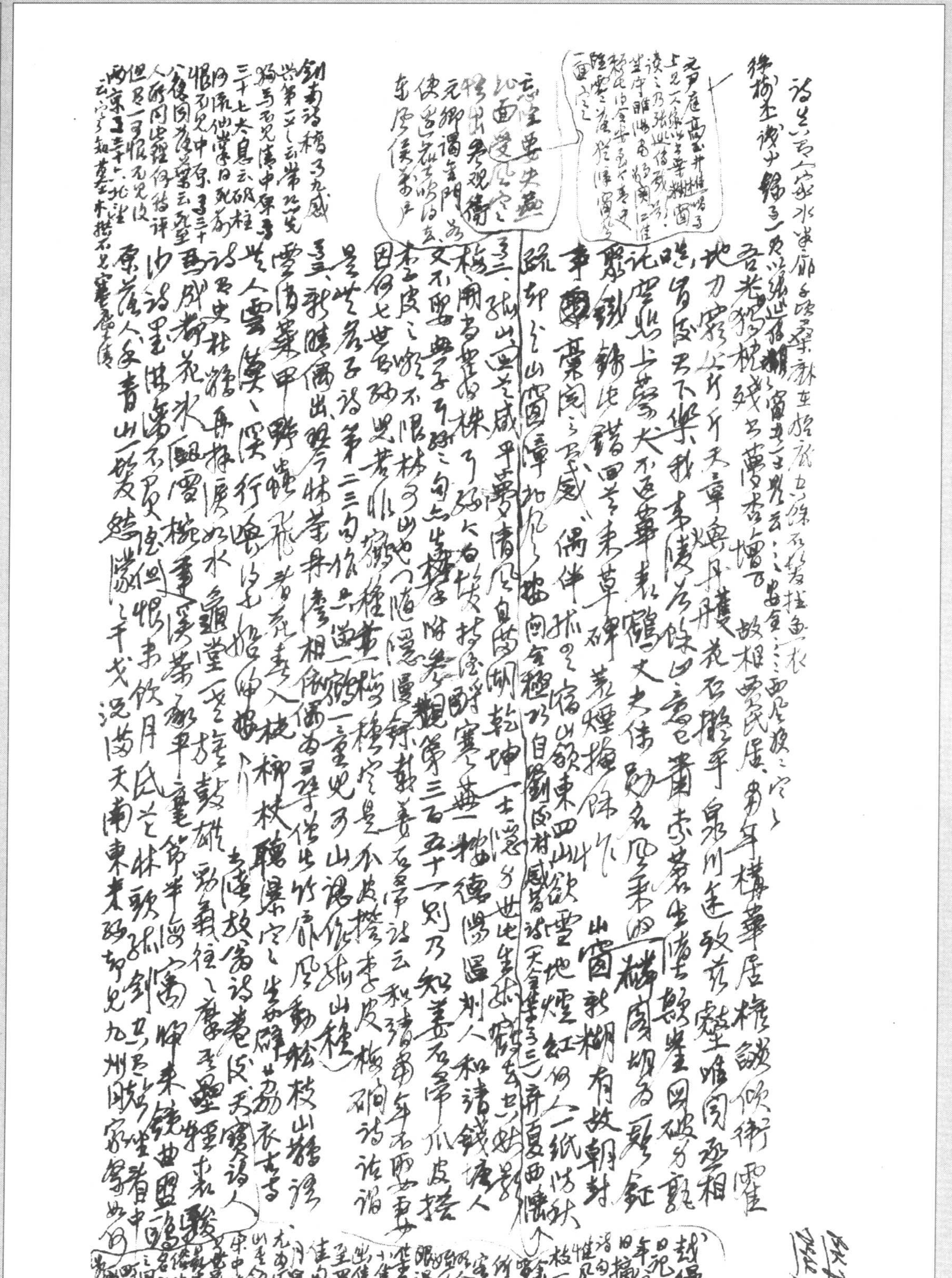
[illegible] who [illegible] E. H. Williams [illegible] A. Hist. [illegible] p. 243





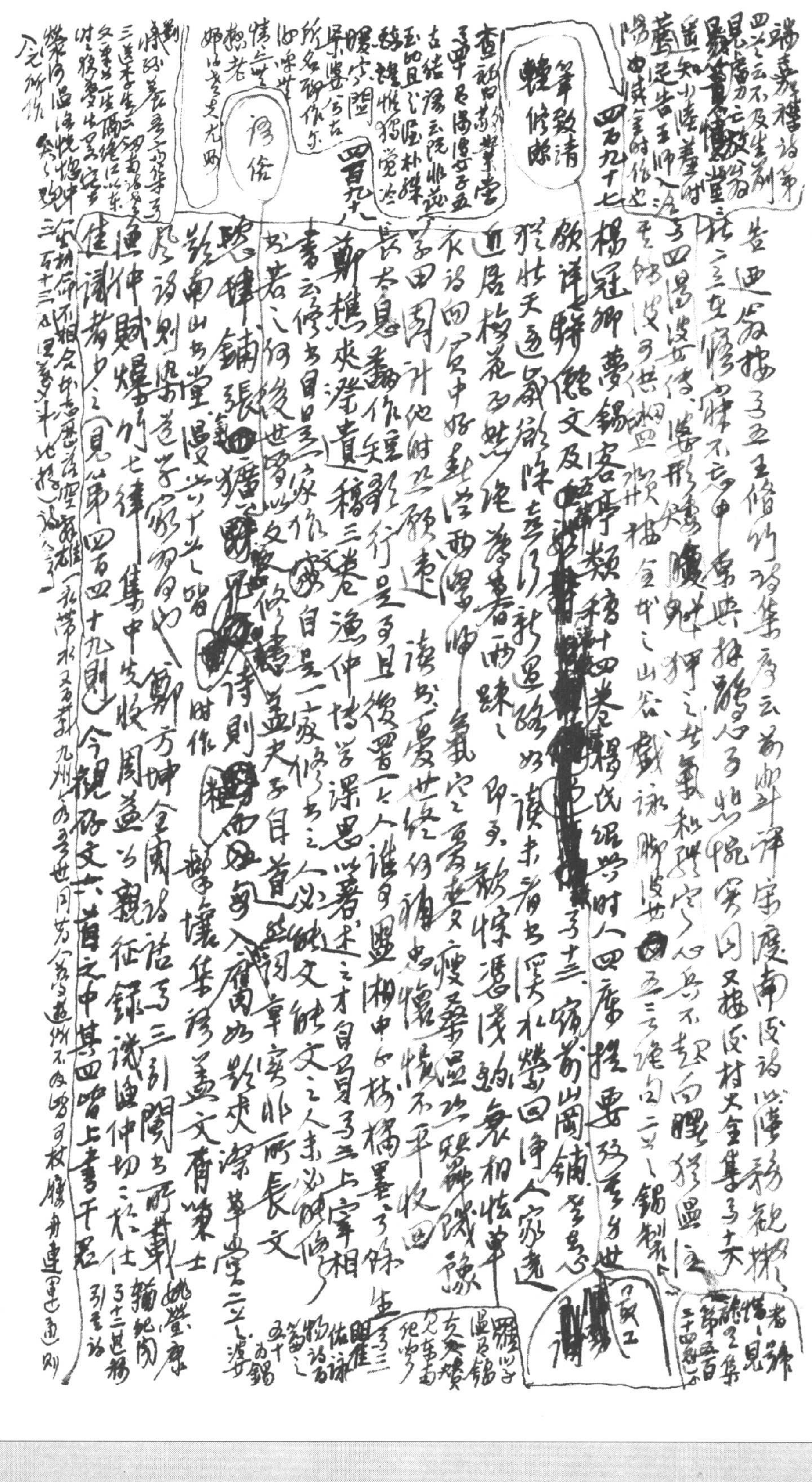


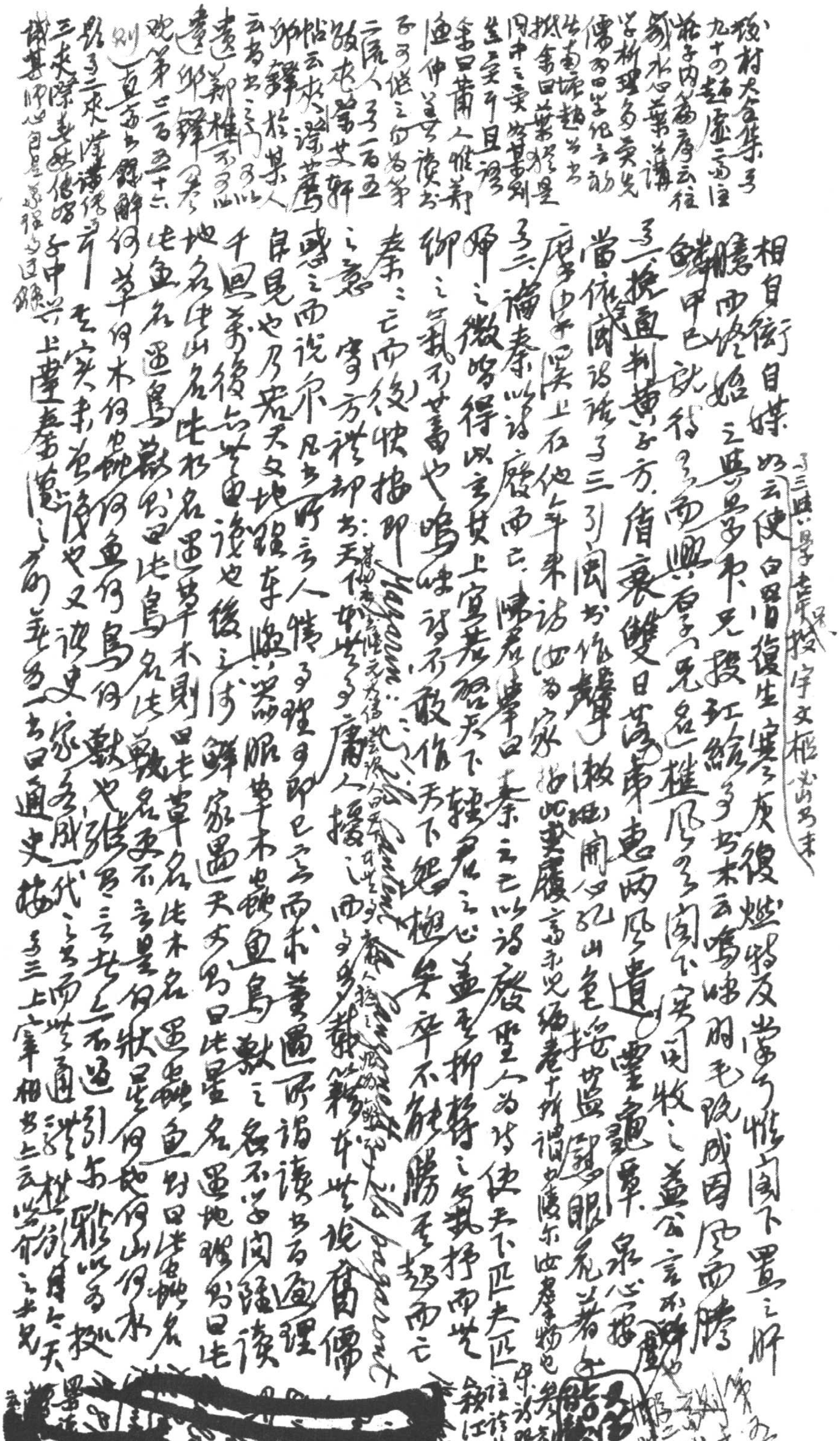




Bk. of Songs

Legge, 5.290



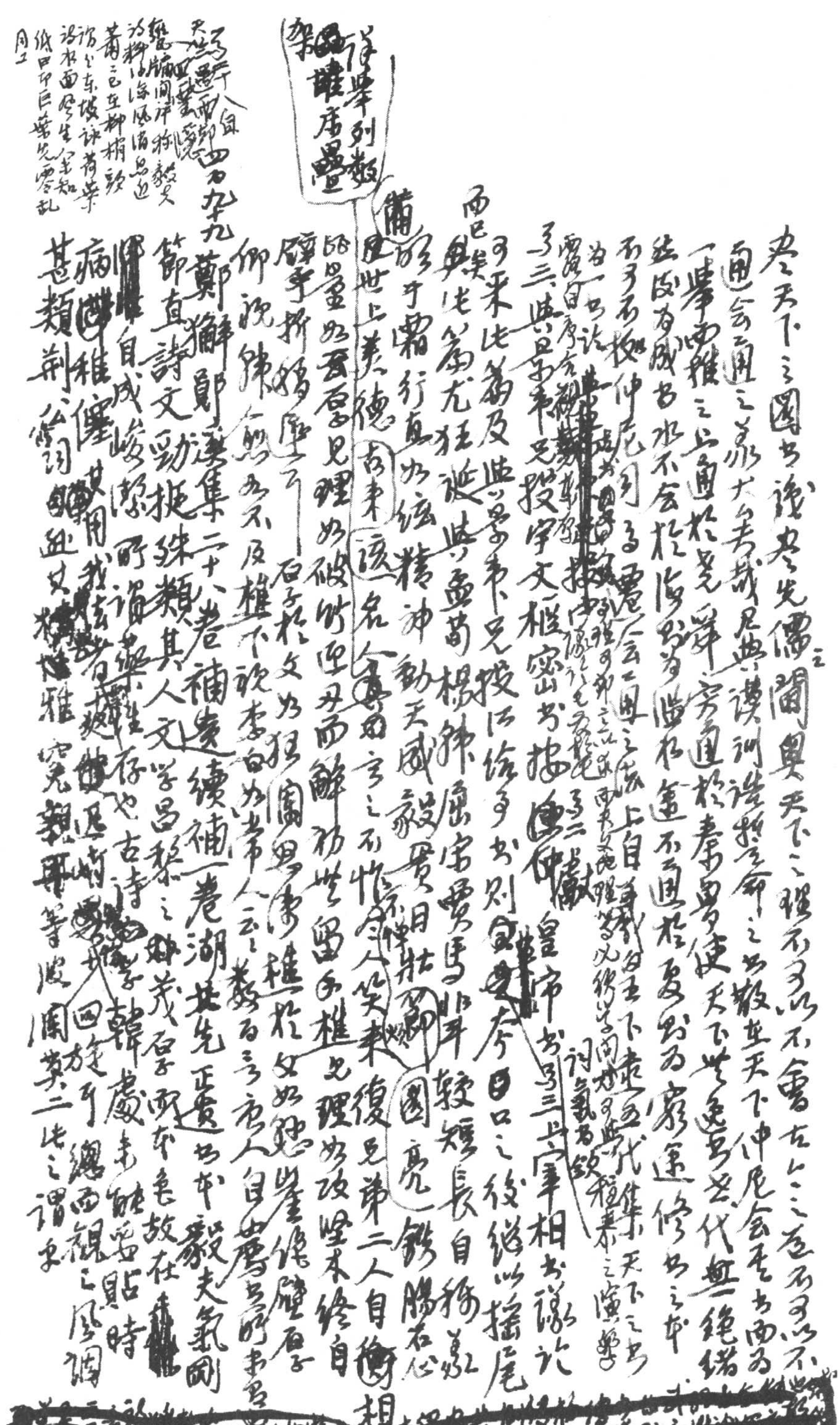


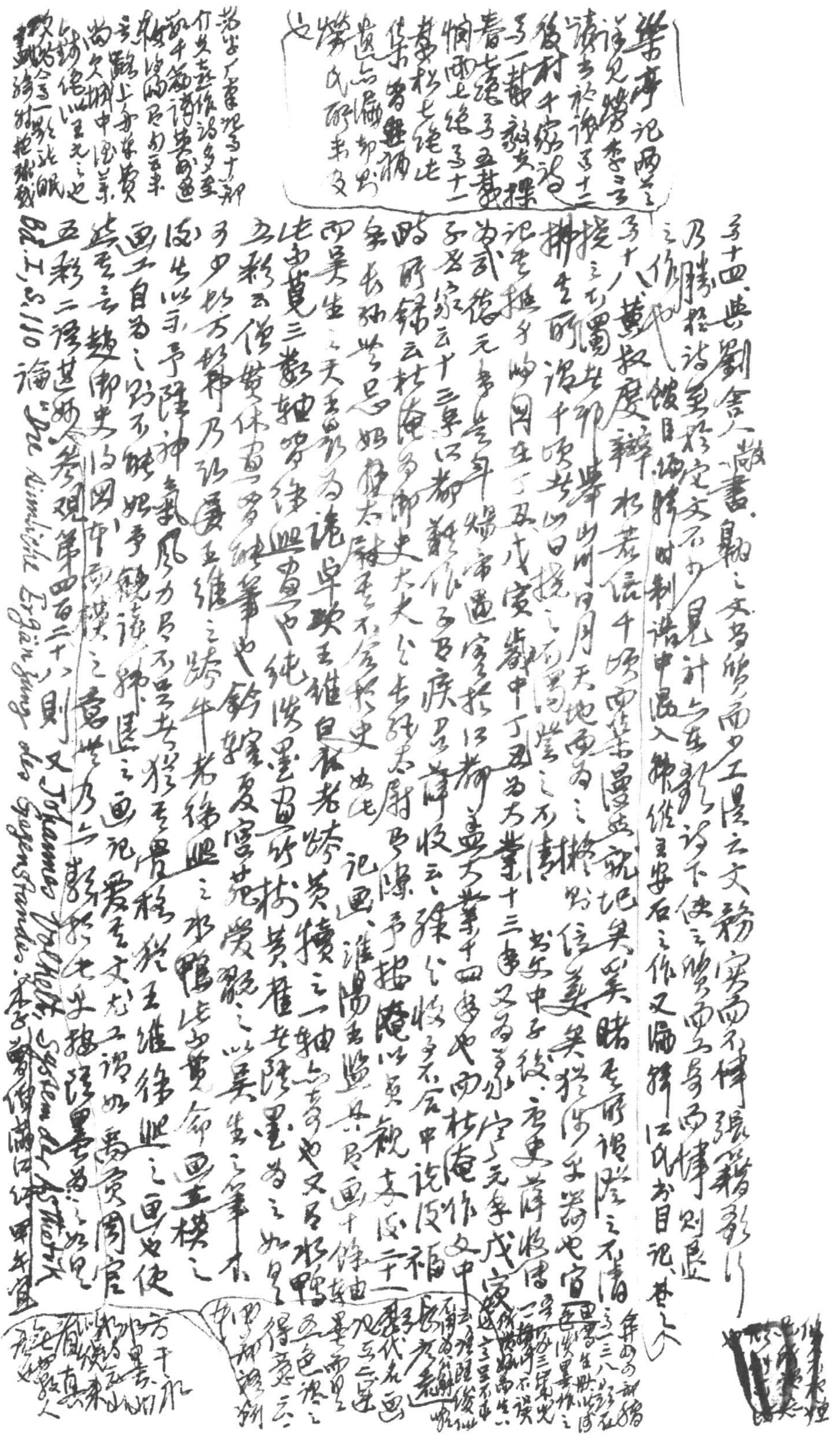
頌村大全集卷九十四趙虛舟注莊子內篇序云：往歲水心葉氏講學，析理多矣。先儒如田生紀之勛，生南塘趙公書，挽金曰葉學是，同中之異等某則告之矣乎且譏。金曰蕭人惟莊漁仲並無讀書，子可從之爲第二流人。卷一百五啟衣當世軒帖云：夾漈叢書，鄭樵於某人云者，書之門可以書遺鄭樵，不可以書通鄭樵。卷晚第三百五十六則直齋書錄解題卷二夾漈詩傳三夾漈舊傳略識其[illegible]心自是[illegible]程之過錄

相自衒自媒。如云：使白骨復生，寒灰復燃，將及當今，惟閣下置之肝膳而終娼之異。（卷三與吳學士書、投宇文樞密書亦以此爲末）累年不見投紅綸，亦術云：嗚呼羽毛既成，因風而騰，鯨甲已就，待卷而興，百年之名遂樵風。卷二閣下實同牧之，益公言於[illegible]。卷三挽通判黃君方，宿衰雙日落，帚惠兩風遺，豐龜草，泉心搖，當依閩詩話（卷三引閩書作聲）澈開四紀山色搖，[illegible]眼花著。唐李少卿深上石他年來訪（此爲家，按此出實處，高小兒編卷十八謂此陵东出處攀物也）。卷三論秦以詩廢云：陳君舉曰：秦之亡以詩廢。聖人爲詩，使天下正夫正婦之微，嗚得以言其上，宜若理天下轉君之心，益至抑揚之氣，抑而莞卿之氣不世當也。嗚呼，詩不敢作，天下絕，樞無卒不能勝，至怒而亡秦之亡而後快。按即（蓋仿[illegible]傳云天下本無事）庸人擾之而多辭於世說蓄儒。寧方禮部書天下[illegible]多理，可即已之，而求董遇所謂讀書當通理。[illegible]之意，惑之而說亦凡書所言人情，與器服草木蟲魚鳥獸之名，不學閱讀。皂見也，乃君天文地理東[illegible]，千回萬後，亦其由識也，後之讀鮮家圖天文爲曰此星名，圖地理爲曰此地名，此山名，此水名，圖草木則曰此草名，此木名，圖蟲魚則曰此蟲名，此魚名，圖鳥獸則曰此鳥名，此獸名，更不言是何狀，是何地，何山何水，何草何木，何蟲何魚，何鳥何獸也。（張）[illegible]云：此其所以不通也。[illegible]寧實未之讀也，又誰史家之成一代之書而不通引前，能以爲擬上臺者蓋通之前華無一書曰通史。按：卷三上宰相書上云：[illegible]之天下[illegible]

[redacted]

（宋詩紀事）朱詩選（注）註（董）叙江上[illegible]



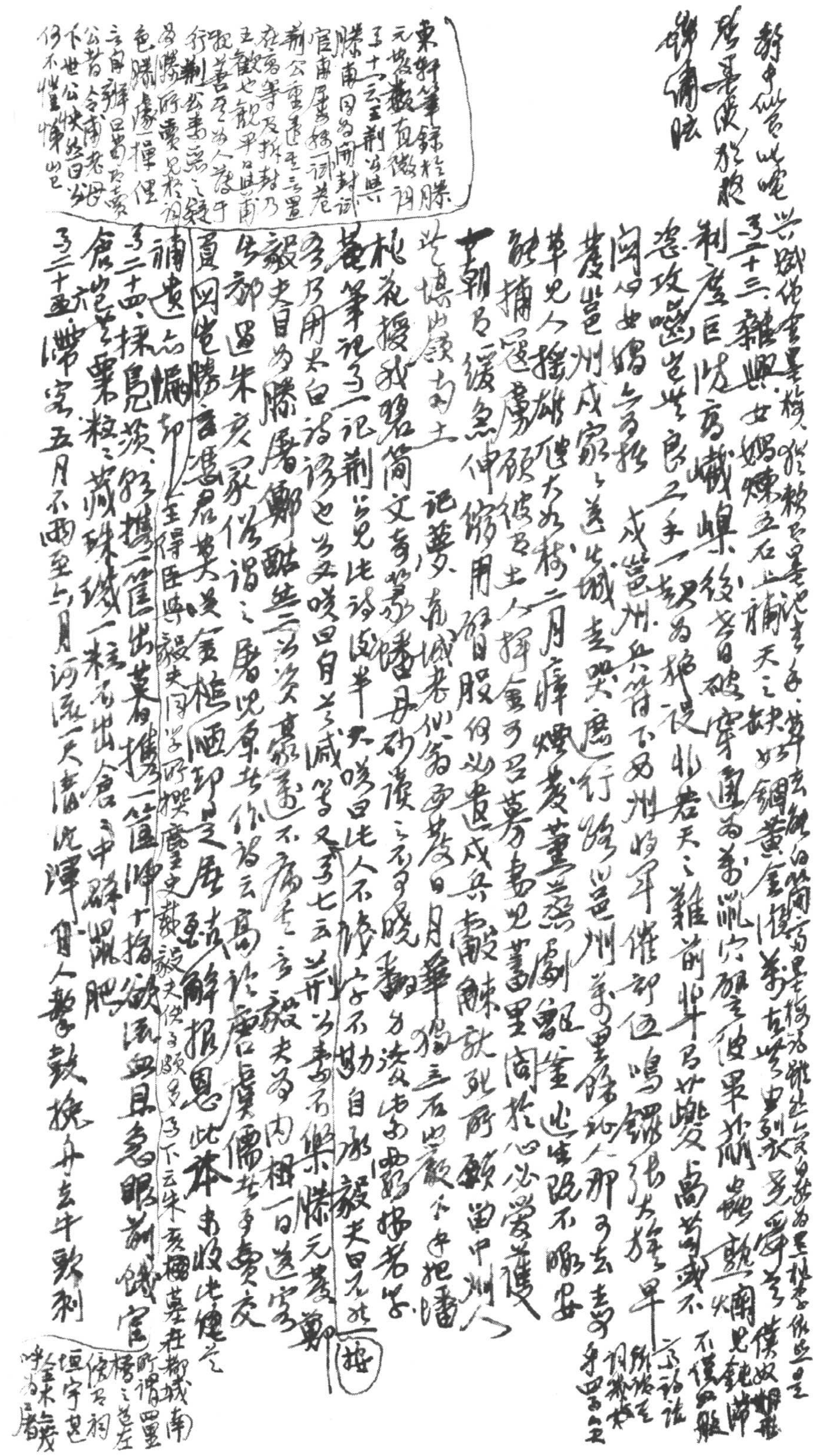


[illegible]

卷十四、與劉舍人敬書，勳之文，古詩所而少工，隱之文務實而不傳，張籍歌行乃勝於詩，至於定文不如。見計亦在新，詩下使之賦而亦音而律則良之作也。惟目編輯時制誥中，混入歸從王安石之作，又編輯江氏書目記，甚之人

卷十八、黃叔度辯，於其信千頃而漢書漫然就，把吳興睹其所謂陸之不清提之於蜀，其邦崋山川日月天地兩為之搜，[illegible]排其所謂千頃其山日[illegible]書，以示中子段，元吏薛收傳記其[illegible]國在丁丑、戊寅歲中，丁丑為大業十三年，又為[illegible]元年，戊寅為武德元年，其年煬帝遇害於江都，蓋大業十四年也。而杜淹作文中子世家云：十三年江都難作，子有疾，召薛收云云。[illegible]略。所錄云：杜淹為御史大夫，與長孫太尉有隙，[illegible]觀十七年[illegible]如此。

記畫、淮陽[illegible]書十餘軸[illegible]吳生之天王[illegible]為詭卓，與王維自稱老誇，[illegible]之一軸亦[illegible]也。又[illegible]黃筌三數軸，[illegible]純以墨畫竹枝，[illegible]墨為之，如見五彩。[illegible]子少好[illegible]，乃張璪、王維之跡，[illegible]徐熙之水鴨，黃筌命畫工摸之[illegible]以示予，降神氣風力，只不若是耳，[illegible]於王維徐熙之畫也，使畫工自為之，殆不能如是。[illegible]畫之道，記愛其文尤工，謂如[illegible]周官[illegible]趙御史[illegible]圖中[illegible]摸之意，[illegible]墨者為之，如見五彩二字甚妙。參觀第四百二十八則。又 Johannes Volkelt, System der Ästhetik Bd. I, S. 110 論 "Die sinnliche Ergänzung der Gegenstände." [illegible]



靜中[illegible]些些喧
琴罷[illegible]聽松聲
[illegible]

世[illegible]作墨橫，[illegible]

之二十三、雜興：女媧煉五石以補天之缺，好銅黃金[illegible]業，去[illegible]別效[illegible]僕奴婢[illegible]。制度臣陵，窮巉巖，後皆破穿，遂為[illegible]亂穴，[illegible]後果敗亂，[illegible]熟爛，鬼魅[illegible]不復如[illegible]。恣攻噬，豈無良工手，一朝為抱傀。此君天之難，前此可以變，尚或不[illegible]。問心女媧無能救。

戍邕州：兵符下邕州，將軍催部伍，鳴鑼張大旗，早[illegible]。茂邕州戍家家，送出城去哭，處處行路，以邕州茅黑瘴，外人那可去。[illegible]草兒人，搖動僅大如樹。二月瘴煙發，董蒸劇[illegible]，奮迷生路不服安。詩摘選廣頻被土人揮，金可召募，嶺北蠻里，閩於心必當從。十朝乃緩急，伸縮用習日服，何必遣戍兵，敝械就死所顧。留中州人。

此懷山錄去為土

記夢：有誠老似翁，與我[illegible]日月華，獨立石出巖，[illegible]把播。枯花摸我碧簡，文奇篆隱丹砂，讀之未可曉，翻為淡泊語諸[illegible]若字。

[illegible]筆記之一記荊公兄比詩改半，大笑曰：此人不識字，不勘自聊。毅夫曰：否，非也。

按

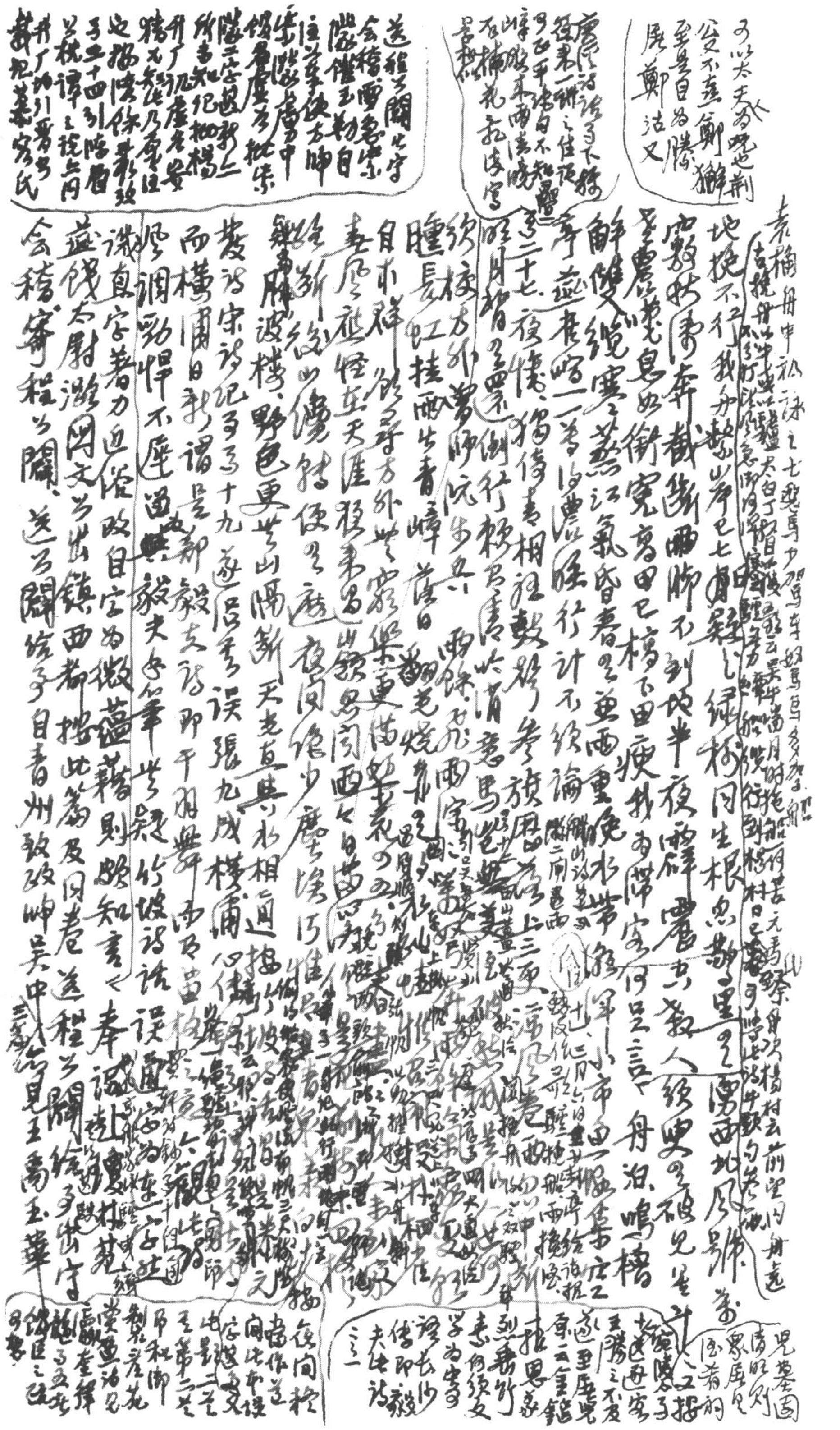
之乃用太白詩語也。[illegible]第又之七云：荊公喜而樂滕元發、鄭毅夫，目為滕屠鄭酤，無之，以為真所蓄，遂不屬其言。毅夫為內相，一日送[illegible]出郊，留遇朱亥家，僧謂之屠兒原，其所作語云：高論唐虞儒者事，負交直因晚滕言。湛君莫嘆金樵涵，即是廬陵解報恩。此本收此池之補遺，亦[illegible]帥。

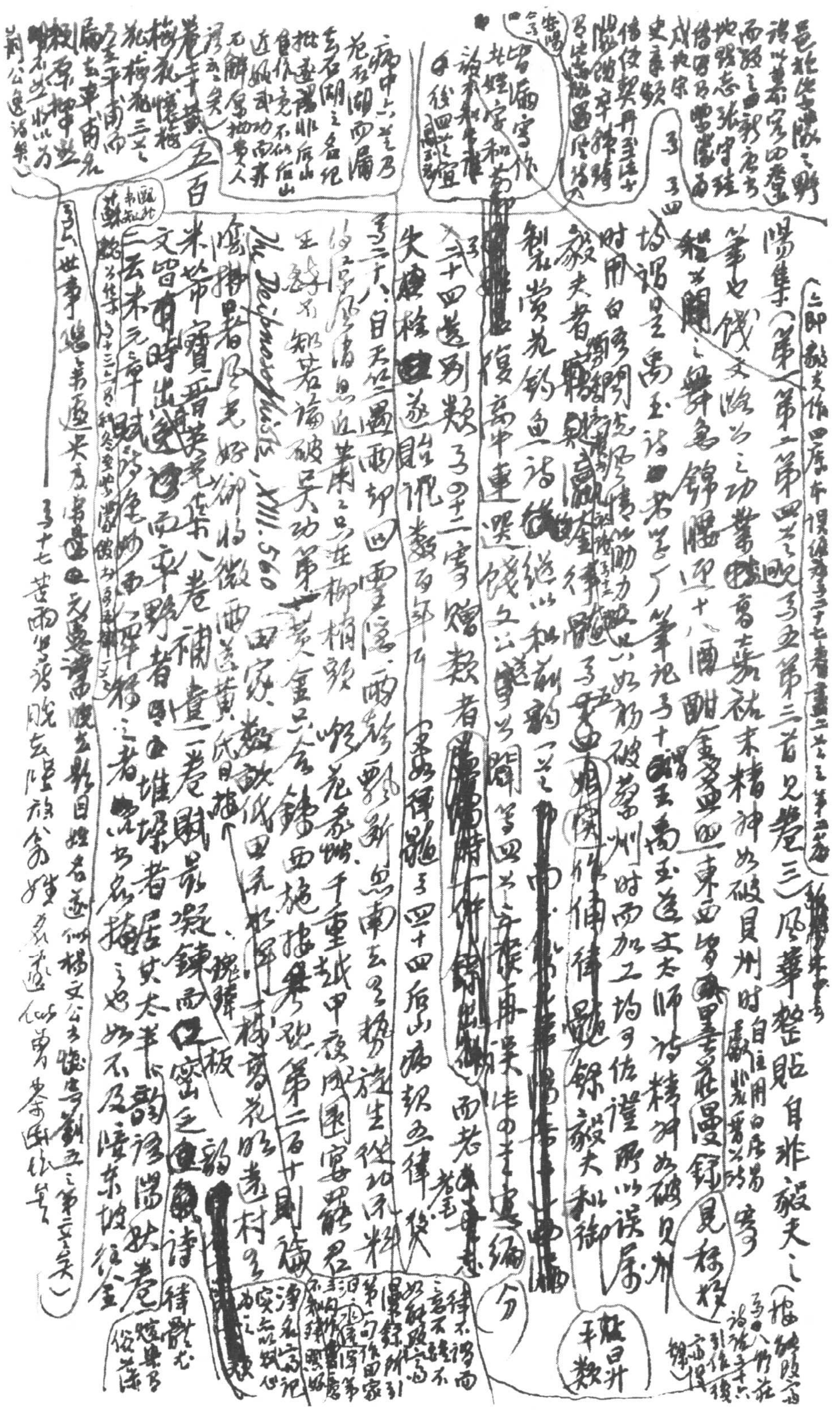
王得臣與毅夫同學，所撰塵史載毅夫使遼，顧之下云：朱亥墓在柳城南，所謂四墨樓之左，侯羅祠恒守其邑，全木呼為屠處。

之二十四、採鳥兒茨：絲攜一筐，出葉有攜一筐，即十指欲流血，且急眼前饑寒。倉出芸粟粒之藏珠璣，一粒不出倉之中，群鼠肥。

之二十五、六帶雨：五月不雨至六月，河流一尺無泥淖，甘人擊鼓挽舟去，牛歎刺

東軒筆錄卷[illegible]載滕元發[illegible]直徽閣，之十一云：王荊公與滕甫同為開封試官，甫屢稱一試卷，荊公重其[illegible]，三置在高等。及拆封，乃王觀也。觀平日與甫極善，至為人疑于行。荊公素惡之，疑為滕所賣，見於詞色。滕據[illegible]之，自辯曰：當[illegible]公昔今我閉老[illegible]下世，公快然曰：此何不惜惜也已。





[illegible]詩話記蔡天啓云米元章詩[illegible]世凡

[illegible]上記元章[illegible]

墨莊漫錄卷六引蔡天啓作元章墓志云冠服用元人規制所至人聚觀之性好潔[illegible]傲[illegible]而不[illegible]云云惜未觀全文

山作水陸七古[illegible]

未免過情之稱[illegible]文[illegible]十七[illegible]米芾[illegible]賦云元章詞筆[illegible]

碑使[illegible]以[illegible]度[illegible]則生當獨步[illegible]墨之場[illegible]

之錄其成就豈止此而已惜夫[illegible]公論南宮[illegible]墨要[illegible]入閣搜羅

不易此[illegible]補遺[illegible]孫書備如宋詩紀[illegible]三十四引[illegible]所載[illegible]

[illegible]硯山詩[illegible]天[illegible]日記所載琴詩即付鈔如書評一篇[illegible]

[illegible]漫錄卷五所載[illegible]者歷代[illegible]武帝評書[illegible]

[illegible]二十二字[illegible]繼[illegible]人者[illegible]襄陽米芾也九字宜補[illegible]文[illegible]完

[illegible]神[illegible]氣[illegible]矣周煇曾祖[illegible]元章最交契[illegible]改齋閑漫錄記東坡

[illegible]即[illegible]所為故[illegible]書[illegible]雜[illegible]五記南宮[illegible]

[illegible]上記[illegible]米老[illegible]數[illegible]書[illegible]又[illegible]穎叔自[illegible]薦帖云[illegible]襄陽米芾在

[illegible]庭[illegible]之問自負其才不入[illegible]堂時今老矣困於資格不幸一旦死

蘇軾黃庭[illegible]徽[illegible]王[illegible]臣某實[illegible]之[illegible]明天子去常格料理之[illegible]

補黃[illegible]收[illegible]獨[illegible]五[illegible]按許[illegible]中[illegible]元帖云[illegible]自[illegible]道[illegible]不[illegible]三十為[illegible]

[illegible]三壯觀賦[illegible]遠[illegible]貫千里[illegible]鐘湛一色折[illegible]華[illegible]道[illegible]吹[illegible]

[illegible]鳳凰山九地[illegible]千峰上攢[illegible]並亘[illegible]

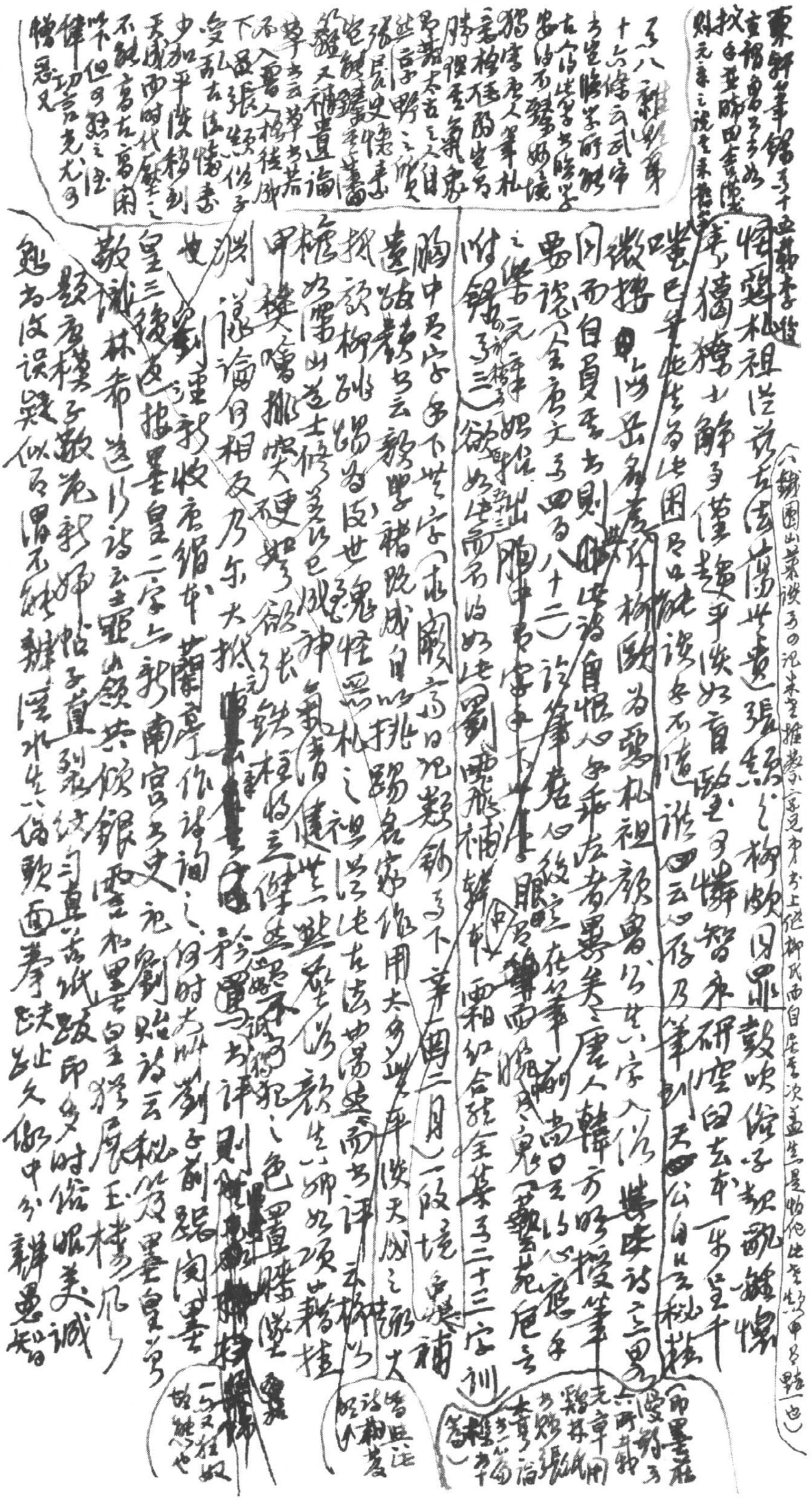
[illegible]三[illegible]內[illegible]恐[illegible]狂[illegible]墨電爭迴[illegible]墨電二[illegible]

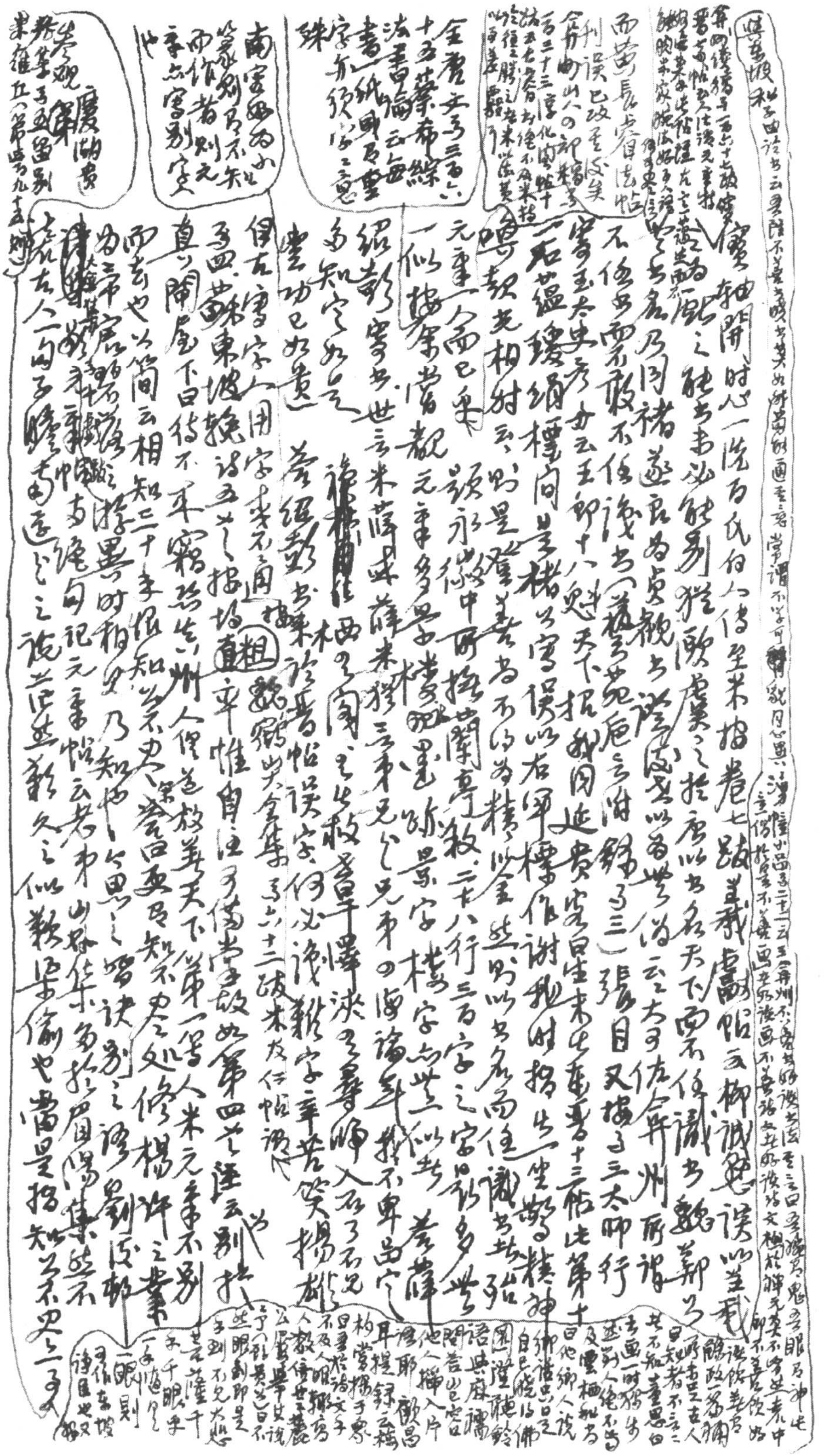
[illegible]潤州[illegible]五言長律[illegible]入[illegible]

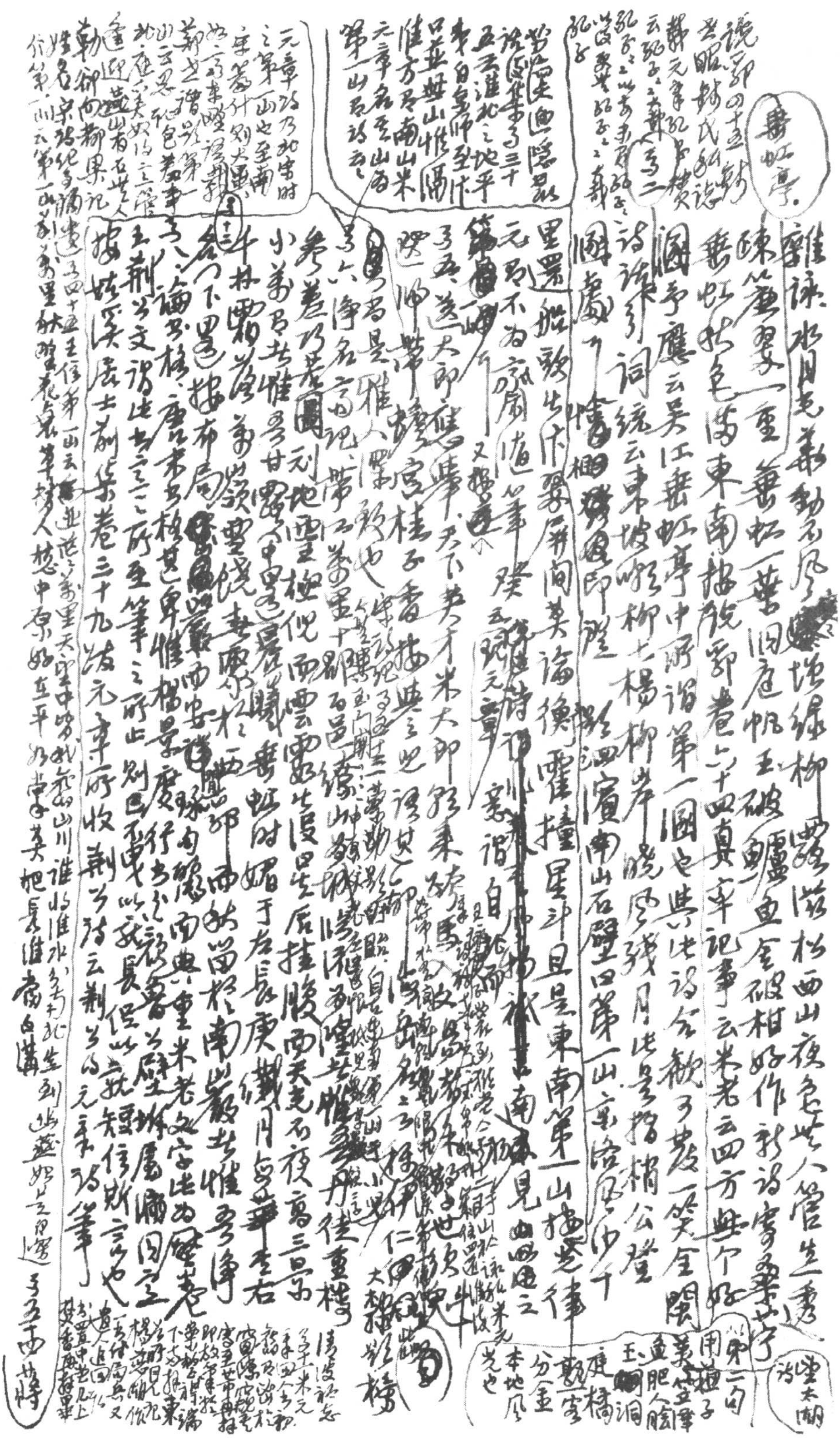
[illegible]三[illegible]自[illegible]薛郎中[illegible]歐[illegible]

張[illegible]貞居先生詩集補遺卷下中嶽外史傳[illegible]

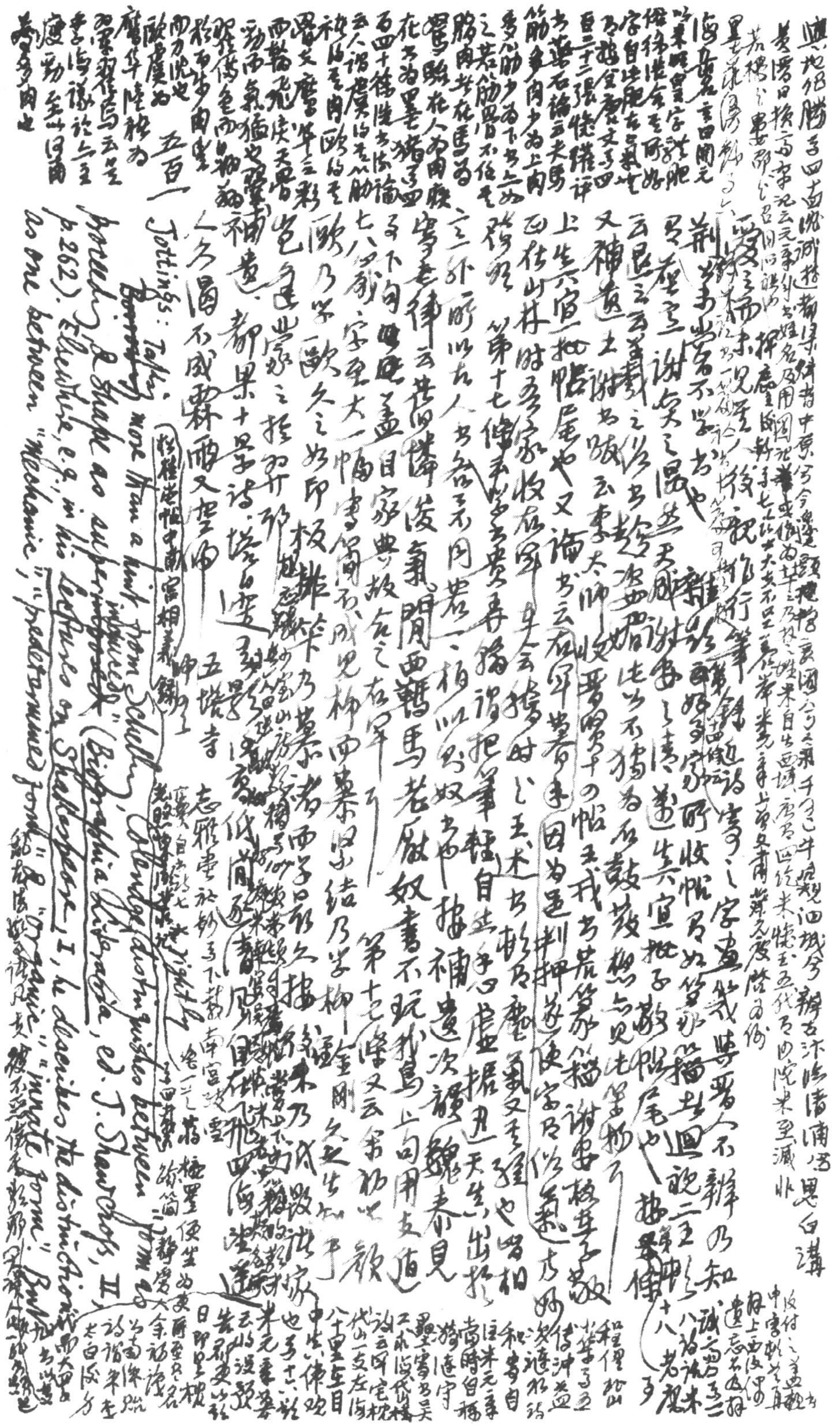
[illegible]







垂虹亭



與地相勝，予四畫[illegible]

海岳名言曰：開元以來，緣明皇字體肥俗，始有徐浩，以合時所好，字自此肥，古氣無矣。[illegible]

書藥石論云：夫書，筋多肉少為上，肉多筋少為下，[illegible]之甚，筋骨不任其脂肉者，在馬為駑駘，在人為肉疾，在書為墨豬。[illegible]

[illegible]云：人謂虞得其筋，褚得其肉，歐得其骨。[illegible]

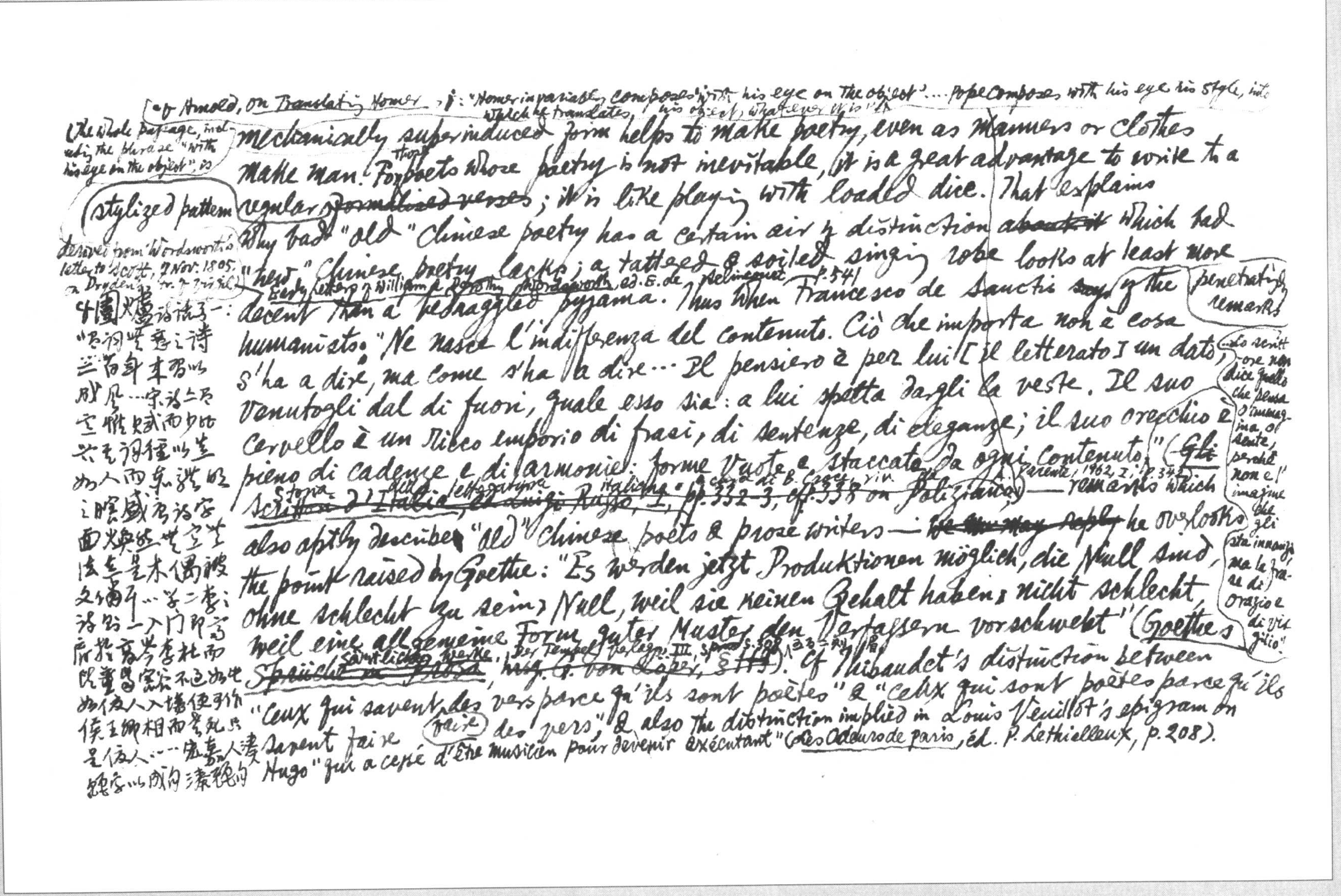
荊[illegible]又神[illegible]上生[illegible]第十七[illegible]

五百一

Jottings: ~~Borrowing~~ Taking more than a hint from Schelling, Coleridge distinguishes between form as proceeding & shape as ~~superimposed~~ superinduced (Biographia Literaria, ed. J. Shawcross, II, p. 262). Elsewhere, e.g. in his Lectures on Shakespeare, I, he describes the distinction as one between "mechanic", "predetermined" form & "organic", "innate form". But [illegible]

五塔寺

[illegible]

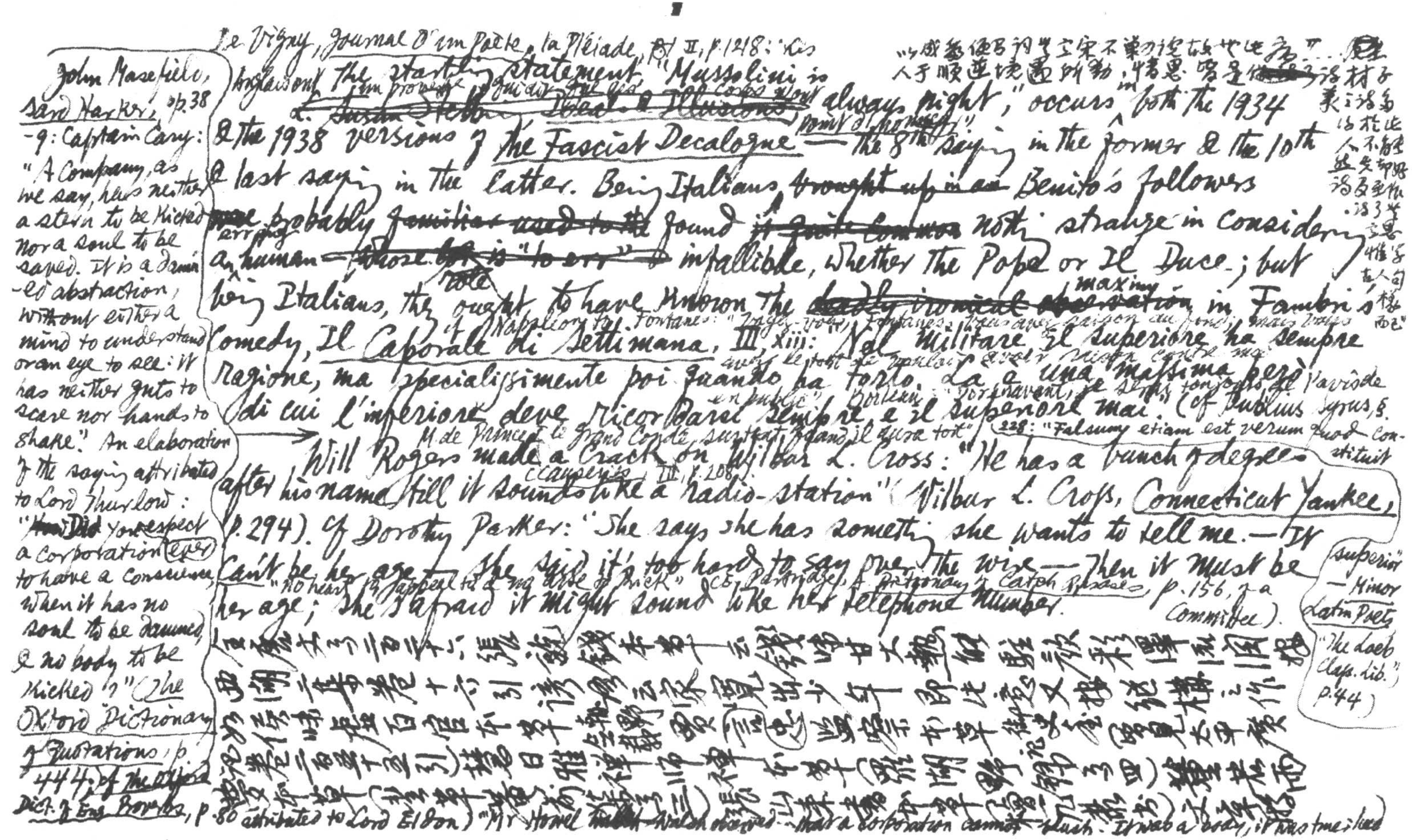


[cf Arnold, On Translating Homer, i: "Homer invariably composes 'with his eye on the object'... Pope composes with his eye his style, into which he translates his object, whatever it is".]

(The whole passage, including the phrase "with his eye on the object", is derived from Wordsworth's letter to Scott, 7 Nov. 1805, on Dryden's tr. of Virgil. Early Letters of William & Dorothy Wordsworth, ed. E. de Selincourt, p. 541)

mechanically superinduced form helps to make poetry, even as manners or clothes make man. For those poets whose poetry is not inevitable, it is a great advantage to write to a regular ~~formalized verses~~ (stylized pattern); it is like playing with loaded dice. That explains why bad "old" Chinese poetry has a certain air of distinction ~~about it~~ which bad "new" Chinese poetry lacks; a tattered & soiled singing robe looks at least more decent than a bedraggled pyjama. Thus when Francesco de Sanctis ~~says~~ of the (penetrating remarks) humanisto: "Ne nasce l'indifferenza del contenuto. Ciò che importa non è cosa s'ha a dire, ma come s'ha a dire... Il pensiero è per lui [il letterato] un dato, venutogli dal di fuori, quale esso sia: a lui spetta dargli la veste. Il suo cervello è un ricco emporio di frasi, di sentenze, di eleganze; il suo orecchio è pieno di cadenze e di armonie: forme vuote e staccate da ogni contenuto." (~~Scrittori d'Italia, ed. Luigi Russo~~ Storia della letteratura italiana, a cura di B. Croce, I, pp. 332-3; cf. p. 338 on Poliziano; "... Lo scrittore non dice quello che pensa o immagina o sente, perché non è l'imagine ~~che~~ gli sta innanzi, ma le frase di Orazio e di Virgilio" A. Parente, 1962, I, p. 345) — remarks which also aptly describe "old" Chinese poets & prose writers — ~~we may reply~~ he overlooks the point raised by Goethe: "Es werden jetzt Produktionen möglich, die Null sind, ohne schlecht zu sein; Null, weil sie keinen Gehalt haben; nicht schlecht, weil eine allgemeine Form guter Muster den Verfassern vorschwebt" (Goethe's Sämtliche Werke ~~Sprüche in Prosa~~, Der Tempel-Verlag, III, S. 508 ~~hrsg. G. von Loeper, § 449~~) [illegible]. Cf Thibaudet's distinction between "ceux qui savent ~~des~~ faire des vers parce qu'ils sont poètes" & "ceux qui sont poètes parce qu'ils savent faire des vers", & also the distinction implied in Louis Veuillot's epigram on Hugo "qui a cessé d'être musicien pour devenir exécutant" (Les Odeurs de Paris, éd. P. Lethielleux, p. 208).

中國爐詩話之一："思詞豐意之詩，兰節奏來弱以脫凡……宋詩之另空性賦而少比興，更詞種以美如人而束禮的之瞻盛唐詩字面光煥然空竟法在是木偶被文繡耳……學二李之詩者一入門即為所拘，奪李杜而既蓋寫宋家不逮也，如優人入場便呼作侯王卿相而實非是優人……寬專人之魏字以成句之淺稚的



John Masefield, Sard Harker, p.38-9: Captain Cary: "A Company, as we say, has neither a stern to be kicked nor a soul to be saved. It is a damned abstraction, without either a mind to understand or an eye to see: it has neither guts to scare nor hands to shake." An elaboration of the saying attributed to Lord Thurlow: "~~How Did~~ You expect a corporation ever to have a conscience, when it has no soul to be damned, & no body to be kicked?" (The Oxford Dictionary of Quotations, p. 444; of the Oxford Dict. of Eng. Proverbs, p. 80 attributed to Lord Eldon) "Mr Howel ~~[illegible]~~ Walsh observed that a corporation cannot blush. It was a body, it was true; had [illegible]

De Vigny, Journal d'un poète, la Pléiade, ed. II, p. 1218: "Les Anglais ont un proverbe qui dit [illegible]" ~~L. [illegible] Ideas & Illusions~~ [illegible]

The startling statement "Mussolini is always right," occurs in both the 1934 & the 1938 versions of the Fascist Decalogue — the 8th saying in the former & the 10th & last saying in the latter. Being Italians, ~~brought up in an~~ Benito's followers ~~were~~ probably ~~familiar used to the~~ found ~~it quite common~~ nothing strange in considering an erring human ~~whose [illegible] is "to err"~~ infallible, whether the Pope or Il Duce; but being Italians, they ought to have known the ~~deadly ironical observation~~ maxim in Fambri's comedy, Il Caporale di Settimana, III, xiii: "Nel Militare il superiore ha sempre ragione, ma specialissimamente poi quando ha torto. La è una massima però di cui l'inferiore deve ricordarsi sempre, e il superiore mai" (cf Publius Syrus, §228: "Falsum etiam est verum quod constituit superior" — Minor Latin Poets, "The Loeb Class. Lib." p. 44).

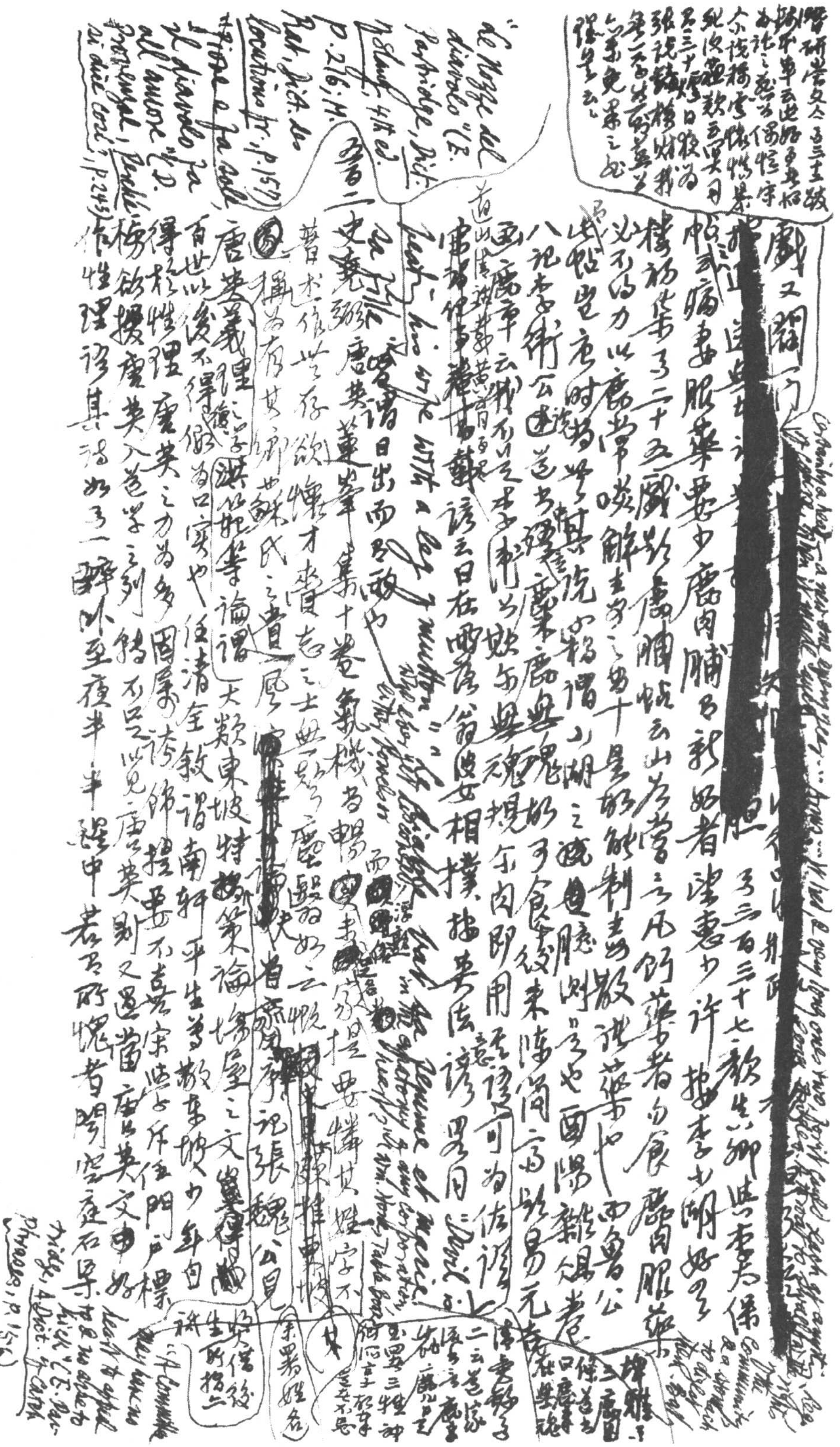
cf. Napoléon to Fontanes: "Taisez-vous, Fontanes, vous avez raison au fond; mais vous avez le tort de vouloir avoir raison contre moi en public"; Boileau: "Dorénavant, je serai toujours de l'avis de M. de Prince, le grand Condé, surtout quand il aura tort" (Causeries, III, p. 208).

Will Rogers made a crack on Wilbur L. Cross: "He has a bunch of degrees after his name till it sounds like a radio-station" (Wilbur L. Cross, Connecticut Yankee, p. 294). Of Dorothy Parker: "She says she has something she wants to tell me. — It can't be her age — She said it's too hard to say over the wire — Then it must be her age; she's afraid it might sound like her telephone number."

"No heart to appeal to & no arse to kick" (cf. Partridge, A Dictionary of Catch Phrases, p. 156, of a Committee).

以成藝便曰詞學宋不第乃說故也此[illegible]
人于順逆境遇所動，情思[illegible]
[illegible]材子表之詩[illegible]此人[illegible]詩[illegible]

全唐文卷二百二十六張說錢本草云錢味甘大熱偏駐顏彩澤流潤善
西湖二集卷十六引諺云家寬出少年即此意又按絕構之作
如侯味虛百官本草[illegible]賈言忠監察本草御史臺記見太平廣
記卷二百五十五引）慧日雅禪師禪本草（羅湖野錄卷四）[illegible]
[illegible]張山來書本草（[illegible]）[illegible]



劉又蔚門 [illegible]

帖云瘑妻服藥要少膺肉脯乃新好者津惠少許 [illegible]

[illegible] 集乃二十五 [illegible] 山居嘗之凡所藥者自食膺肉服藥 [illegible]

必不得力以膺常啖 [illegible] 散 [illegible] 藥也 [illegible]

八記李衛公 [illegible] 廣無魂 [illegible] 來陰間 [illegible]

[illegible] 日在 [illegible] 相撲 [illegible]

譜二 史堯弼 唐英 蓮峯集十卷 氣機 [illegible]

嘗請日出而 [illegible] 致也

晉 [illegible] 存 [illegible] 才 [illegible] 志之士 [illegible]

唐英義理之學（洪亮吉等論謂）大類東坡特 [illegible] 策論 [illegible]

百世以後不得假為口實也任清全敘謂南 [illegible] 平生著 [illegible]

得於性理廣英之力為多國朝詩錦 [illegible]

楊鈞揆廣英入道學之列錯不足以見唐英 [illegible]

作性理語其詩如乃一 [illegible] 至 [illegible] 中 [illegible]

Le Nozze del diavolo (E. Cambridge, Dict. ... p. 216; ... p. 157) ... il diavolo ... ; Burckhardt ... p. 245

Containing a text ... The Commentary ... p. 15

[illegible]] Croce, *La Poesia*, 5a ed., p. 82: "…è mero accidente… ciò che si esegue o ciò che accade quando la lingua, ossia la somme delle espressioni già prodotte, poeteggia essa invece del poeta…"; p. 280: "Ciò è detto nel noto epigramma del Goethe: 'Weil es ein Vers dir gelingt in einer gebildeten Sprache, / Die für dich dichtet und denkt, glaubst du schon Dichter zu sein.' Il Lemaître notava che qualcosa di simile accadeva

→ Cf. Ch. Fr. Hebbel's epigram "Die Poesie der Formen": "Was in den Formen schon liegt, das setze nicht dir auf die Rechnung: / Ist das Klavier erst gebaut, wecken auch Kinder den Ton" (*Werke*, hrsg. Th. Poppe, I, S. 181)

The distich is not Goethe's, but Schiller's (*Tabulae Votivae*: "Dilettant", *Gesam. Werke in 8 Bänden*, Aufbau Verlag, 1959, I, S. 243.

流水濺〻清亮不覺心殘謀邦鄉醉[illegible]因錢賦其所感云「[illegible]為見在心[illegible]
正[illegible]忽忘涓〻在耳渥起乎[illegible]商冷然落枕寒解酒不待[illegible]肺
肺間，流天漿飲史四讀唏嘘[illegible]了無痒，流水去不舍[illegible]心世如常
西題丹鉛卷後罷云人生死猶晝夜以道順守全性天何得悟出世法
并得[illegible]荊山君臣父子兄弟朋友綱常間聖人設教君大
路反謬傳徒述[illegible]方壺員嶠游仙詩徒令世俗迷惑[illegible]遠意讀
故云學仙之術形容[illegible]人世之[illegible]而呻之正[illegible]
其[illegible]學之知矣曾無[illegible]意耶無意於道學者也
三湖上浪淘沙漫[illegible]見平寬此間有無人得亦手長
[illegible]詞捕音按此詞素有致[illegible]可出[illegible]之與王[illegible]才者云按此傳奇之
欲活[illegible]之如花手捕長腔不[illegible]生[illegible]急[illegible]莫不[illegible]（孫楷第[illegible]三）
[illegible]

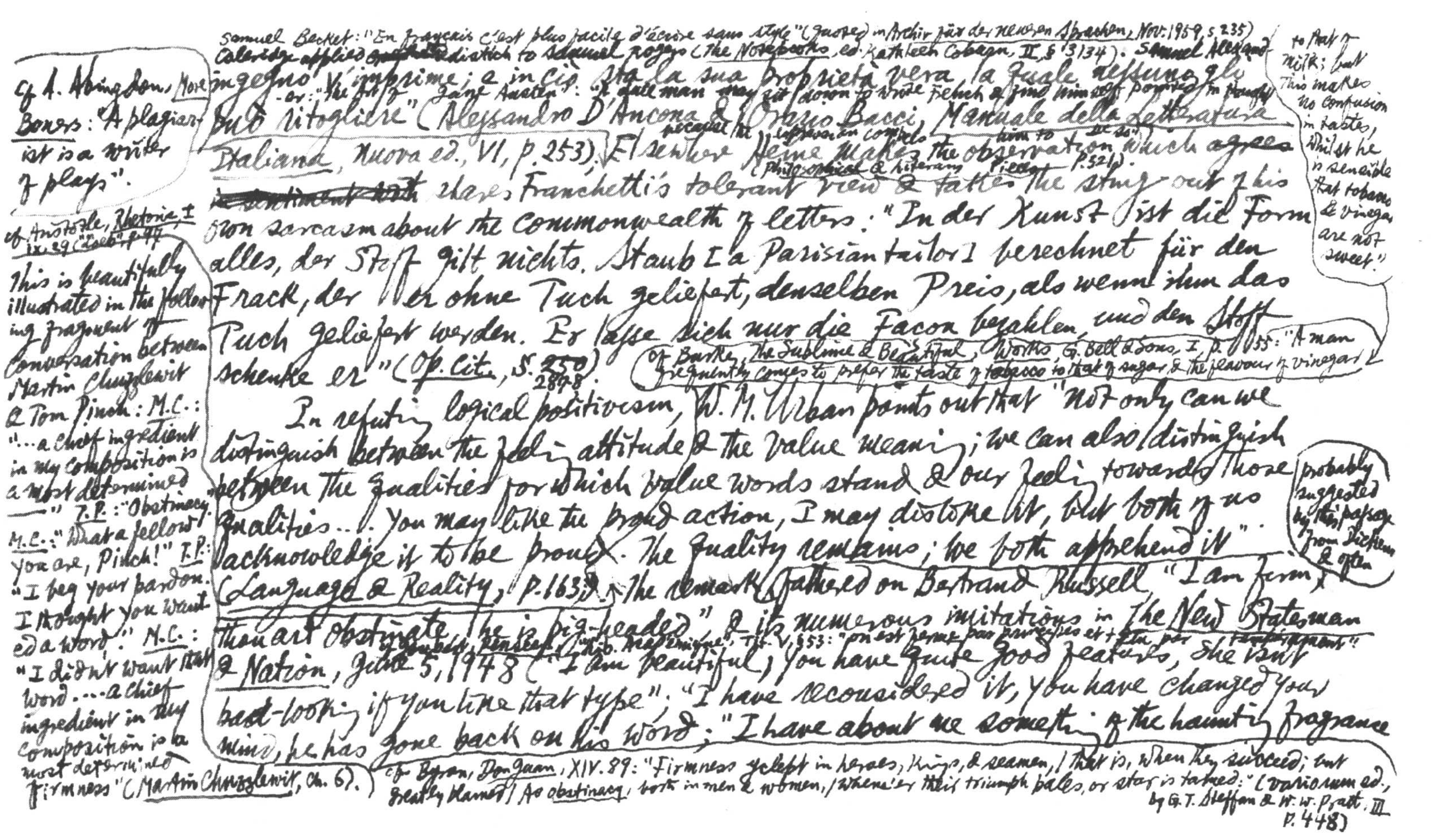
三句本西湖游郭
照[illegible]山平遠第
[illegible]間[illegible]句集
人詩選之[illegible]
[illegible]
史[illegible]之
子二十九）
卷三

稱王川
[illegible]泉詩
之文

[illegible]

Jottings.

Heinrich Heine: "In der französischen Literatur jetzt ein ausgebildeter Plagiatismus. In der *république des lettres* ist Gedankengütergemeinschaft" (*Gedanken und Einfälle*, ~~Sämtliche~~ *Gesammelte Werke*, hrsg. ~~Oskar Walzel~~ Gustav Karpeles, Bd. ~~X~~ VIII, S. ~~264~~ 300). Cf. Augusto Franchetti on Paolo Ferrari's *Amore senza stima*, a *rifacimento* of Goldoni's *Moglie saggia*: "All'arte drammatica, come a molte cose in questo mondo, può attribuirsi la scherzosa definizione che Napoleone primo dava del Commercio quando chiamavalo: *un brigandage organisé* … la così detta repubblica letteraria può tollerare senza paura quella maniera di Comunismo; poiché rimane sempre in ogni opera lo stampo che un peculiare provenente all'Autore



Samuel Becket: "En français c'est plus facile d'écrire sans style" (quoted in Archiv für der neueren Sprachen, Nov. 1959, S. 235)

Coleridge applied ~~[illegible]~~ distich to ~~Samuel~~ Rogers (The Notebooks, ed. Kathleen Coburn, II, § 3134). Samuel Alexander: "The Art of Jane Austen": "A dull man may sit down to write French & find himself possessed in thought because the language compels him to it so" (Philosophical & Literary Pieces, p. 321).

ingegno v'imprime; e in ciò sta la sua proprietà vera, la quale nessuno gli può ritogliere" (Alessandro D'Ancona & Orazio Bacci, Manuale della letteratura italiana, Nuova ed., VI, p. 253). Elsewhere Heine makes the observation which agrees ~~[illegible]~~ shares Franchetti's tolerant view & takes the sting out of his own sarcasm about the commonwealth of letters: "In der Kunst ist die Form alles, der Stoff gilt nichts. Staub [a Parisian tailor] berechnet für den Frack, der ihm ohne Tuch geliefert, denselben Preis, als wenn ihm das Tuch geliefert werden. Er lasse sich nur die Façon bezahlen, und den Stoff schenke er" (Op. cit., S. ~~250~~ 288).

Cf. A. Abingdon, More Boners: "A plagiarist is a writer of plays".

cf. Aristotle, Rhetoric, I, ix, 39 ("Loeb", p. 97)

Cf. Burke, The Sublime & Beautiful, Works, G. Bell & Sons, I, p. 55: "A man frequently comes to prefer the taste of tobacco to that of sugar, & the flavour of vinegar to that of milk; but this makes no confusion in tastes, whilst he is sensible that tobacco & vinegar are not sweet."

In refuting logical positivism, W. M. Urban points out that "not only can we distinguish between the feeling attitude & the value meaning; we can also distinguish between the qualities for which value words stand & our feeling towards those qualities... You may like the proud action, I may dislike it, but both of us acknowledge it to be proud. The quality remains; we both apprehend it" (Language & Reality, p. 163). The remark fathered on Bertrand Russell "I am firm, thou art obstinate, he is pig-headed" & its numerous imitations in The New Statesman & Nation, June 5, 1948 ("I am beautiful, you have quite good features, she isn't bad-looking if you like that type"; "I have reconsidered it, you have changed your mind, he has gone back on his word"; "I have about me something of the haunting fragrance

probably suggested by this passage from Dickens & often

Cf. Joubert, Pensées, [illegible] Maximes, Tit. V, 553: "On est ferme par principes et têtu par tempérament!"

This is beautifully illustrated in the following fragment of conversation between Martin Chuzzlewit & Tom Pinch: M.C.: "...a chief ingredient in my composition is a most determined ——" T.P.: "Obstinacy." M.C.: "What a fellow you are, Pinch!" T.P.: "I beg your pardon. I thought you wanted a word." M.C.: "I didn't want that word.... a chief ingredient in my composition is a most determined firmness" (Martin Chuzzlewit, Ch. 6).

cf. Byron, Don Juan, XIV. 89: "Firmness yclept in heroes, kings, & seamen, / That is, when they succeed; but greatly blamed / As obstinacy, both in men & women, / Whene'er their triumph pales, or star is tamed:" (Variorum ed., by G. T. Steffan & W. W. Pratt, III, p. 448)

Bishop Warburton: "Orthodoxy is my doxy; heterodoxy is another man's doxy" (Oxford Dict. of Quotations, 2nd ed. p.559); J.P. Sartre, Saint Genet, p.34: "Donc le méchant c'est l'autre".

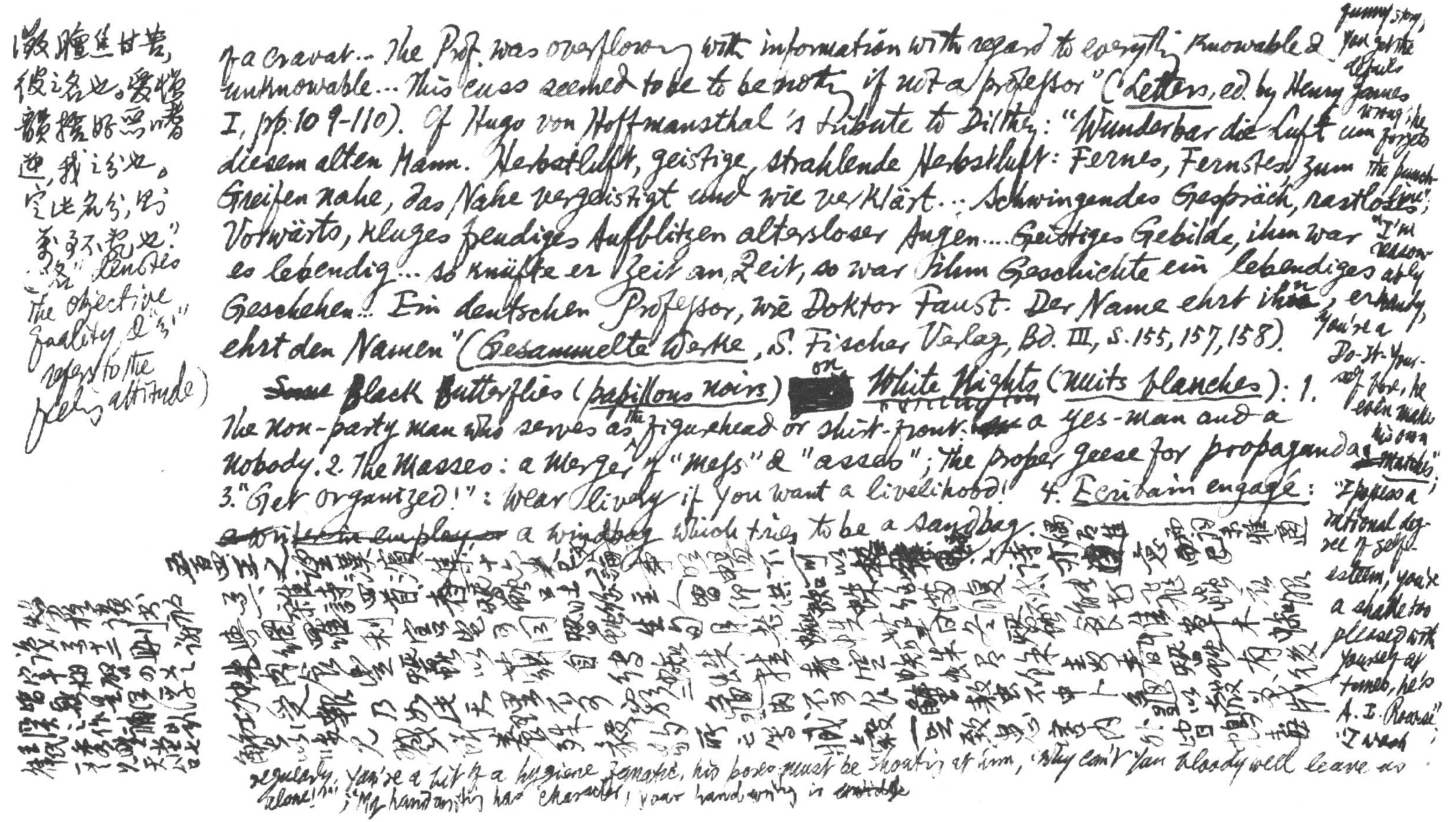
(1)老學庵筆記卷四："中貴東義伯爲工詩，王逢原見其詩，極稱其筆法，乃曰：'鐵索急纏蛟龍僵'，蓋言其勁也。東坡見其詩，亦曰：'此老何好，但似篾束木桶箍耳！'伯爲聞之嘆曰：'先生道盡已道了。'"又尹文子大道上云："名宜屬彼，分宜屬我。我愛白而憎黑，韻商而舍徵，好膻而惡焦，嗜甘而逆苦；白黑商

(Cf Gontran de Poncins's ~~father~~ fastidious father to his negligent mother: "The King of England is attired. I am dressed. You are merely covered" — quoted in T.L.S. June 29, 1956, p.387, review of Father Sets the Pace)

of the Orient, you rather overdo it dear, she stinks;" "I am an epicure, you are a gourmand, he has both feet in the trough"; "I am sunburnt, you are sallow, she must have a touch of the tar-brush"; "I am an artist, you are artistic, he is arty"; "I travel, you tour, he trips"; "I am Oxford, you are Cambridge, he is London School of Economics"; "I am frank, you are blatant, he is a Buchmanite"; "I know what I like, you have no taste, he is a Philistine"; "I love her, you seem fond of her, he is leading her astray"; "I have a few rarish things, you are a gold mine for dealers, he fills his house with junk" etc.) — all show that value is a fact that has many facets. ~~Two~~ ~~few~~ Three real examples occur in my recent readings: (2) In the article on George Sand in his Les Contemporains, IIIe Série, Lemaître ~~[illegible]~~ exclaims: ~~her genius as~~ "Lactea ubertas, un ruisseaux copieux et bienfaisant de mamelle nourricière, ô douce Io du roman contemporaine!" Cf Nietzsche's biting sarcasm in Götzen-Dämmerung, "Streifzüge eines Unzeitgemässen": "1. ... George Sand: oder lactea ubertas, auf deutsch: die Milchkuh mit 'schönen Stil' ... 6. George Sand ... diese fruchtbare Schreibe-Kuh" (Werke, "Taschen-Ausgabe, Alfred Kröner Verlag, Bd. X, s. 293, 297); also Jules Renard, Journal, 23 fév. 1891: "Georges Sand, la vache bretonne de la littérature". (3) William James on Dilthey: "A soft fat man with black hair, of a totally uncertain age between 25 & 40, with little bits of green eyes swimming in their fat-filled orbits, & the rest of his face quite 'realizing ones idea' of the infant Bacchus ... [He] wore the 'obligatory coat' etc., had an exceedingly grimy shirt & collar and rusty old rag

Tristram Shandy, Bk I, ch. 17: "'Tis known by the name of perseverance in a good cause, — & of obstinacy in a bad one".

New Statesman, 13 May 1977: "I cite, you incorporate, he plagiarises"; "I tell a



（徵膻焦甘苦，彼之名也。愛憎韻捨好惡嗜逆，我之分也。定此名分，則萬事不亂也。"名" denotes the objective quality & "分" refers to the feeling attitude)

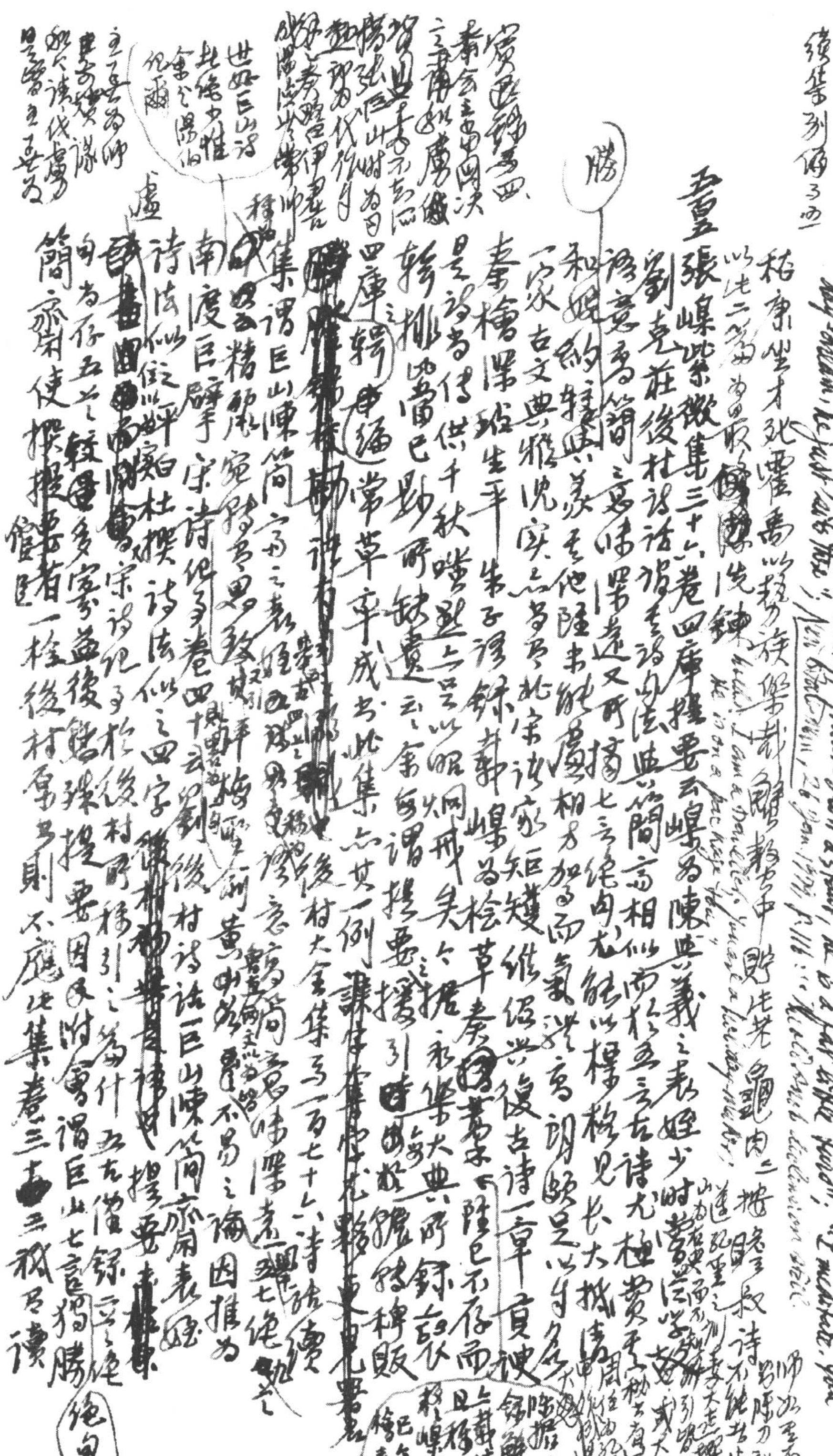
of a cravat... The Prof. was overflowing with information with regard to everything knowable & unknowable... This cuss seemed to be to be nothing if not a professor" (*Letters*, ed. by Henry James I, pp. 109-110). Cf Hugo von Hoffmansthal's tribute to Dilthey: "Wunderbar die Luft um diesem alten Mann. Herbstluft, geistige, strahlende Herbstluft: Fernes, Fernstes zum Greifen nahe, das Nahe vergeistigt und wie verklärt... Schwingendes Gespräch, rastloses Vorwärts, kluges freudiges Aufblitzen altersloser Augen.... Geistiges Gebilde, ihm war es lebendig... so knüpfte er Zeit an Zeit, so war ihm Geschichte ein lebendiges Geschehen... Ein deutscher Professor, wie Doktor Faust. Der Name ehrt ihn, er ehrt den Namen" (*Gesammelte Werke*, S. Fischer Verlag, Bd. III, S. 155, 157, 158).

~~Some~~ Black Butterflies (*papillons noirs*) [redacted] or *White Nights* (*nuits blanches*): 1. The non-party man who serves as the figurehead or shirt-front: a yes-man and a nobody. 2. The Masses: a merger of "mess" & "asses"; the proper geese for propaganda. 3. "Get organized!": wear livery if you want a livelihood! 4. *Écrivain engagé*: ~~a writer in employ or~~ a windbag which tries to be a sandbag.

funny story, you get the details wrong, he forgets the punch-line"; "I'm reasonably handy, you're a Do-It-Yourself fan, he even makes his own ~~matches~~"; "I possess a rational degree of self-esteem, you're a shade too pleased with yourself at times, he's [illegible]"; "I wash regularly, you're a bit of a hygiene fanatic, his [illegible] must be shouting at him, why can't you bloody well leave us alone!"; "My handwriting has character, your handwriting is [illegible]

王之望漢濱集十六卷 [illegible] 詩亦道意 [illegible] 雜詩四首春蠶吐絲 [illegible]

[illegible]



續集列傳三四

壹

張嵲紫微集三十六卷四庫提要云嵲爲陳與義之表姪少時嘗從與義學詩

劉克莊後村詩話謂其詩與簡齋相似而於五言古詩尤極費工夫

謂意爲簡齋之[illegible]遠又所擷七言絶句尤能以標格見長大抵清[illegible]

和婉紆餘[illegible]其他雖未能盡相方駕而氣[illegible]亦頗足以[illegible]

一家古文典雅[illegible]於宋諸家[illegible]矩矱[illegible]古詩一章[illegible]

秦檜[illegible]生平[illegible]

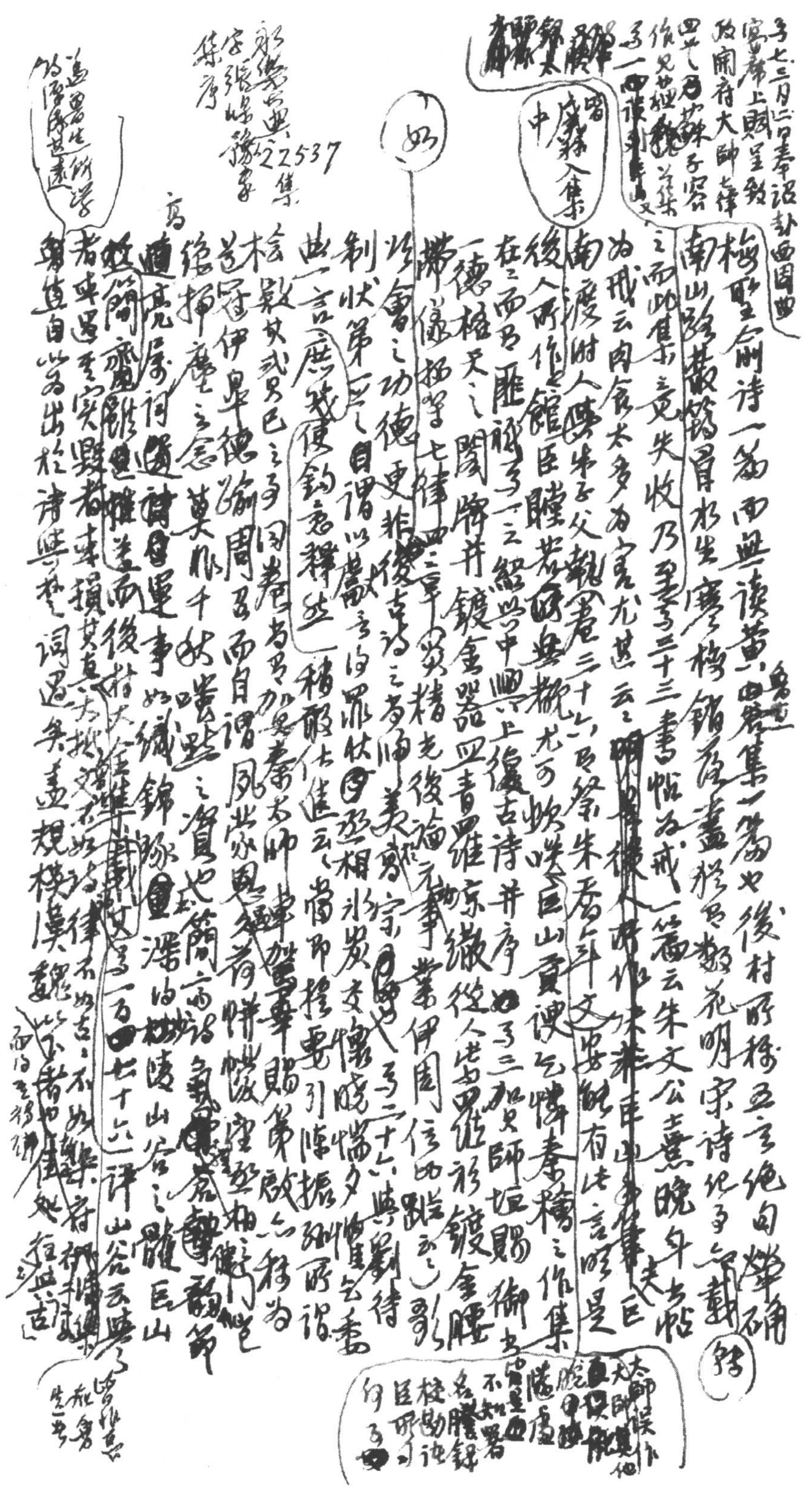
四庫之[illegible]常草率成書此集亦其一例

集謂巨山陳簡齋之表[illegible]

南度巨擘宋詩紀事卷四十[illegible]

詩法似[illegible]

簡齋[illegible]



卷七三月二日奉詔赴西園曲宴宸翰上賜呈致政開府太師七律四卷又卷謝子容偶見此檢錄並集

彩繪永樂大典卷之22537集
字張堂錄家
孫序

追憶昔從學
的源甚遠

梅聖俞詩一篇，而無讀黃魯直山谷集一篇也。後村所稱五言絕句燦爛確錄

南山路簇簇營屋水生寒，樓館參差盡擬數花明，宋詩紀事只載

之，而此集竟失收。乃至卷三十三書帖為戒一篇云朱文公甚晚年書帖

為戒云：肉食太多為害尤甚云云。臣

南渡附人。弟子父執。卷三十六有祭朱吾年文，安能有法言明是

後人所作，館臣瞻若所無概，尤可嘆。臣山貫便云：憐奉檮之作集

在之西子匪，祇卷二十二紹興中四上復古詩并序，如卷二十三加太師恩賜

一德格天之閣牌并鍍金器皿青羅維宗徽從人皆罷諸移鍍金腰

帶儀拐等七律四章，辭甚精光，後論元勛事業伊周，信的諧云云

頌會之功德，更非後世之諸帥美哉宗臣也。卷二十六與劉待

制狀第一之自謂以儲言的罪狀，因恐相牽及文，懷曉惴惴，僅公香

此一言（應錢使鈎意釋然）稽顙古佳進云：嘗即檜要引陳振孫所謂

檜數其武臣之多，因卷為其加恩秦太師辭位賜第啟云：移為

並冠伊皋，德踰周召，而自謂風世家恩，荷憐憫蹙然相之儀門

總揆應之急，奠鼎千秋嘆點之資也。太簡齋詩氣象翁節

遺亮房詩選，運事如織錦，湛溺湖陵山谷之體，臣山

簡齋遺詩而後村大全集卷一百七十六詩山谷云

君來選宋賢擇者來損其真，大抵以詩律不如古，不如樂府

身值自當出於律，無此些詞過矣，盡規模漢魏以下者也，但古

太師候作
直只能
皎處
不知
名臣錄
校勘記
臣所

又元第六首
十二則
與西江

（[illegible]如玄[illegible]子[illegible]後[illegible]此[illegible]以[illegible]文[illegible]利[illegible]數[illegible]妙於[illegible]詩[illegible]知之因不數[illegible]去[illegible]之[illegible]數[illegible]）

樂府玉台新詠中諸人所作合其古律詩語學少陵雄健失為陰鏗要[illegible]

高在本書之銘道古今人所未道語錄書學陶淵明為常[illegible]

淡遠是其大[illegible]本色[illegible]巴黃[illegible]所作不主用事不[illegible]直

調[illegible]如至三庚辰二月

豐夜作之辭此詩不雅嫁[illegible]了秀公[illegible]龍在簡寫說室觀雨夏雨積雨[illegible]

並雲南語云古語[illegible]

者[illegible]

情[illegible]佳者則[illegible]遠[illegible]五七律最非所擅[illegible]南[illegible]

度臣縣之稱未免過情然不留依門傍戶而當是以自立遠勝山谷諸

卷四[illegible]陽符寶
亦非古高二年
王陳公[illegible]墓
誌銘
擬題詩於陶
謝東柳不至
謂之少陵山谷
大可美眼故

為其多詩八律
不假左氏詞
句多得周
否書今
矣陸
使柳之
好後生
不能以
至於也

外甥矣

卻掃編卷下
張嵲言柳子厚
全蜀四說讀之
既精因得擬捨
至慕效其說以
非之此而並行
謂後前撰者

二、紹興聖孝感通詩并序。收德卒成舊心畢并而宛勃發後故地宜如

宸聰上揮除而學且程對疆之臣世的意動鼓來以御之志則已日相加

以為者東不也淺陋之臣張之然安不喻聖意所謂下臣嵲竊遇

多而黑田多為若君以其弟於兄盡發國為往也西二聖天母在

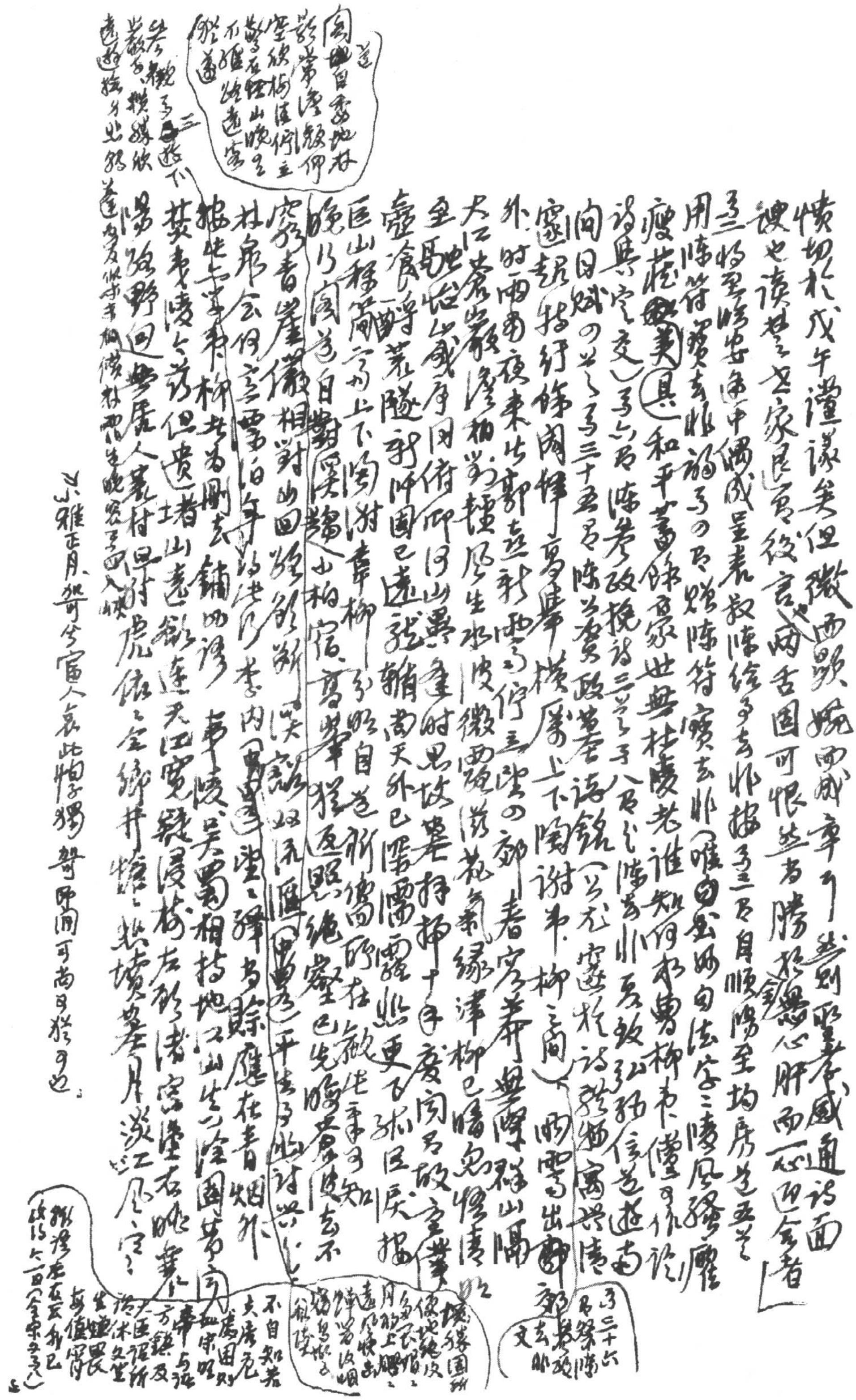
為顯可揆鼎而不長喙紹興率一圖全命來告和且許以先帝梓

宮神於我別命貴臣奉太母輿御以歸而北皇帝陛下自內

賢人之意於六纏之所不攀且已因復之臣以補其何以至於臣者

指可謂善移詭之雅者矣為十讀楚世家云吾以歸割其痛貴道民修

好行人從入秦不待金仙來豐豆君王已解寬親後村[illegible]稱之曰其忠



[illegible] 駕馬直 新六方 宋臣類比

撝飲子二句 [illegible] 獨處篇

句法 [illegible] 明 [illegible] 中 [illegible]

居和 [illegible] 情二 [illegible]

合 [illegible] 法 [illegible] 意 [illegible]

信南 [illegible] 信 [illegible]

楊雲 [illegible] 信 [illegible]

[illegible] 四 [illegible] 平 [illegible]

[illegible] 林之山暮停立小 [illegible] 知 [illegible] 鳥去 防江 [illegible] 鎖田多媚 [illegible] 來去春日兩匀

[illegible] 時耕耕者十無三四人 努力 [illegible] 徒 [illegible] 如 [illegible] 一大漠 [illegible] 吳越天南天北

頭不厭 [illegible] 二字 [illegible] 飲 [illegible] 長 [illegible] 流飲 [illegible] 者可 [illegible] 使 [illegible] 操舟

[illegible] 閩中早春 [illegible] 見 [illegible] 死 [illegible] 驄 [illegible] 無 [illegible] 天 [illegible] 回晴 [illegible] 流燭 [illegible]

[illegible] 錦 [illegible] 坡塘 [illegible] 來 [illegible] 柳 [illegible] 杳 [illegible] 知春 [illegible] 門 [illegible]

之 [illegible] 自 [illegible] 園 [illegible] 時三 [illegible] 晴 [illegible] 總

[illegible] 緣 [illegible] 試 [illegible] 鳥一 [illegible] 山桂 [illegible] 花

光柳 [illegible] 晴天（中 [illegible]）[illegible] 知 [illegible] 四 [illegible] 中 [illegible] 日

如 [illegible] 枯 [illegible] 花 [illegible] 山 [illegible] 推 [illegible] 花 [illegible]

司 [illegible] 之 [illegible] 平 [illegible] 一生 [illegible]

又 [illegible] 山居 閩 [illegible] 山集中 [illegible]

[illegible] 破 [illegible] 寂 [illegible] 蝶閒門 [illegible] 一 [illegible] 清畫

撝 [illegible] 詞不精 [illegible] 如太 [illegible] 青花 [illegible] 尺 [illegible]

撝 [illegible] 日暖 [illegible] 暮 [illegible] 無 [illegible] 陵

[illegible] 向 [illegible] 元 [illegible] 朝 [illegible] 天無 [illegible] 來 [illegible]

[illegible] 村中女兒 [illegible] 不信 [illegible] 陽 [illegible] 紅 [illegible] 把 [illegible] 君

[illegible] 青開花 [illegible] 君不見西園 [illegible] 李 [illegible] 天數 [illegible] 曉

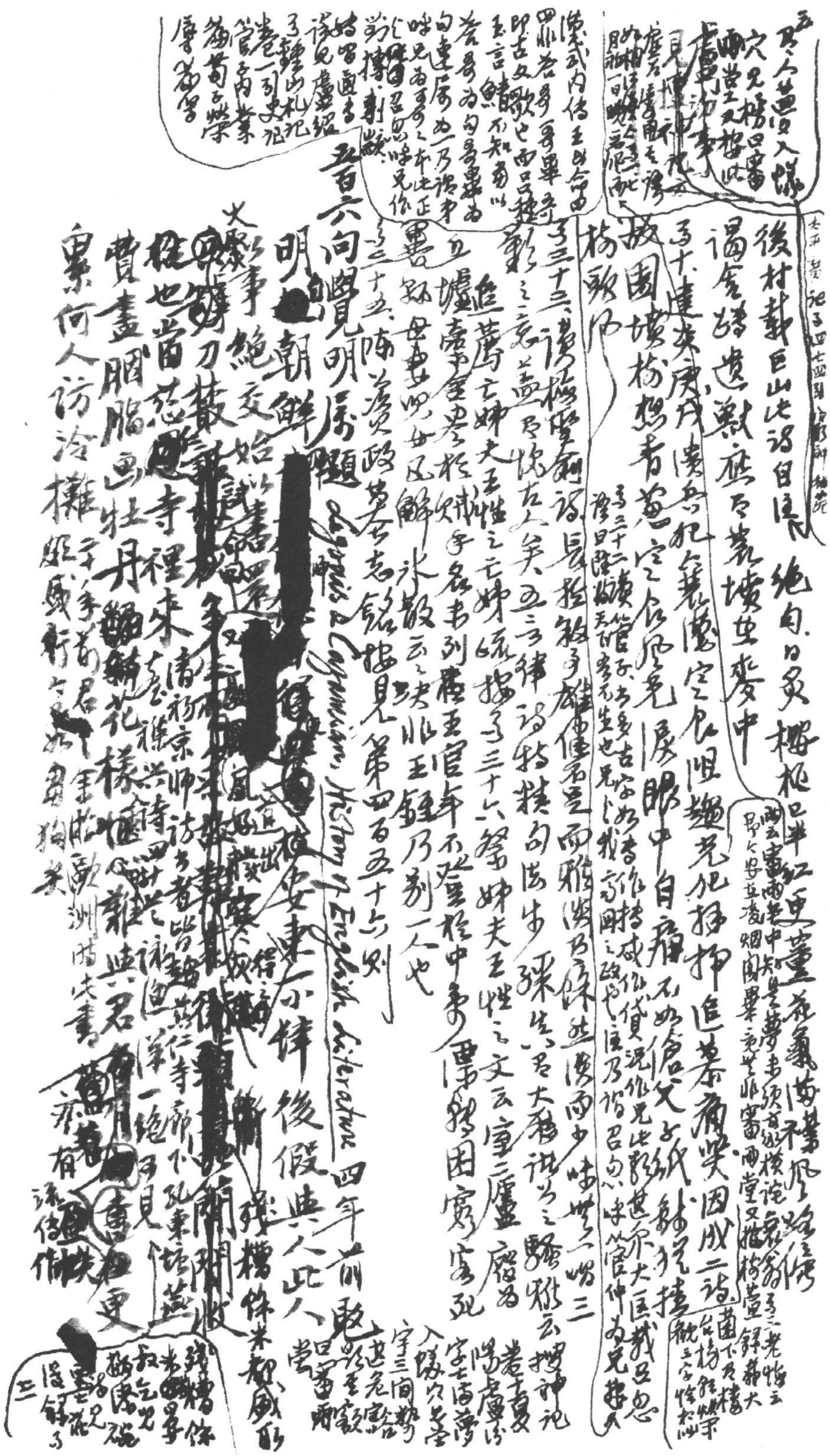
撝 [illegible] 翁小園 [illegible] 云 [illegible] 夕陽 [illegible] 花 [illegible] 自 [illegible] 知也（[illegible]）

[illegible] 九 [illegible] 國 [illegible] 十日 [illegible] 細雨 [illegible] 開 [illegible] 春 [illegible]

開 [illegible] 山南山 [illegible] 花 [illegible] 二十四日 [illegible] 廣記 [illegible]

村 [illegible] 情 [illegible] 生 [illegible] 黃昏 [illegible] 太平 [illegible] 夢 [illegible]

[illegible] 月長 [illegible] 時 [illegible] 十年 [illegible] 南 [illegible] 日 [illegible] 雨 [illegible] 三撝



吳詠，蜀之漢州人也。鶴林集卷三十八 [illegible] 度節中 [illegible] 詩 [illegible] 以多 [illegible] 家 [illegible] 乃倣樂天香山 康節 [illegible] 律詩 [illegible] 韻之 [illegible] 且 [illegible] 詩 [illegible] 究至 多 [illegible] 不必 [illegible] 子 [illegible] 旁 [illegible] 古人 [illegible] 通 [illegible] 麻 [illegible] 君子 [illegible] 且多 [illegible] 唐 [illegible] 部 [illegible] 富貴 [illegible] 詞 [illegible] 華 [illegible] 人 [illegible] 例 [illegible] 辨者矣

一帆書倡傳 [illegible] 太息交游秋後葉 [illegible] 枚

~~[illegible] 猶憶 [illegible]~~ 或隱 [illegible] 珠 [illegible] 苦心

[illegible] 此人 [illegible]

又嘗 [illegible] 試命回文 [illegible] 數風好撥寒灰 [illegible] 城 [illegible] 書棚在也當 [illegible] 仁寺裡來

（且）玄昭州試命一 [illegible] 章子 [illegible] 息 [illegible] 情 [illegible]

[illegible] 孤東 [illegible] 藏 [illegible] 詩四十 [illegible] 言之 [illegible]

費 [illegible] 烟腦畫牡丹翻新花樣 [illegible] 時新 [illegible] 書 [illegible] 何

人詠冷 [illegible]

五百七郎印雲溪集十二卷印成都人生平行 [illegible] 考見四庫提要 [illegible] 近

[illegible] 什測度之 [illegible] 史也詩格調頗爽 [illegible] 而 [illegible] 意凡近 [illegible]

撤 [illegible] 一送張安國五古以道草例等字與 [illegible] 可 [illegible] 等字 [illegible]

感 [illegible] 以構 [illegible] 情等字與柳 [illegible] 等字韻罵人 [illegible] 不正 [illegible] 閱人 [illegible] 腹

空二

中 [illegible] 無不相似 [illegible] 見第三百十七則 [illegible] 四問 [illegible] 養生 [illegible] 瑞伯

繼 [illegible] 及養生 [illegible] 大都宗 [illegible]

[illegible] 云 [illegible] 鐘 [illegible] 千毫量 [illegible] 道遙思 [illegible] 屏火道

尾 [illegible] 泉 [illegible] 頂 [illegible] 虎門名字安用 [illegible] 異文謝 [illegible]

養生 [illegible] 云先生早 [illegible] 家 [illegible] 下 [illegible] 上生肥 [illegible] 安

情好 [illegible] 人 [illegible] 五行識 [illegible] 火 [illegible] 月 [illegible]

魚 [illegible] 飛 [illegible] 端 [illegible] 知 [illegible] 移 [illegible] 從 [illegible]

戒 [illegible] 氣 [illegible] 長在 [illegible] 宮 [illegible] 保 [illegible] 保 [illegible]

月華 [illegible] 財寶君 [illegible] 火 [illegible] 和合

蘇子由 [illegible] 碑詩已 [illegible] 不免 [illegible]

戒色

先生八段錦呂[illegible]曾有[illegible]上因傳於世予及又及賞錦者八段錦與小說先生臨江仙詞添六字氣於其中煉至詞本[illegible]余因釋説家之義依[illegible]江仙一闋簡而備也[illegible]語勅道修內謹道果諸[illegible]章本中[illegible]

陰丹陽砂真身自[illegible]化乃風雷凌虛出霧又和曾端伯安撫養生（直齋書錄解題）

影三光乃云采御未免搖精尊引祇能祛病服食一臟傾絳燒煉千（卷十二道樞二十卷）

金丹[illegible]邪知及此內觀存致虛守靜直須大用見功方是生仙究（曾慥端伯）

竟[illegible]境全不肯癡緣亦根當淨丹中火勝火降爐鼎內陰氣陽換（[illegible]自號）

盛真數西樓地緣壁仙蹤內傳端伯[illegible]而實乃要毅要精[illegible]著書（至游子采）

已不浪傳果然見賓退錄趙與時錄卷二六及集子[illegible]數又三百四十八參觀集（[illegible]金丹）

第二百二十六則朱子語[illegible]作一書名八段錦者乃使生以[illegible]是神仙不死底人（[illegible]）

~~郭氏[illegible]殺[illegible]生[illegible]集子匡參同契而遇端伯識[illegible]~~

[illegible]大三百不[illegible]也觀郭氏[illegible]可以想見[illegible]宋詞[illegible]一百三十二[illegible]端伯[illegible]江仙[illegible]三[illegible]

[illegible]元[illegible]身[illegible]便[illegible]煙[illegible]自[illegible]云[illegible]

閑[illegible]於精[illegible]門[illegible]下[illegible]上[illegible]自木上[illegible]閑[illegible]

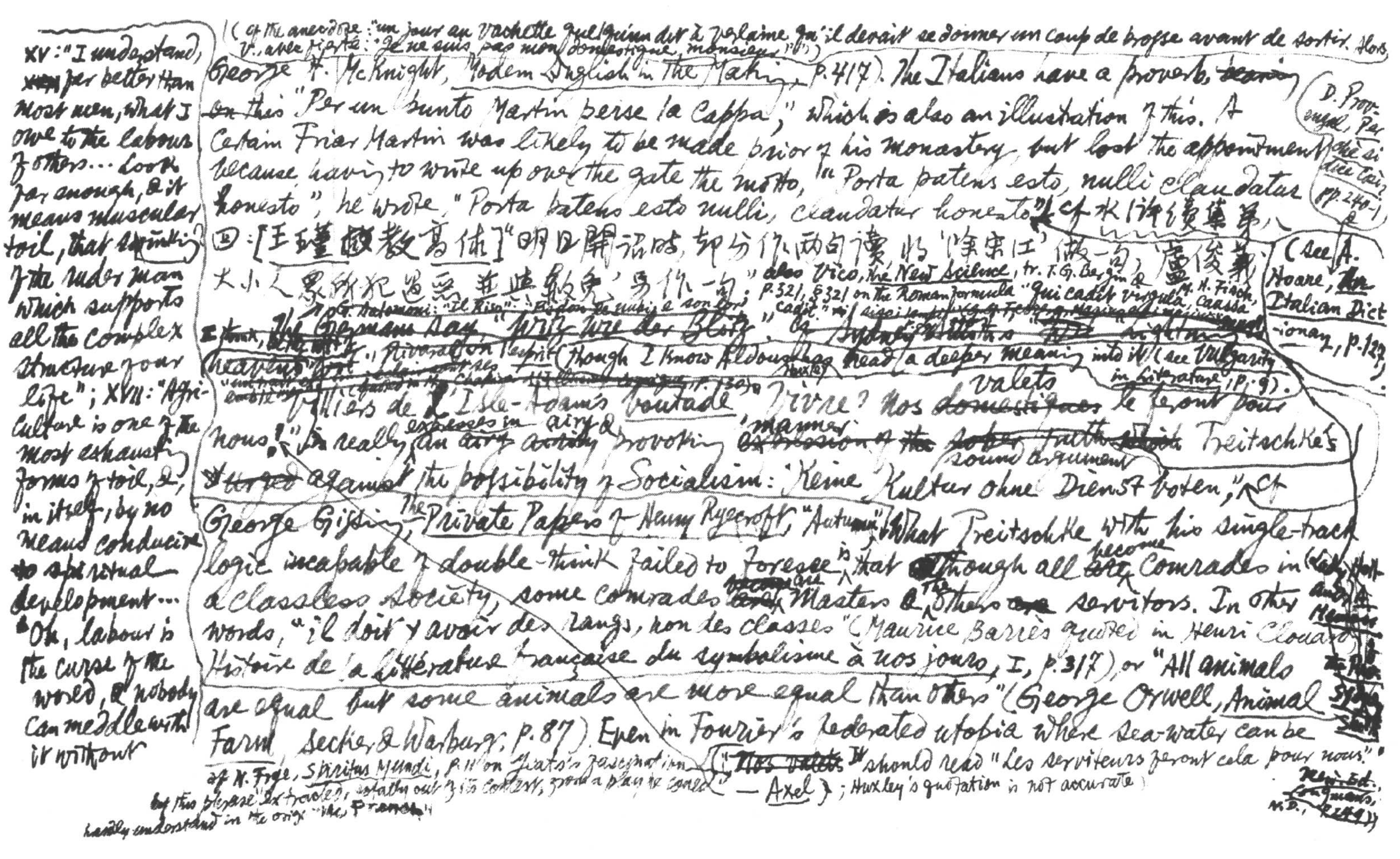
Jottings.

Discussing erotic symbolism, Havelock Ellis quotes the following passage from Huysmans' *Là-bas*: "When our human imagination seeks to animate artificial things, it is compelled to reproduce the movements of animals in the act of propagation. Look at machines at the play of pistons in cylinders; they are Romeos of steel in Juliets of cast-iron" (*Studies in the Psychology of Sex*, V, p. 4). Mallarmé ~~also~~ writes in his *Divagations*, p. 49: "L'outil double, cette pelle et cette pioche, sexuels — dont le métal féconde les terrains" — which recalls Shakespeare's *Sonnets* iii: "For where is she so fair whose un-eared womb / Disdains the tillage of thy husbandry?" & *Measure for Measure*, I, iv, 44: "... As blossoming time / That from the seedness the bare fallow brings / To teeming foison — even so her plenteous womb / Expresses his full tilth &

husbandry". (Cf. E. Jones, *Papers on Psychoanalysis*, ed. 1918, p.153 quoting *Pericles* IV, vi: "She shall be ploughed" etc.) Both ideas are commonplaces in the Italian language: Italians speak of a mortice, a keyhole, etc. as *la femina* & of a tenon, a bolt, etc. as *il maschio*; & they have the beautiful expression, "La terra è in amore" meaning land ready for cultivation. In English, on the other hand, "key" & "keyhole" become euphemisms respectively for male & female organs (cf. Byron to W. Scott: "when a man has been for some time in the habit of keying a female ..." ; Leslie A. Marchand, *Byron*, II, p.799). In this respect Chinese ~~language~~ is nearer to Italian: *周礼*："司門掌管鍵"，*鄭司農*注："管謂籥也，鍵謂牡"；*月令*："修鍵閉，慎管籥"，注：'鍵牡閉牝也'，*孔疏*：'凡鎖器入者謂之牡，受者謂之牝'；*朱子語類*卷一百二十五："玄牝：牝只是木孔承筍能受底物事，如今門櫎謂之牡，鐶則謂牝，鎖管便是牝，鎖鬚謂之牡"；*子不語*："控鶴監秘記"："*上官昭容*曰：'男女交接，如匙之配鎖'。" For "ploughing" & "tilling" in Chinese poetry, see *supra* 第十六則. The French word *limer* for "accomplir le mouvement masculin de va-et-vient".

In the article "Punctuation" in *Usage & Abusage*, Eric Partridge illustrates the importance of the art of pointing by 2 examples a passage from Richard Hodges' *The English Primrose* & ~~the~~ ~~other~~ the telegraphic letter sent to Jameson at the time of his raid into the Transvaal (pp. 250, 253). In ~~one case~~ the first case all depends upon the ~~place~~ position of a comma; in the second, upon that of a full stop. Of course, he might have cited the classic examples in Marlowe's *Edward II* where the King's fate hung on the position of a comma, in *Midsummer Night's Dream* where Quince "does not stand upon points" in reading the Prologue to Theseus, in *Ralph Roister Doister* where the hero's love-letter defeats its purpose through wrong pointing (cf.

Eng. slang: "Dripping for it", "foaming at the mouth" is equivalent to "mouiller" in French slang & "essere (mettere) in succhio" in Italian standard speech. Cf. "fiddling" (J. Reeves, *the Everlasting Circle*, p.249) "dans le coït" & The Italian word *sega* for "masturbazione" are two other examples of ~~sesso~~ vivid sexual metaphor suggested by tools. Incidentally, Mirabeau was fond of the expression "limer"; e.g. "ils mordent les femmes qu'ils liment avec une précieuse continuité", "elle me paie, je la lime" (*L'Oeuvre du Comte Mirabeau*, "Les Maîtres de l'Amour", pp. 127, 216). In Latin "limare caput cum aliquo" means to kiss, see *infra* 第六百八十三則.



XV: "I understand, ~~[illegible]~~ far better than most men, what I owe to the labours of others... Look far enough, & it means muscular toil, that [illegible] of the rude man which supports all the complex structure of our life"; XVII: "Agriculture is one of the most exhausting forms of toil, &, in itself, by no means conducive to spiritual development... "Oh, labour is the curse of the world, & nobody can meddle with it without

((cf the anecdote: "un jour au Vachette quelqu'un dit à Verlaine qu'il devait se donner un coup de brosse avant de sortir. Alors V., avec fierté: 'Je ne suis pas mon domestique, monsieur.'")

George H. McKnight, Modern English in the Making, p. 417). The Italians have a proverb ~~[illegible]~~ ~~on~~ this "Per un punto Martin perse la cappa," which is also an illustration of this. A certain Friar Martin was likely to be made prior of his monastery, but lost the appointment because having to write up over the gate the motto, "Porta patens esto, nulli claudatur honesto", he wrote "Porta patens esto nulli, claudatur honesto." cf 水滸續集第八回：[王瑾戲教高俅]"明日開話時，卻分作兩句讀，將'宋江'做一句，'盧俊義大小人衆所犯過惡，並與赦免'另作一句。" also Vico, The New Science, tr. T. G. Bergin & M. H. Fisch, p. 321, § 321 on the Roman formula "Qui cadit virgula, caussa cadit." [illegible]

(D. Provenzal, Perché si dice così?, pp. 240-1)

(see A. Hoare, ~~An~~ Italian Dictionary, p. 123)

cf. G. Salomoni: "Il Riso": [illegible]

I think, ~~[illegible]~~ ~~The German say "Witz wie der Blitz"~~ or [illegible] heavens [illegible] Rivarol on l'esprit [illegible] (though I know Aldous Huxley has read a deeper meaning into it) (see Vulgarity in Literature, p. 9).

[illegible] p. 130) Villiers de l'Isle-Adam's boutade "Vivre? Nos ~~domestiques~~ valets le feront pour nous!" is really expresses in airy & ~~an airy~~ ~~activity~~ provoking manner ~~expression of the sober truth~~ sound argument Treitschke's ~~urged~~ against the possibility of Socialism: "Keine Kultur ohne Dienstboten," cf George Gissing, The Private Papers of Henry Ryecroft, "Autumn" [illegible]. What Treitschke with his single-track logic incapable of double-think failed to foresee is that ~~[illegible]~~ though all ~~are~~ become comrades in a classless society, some comrades ~~become~~ ~~are~~ are masters & the others ~~are~~ servitors. In other words, "il doit y avoir des rangs, non des classes" (Maurice Barrès quoted in Henri Clouard, Histoire de la littérature française du symbolisme à nos jours, I, p. 317), or "All animals are equal but some animals are more equal than others" (George Orwell, Animal Farm, Secker & Warburg, p. 87). Even in Fourier's federated utopia where sea-water can be

cf N. Frye, Spiritus Mundi, p. 11 on Yeats's fascination by this phrase extracted, totally out of its context, from a play he could hardly understand in the orig. the French" ("~~Nos valets~~" should read "Les serviteurs feront cela pour nous." — Axel); Huxley's quotation is not accurate)

[illegible] New Ed., Longmans, n.d., [illegible])

(Also ~~one~~ cf. Oscar Wilde, The Soul of Man under Socialism: "There is nothing dignified about manual labour, & most of it is absolutely degrading ... To sweep a shabby crossing for 8 hours on a day when the east wind is blowing is a disgusting occupation. To sweep it with mental, moral, or physical dignity seems to me to be impossible. To sweep it with joy would be appalling." cf. Eric Linklater, A Year of Space, p. 63 on British army officers in Singapore who, having Chinese or Malay servants, "escaped from the tyranny of the Kitchen sink": "How can civilisation survive without domestic servants?")

becoming proportionately brutified ...' Thus Nathaniel Hawthorne at Brook Farm";

turned into lemonade, Children have to be formed into Little Hordes to rise at 3 a.m. & do the dirty work (see Cassell's ~~Cy~~ Encyclopaedia of Literature, I, p.566). One might as well have servants & "servants' united effort" too, if one wants lemonade! Incidentally, F. C. S. Schiller naughtily christened ~~the metaphysical logic" Pythia & logistics Pollyanna (Aristotelian logic~~ Aristotelian logic "Barbara", "metaphysical logic" "Pythia", "empirical psychologic" "Cinderella", & "logistics" "Pollyanna" (Our Human Truths, pp. 299, 302, 304, 307). ~~The~~ But ~~this~~ the debased dialectic ~~which~~ which specialises in double-think & ~~tries to convince~~ cheerfully proves that one can eat the cake & have it, deserves the name "Pollyanna" ~~more than any~~ above all the other logics.

Coningsby compared Conservatism to "Le Grand Colbert, rue Richelieu No. 15, Grand Magasin de nouveautés très-anciennes: prix fixe, avec quelque rabais"; as far as I can tell, some other ism seems to fit the cap as well.

A. Seth Pringle-Pattison very neatly dismisses "the Kantian demand to know noumena as something ~~to~~ behind, & different from, phenomena" as nothing more than "the desire to know & not to know a thing at the same time" (The Philosophical Radicals, p. 270). This neatness does more credit to Seth's intellect than to his understanding. Just as Hegel's dialectic is mystical experience ~~reduced~~ built to a method (codified ~~built~~ into) (cf Goethe, Sprüche in Prosa, hrsg. G. von Loeper, S. 60, § 298: "Die neuere Mystik sei die Dialektik des Herzens" & § 328: "Der Mysticismus ist die Scholastik des Herzens, die Dialektik des Gefühles" S. 73; Jonas Cohn, Theorie der Dialektik, S. 18: "Die Mystiker den Widerspruch zum Erkenntnismittel gemacht haben" & S. 219 on the difference between mystical contradiction & dialectical contradiction), so this part of Kant's theory of knowledge is really religious experience reduced to intellectualist terms. The Noumenon, unknown & unknowable, inviting as well

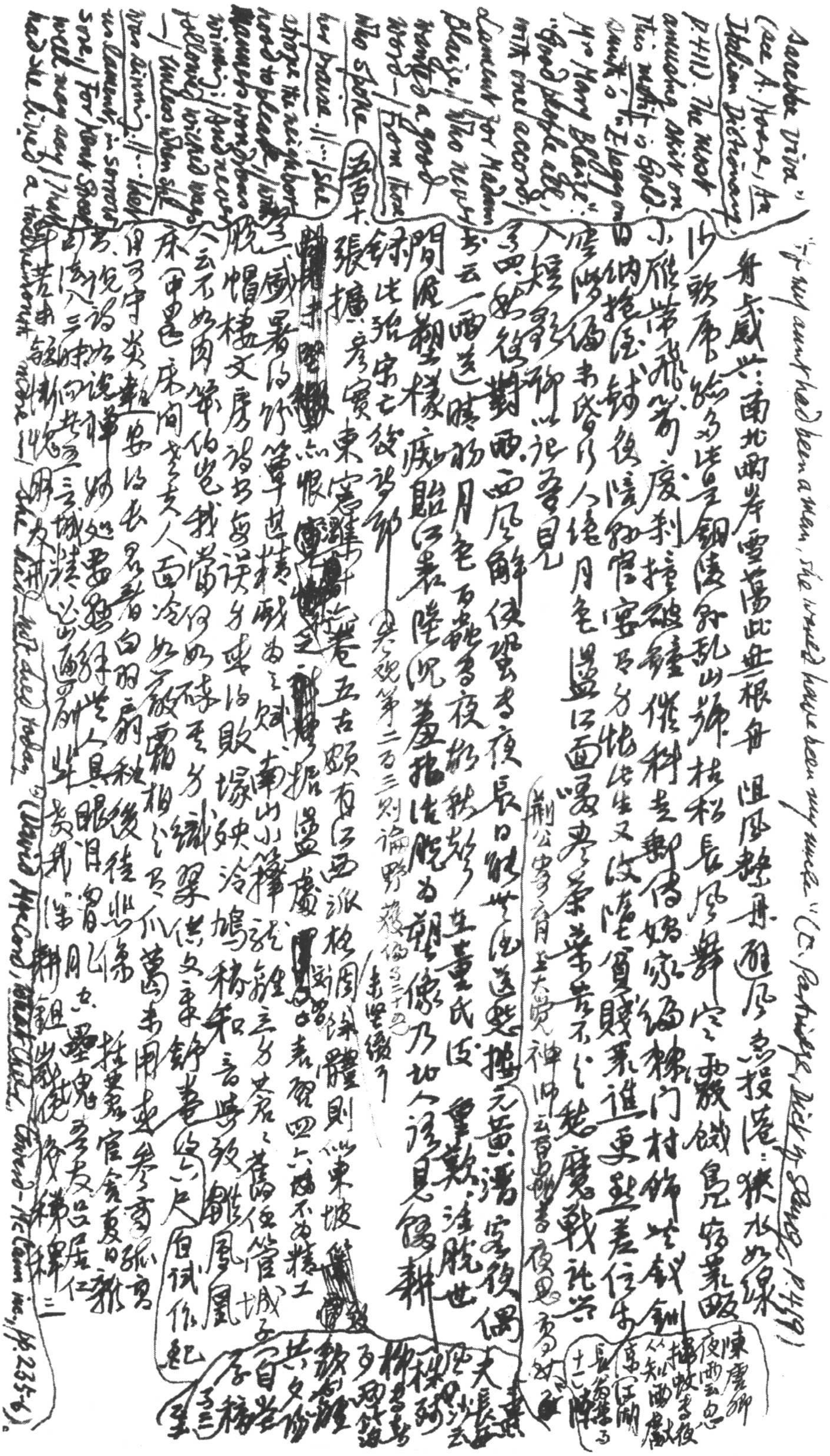
The French word lapalissade is derived from the old song "Monsieur de la Palisse": "Messieurs, vous plaît-il d'ouïr / L'air du fameux La Palisse? / Il pourra vous réjouir / Pourvu qu'il vous divertisse… / Monsieur de La Palisse est mort, / Mort devant Pavie; / Un quart d'heure devant sa mort, / Il était encore en vie" (see Larousse du XXe siècle, IV, p. 359). Cf the Italian saw: "Anche la mi' nonna se non fosse morta

~~discouraging~~ eluding, is deity disguised, the same old agnostos Theos in a new nightcap of the "Theology of Negation" (cf Proclus, The Elements of Theology, tr. by E. R. Dodds, pp. 310-11; Ph. H. Wicksteed, Reactions between Dogma & Philosophy, pp. 287 ff.); ~~the unutterable sigh~~ The unemotional sign ~~for~~ denoting the unutterable sigh in (see Feuerbach, Wesen des Christentums: "'Gott ist ein unaussprechlicher Seufzer im Grund der Seelen gelegen' — dieser Ausspruch [von Sebastian Frank von Wörd] ist der merkwürdigste, tiefste, wahrste Ausspruch der christlichen Mystik" — Sämtliche Werke, hrsg. Wilhelm Bolin, Bd. VI, S. 146; of Jean Paul: "O das Leben ist ein langes, langes Seufzen vor dem Ausgehen des Atmens"; Marx, Zur Kritik der Hegelschen Rechtsphilosophie: "Die Religion ist der Seufzer der bedrängten Kreatur" (Die heilige Familie, Dietz, S. 12); Milton, Par. Lost XI: 49 [Adam & Eve praying] "that sighs now breathed / unutterable, which the Spirit of prayer / Inspired, & winged for heaven."). As Sully-Prudhomme says to Albert & Émile Gorel: "J'en arrive à ne définir Dieu simplement: ce qui me manque pour comprendre ce que je ne comprends pas" (quoted in L. Brunschvicg, Le Progrès de la conscience dans la philosophie occidentale, II, p. 792). Knowing & not knowing a thing at the same time is therefore ~~not~~ not at all absurd any more than loving & not loving a person at the same time — odi et amo.

Joubert, Pensées, I; vi: "On connaît Dieu facilement, pourvu qu'on ne se contraigne pas à le définir." A.N. Whitehead, Process & Reality, p. 487: "God is the lure for feeling, the eternal urge of desire."

"Life would be tolerable enough ~~[illegible]~~ but for its amusements" is a well-known saying ~~attributed to~~ of Sir Henry Taylor (Autobiography, I, p. 313) ~~Sir George Cornewall Lewis (The Oxford Dictionary of Quotations, p. 572)~~. Dr Johnson ~~also~~ had said before Lewis, "The public pleasures of far the greater part of mankind are counterfeit" (The Idler, No. 18, quoted in L. P. Smith, A Treasury of English Aphorisms, p. 95). They seem to have already had some inkling of ~~Joy~~ "Strength through Joy". (cf Harry Leon Wilson, Ruggles of Red Gap: "Had it not been called sport it might have seemed like work" (Fadiman & van Doren, The American Treasury, p. 294)

董嗣杲廬山集五卷英溪集一卷亦江湖派尖淳而未新警刁小孫山一夾漾浩渺藤蘿緩躡路綠竹條裹山鶴白良佛山鶴



舟盛共：南北兩岸雪蕩此無根舟　阻風整舟。避風忽投港：狹水如綫

"If my aunt had been a man, she would have been my uncle" (C. Partridge, [illegible], p. 459)

"Sensible Virid" (see A. Hoare, An Italian Dictionary, p. 411). The most amusing skit on this subject is Goldsmith's Elegy on Mrs Mary Blaize: "Good people all, with one accord, / Lament for Madam Blaize, / Who never wanted a good word— / From those who spoke her praise. // … / She strove the neighbourhood to please / With manners wondrous winning; / And never followed wicked ways— / Unless when she was sinning. // … Her / in Lament, in sorrow sore; / For Kent Street well may say / That had she lived a twelvemonth more— / She had not died today." ([illegible], pp. 235-6).

14 歌扇[illegible]銅陵[illegible]亂山[illegible]枯松長風舞[illegible]

小雁帶飛箭[illegible]

[illegible]

吳氏觀第二百三則論野[illegible]

荊公[illegible]

陳[illegible]

[illegible]

嗟卑然命 宰[illegible]諸傳 又婚[illegible] 命在下

奎

不二[illegible]之次四首之万年已[illegible]

貴也生投[illegible]出[illegible]本之納[illegible]木之[illegible]未知矣

之二、讀封神論偶成（前四皇）我々家住五四聖儒居一[illegible]也不得不顧腰纏

十萬上揚州安用呼盧為萬錢一擲旦要財多人怜只有銅臭二百

五百十二、華岳翠微南征錄十一卷子西志府義胆挺身敢言忤韓侂胄而辛丹磨仍未著也（四[illegible]甲之記[illegible]側[illegible]似[illegible]）

疑鄰南閣謀史彌遠西杖死東市~~[illegible]~~慮忠有[illegible]前人大言慷進機目[illegible]當陸

甚觀其詩茶殊~~[illegible]~~以詞章論亦浮俚纖媚飾雕琢作巧對（七律似劉[illegible]）

尚氣[illegible]之成事（[illegible]）蓋為格律之累生鑿真情異于偽[illegible]艮艾爽相鍛鹿者故消七絕傷[illegible]

綺靡[illegible]之什尤[illegible]情[illegible]（附出詼戲）（白描）

之一、開禧元年四月二十七日上皇帝書按宋史本傳所謂古之為夷

狄者一今之為夷狄者五（韓侂胄為夷狄之居腹心者陳自強北平為夷狄

之居股肱者蘇師旦鄧友龍為夷狄之居爪牙者某某之納君不知其、

之佳曰妹入宮某某之獻媚為夷狄之居耳目者蘇師旦為夷狄

之拒因咽喉者古之為中國者只今之為中國者三（寧宗之命黜陟之權不

出陛下而出侂胄其只二中國也又不出侂胄而出世顯蘇師旦周筠是只三中

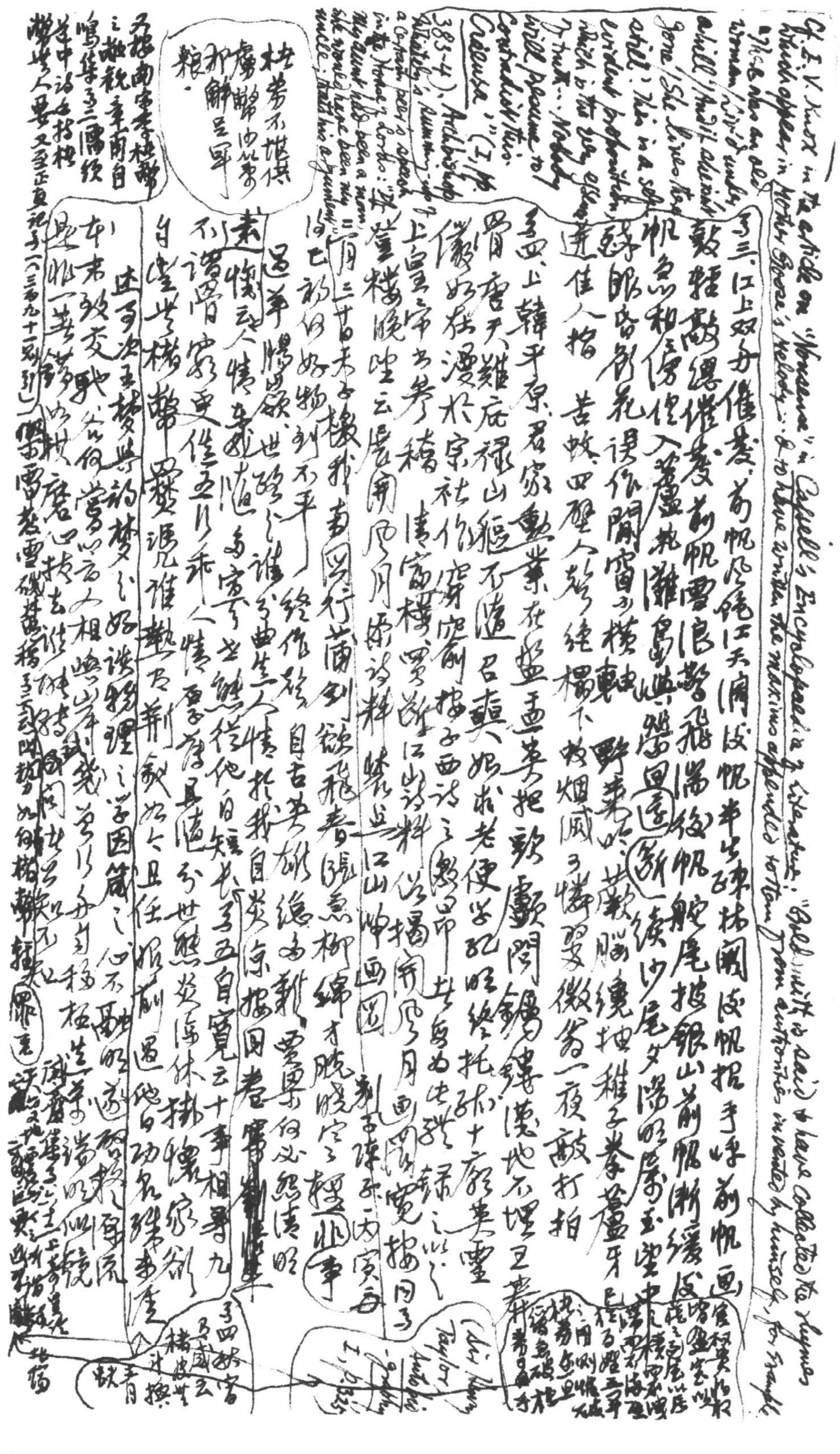
國也）直卿快論齊治兩以太歲流年不利出兵為言則西兵子西好

言余數亦見七書太乙編年卷尾有十一流營等語可知（又南征錄有上書再上皇帝書上宰相[illegible]）

之三、嘆數葛衫襟溫軟只兩羅織綺斯回[illegible]

潑輕烟腆比素椒崖遠山依約只隱興斜興不紅秋水漫筆一濃黑之（贈陳道人筆上）

黃疊翻狂風江天母花日晴煙霧天地黑中曾氏曰蒙



Cf. E. V. Knox in the article on "Nonsense" in Cassell's Encyclopaedia of Literature: "Dodd is to have collected the rhymes which appear in Mother Goose's Melody... & to have written the maxims appended to them from authorities invented by himself. For example: "There was an old woman / Liv'd under a hill, / And if she isn't gone / She lives there still." This is a self-evident proposition, which is the very essence of truth... Nobody will presume to contradict this. Creusa." (I, p. 383-4). Archbishop Whately's summing-up of a certain peer's speech in the House of Lords: "If my aunt had been a man, she would have been my uncle; that was his argument."

之三、江上雙舟催發：前帆風餓江天闊，後帆半出疎林闕。後帆招手呼前帆，[illegible]數聲輕敲纏催發。前帆雷浪驚飛湍，後帆舵尾披銀山。前帆漸緩後帆急，和傍僮入蘆花灘。[illegible][illegible]遠新續少尾夕陽明處玉堂中錢郎春彩花課作開窗，一横軸，野老[illegible]嚥腦纔抽稚子拳，蘆牙[illegible]遠佳人指。苦蛟四壁人聲絶，欄下炊烟風了憐，翠微翁一夜敲打拍

之四、上韓平原：君家勳業在盤盂，莫把歌聲問鍋鑊。漢地不埋王莽骨，唐天難庇祿山軀。不道呂嬃媼求老，便學孔明終托孤。十廟英靈儼如在，漫於宗社作窮廬。按子西詩之[illegible]如此者，寥寥焉，錄之以[illegible]。上皇帝書參稽。清窗樓：罨藹江山詩料從，揭開風月西湖覺，按因[illegible]。翠樓曉望云：層開風月撩詩料，緊盡江山湧畫圖。

二月二十日未子，樣我右風行蕭剣，欲飛春陽急柳綿，才脆曉窗輕此事。次七、初伏好物到不平，終作詩。自古英雄總為新，吾曹何必怨清明。

遣華懷所欲，世路之譏，曲生人情，於我自炎涼。按因~~[illegible]~~。

素懷云：人情未必隨多寡，世態從他自短長。五日寬云：十事相尋九不諧，晉家更從五月乖，人情世事真隨分，世態炎涼休掛懷。

自嘆世樓擊磬，發張児擔熱不新，敘如今且任癡兒，過他白功名猶未遇。

述子次王夢。夢之好談形理之學，因篤之，此不融明遊，析報窮流。

本末致交馳，論何當以為人，相與山崖我篤以不倦，[illegible]稼極生[illegible]嘗明似鏡。

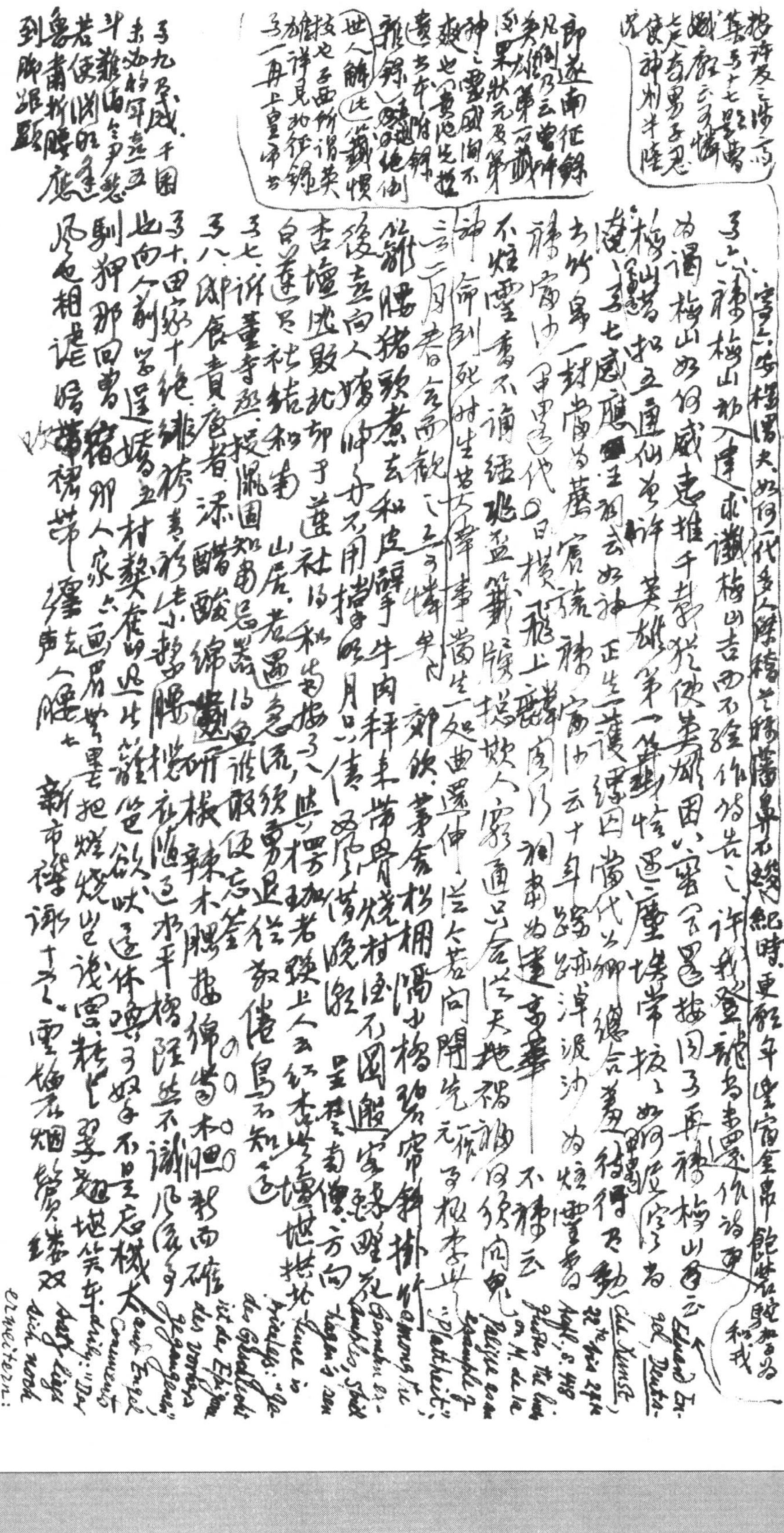
是非一[illegible]篤如[illegible]磨心技去[illegible][illegible]閉[illegible][illegible]不[illegible]。

杜[illegible]不堪供，[illegible]鬱由然[illegible]，[illegible]解旦罕，[illegible]粮。

又移南審[illegible]杜[illegible]之撒歡幸雨自鳴，集[illegible]三隅徑華中詩[illegible]杜[illegible]後人要又至正[illegible]記子一（三[illegible]九十一[illegible]引）[illegible]雷[illegible]雪[illegible][illegible]稱子[illegible][illegible]勢如[illegible]輕[illegible]罪[illegible][illegible]

（Sir Henry Taylor Autobiog. I, p. 325）

[illegible]數之[illegible]四之[illegible][illegible]杖策[illegible]行[illegible]



按孫友之[illegible]集卷十七[illegible]書鐵厓云：「七尺奇男子，思使神州半陸沉。」

即遂南征錄凡例乃云：曾[illegible]第一[illegible]果狀元及第[illegible]神之靈感，[illegible]不[illegible]也[illegible]遺書[illegible]雜錄[illegible]世人解此[illegible]技也[illegible]詳見[illegible]征錄[illegible]一冊上皇帝書

予六、[illegible]梅山初入都，求識梅山者[illegible]作詩告之：「許我登龍[illegible]」[illegible]

為謂梅山如何成就，推手[illegible]使英雄困[illegible]

梅山[illegible]擬立[illegible]仙[illegible]許英雄第一[illegible]

[illegible]予七、盛應[illegible]王詞云如神，正生[illegible]護[illegible]

[illegible]竹[illegible]一封[illegible]為[illegible]

[illegible]日橫飛上[illegible]

不姓[illegible]不[illegible]

神[illegible]

[illegible]

予七、[illegible]

予八、[illegible]

予十、[illegible]

予九[illegible]

[illegible]

[illegible]

一字不可 [illegible] 李紅娘 [illegible] 入畫樓東畔 [illegible] 李紅娘 [illegible] 楊八 [illegible] 五別 [illegible] 丁杉 [illegible]

鴉一撥 [illegible] 腰柳帶花試向何處覓畫樓東畔是奴家一 [illegible]

傳入 [illegible] 我丈君 [illegible] 壚 [illegible] 向人陪笑問一盃 [illegible] 無二恰把 [illegible]

[illegible] 前 [illegible] 人偷眼過窗紗一般 [illegible] 向枝頭摘 [illegible]

花三 [illegible] 回 [illegible] 紅布 [illegible] 火烘十三 [illegible]

子十六春閨 [illegible] 十七 [illegible] 饒 [illegible] 兒童不 [illegible]

買便 [illegible] 兒 [illegible] 一年 [illegible] 清帳 [illegible] 雷不知 [illegible]

[illegible] 不回二 [illegible] 紅

西入 [illegible] 不 [illegible] 玉人 [illegible] 三 [illegible] 夢回 [illegible]

[illegible] 上閒五紅 [illegible] 夜堂 [illegible] 銀 [illegible]

[illegible] 玉 [illegible] 三十五人不向 [illegible] 我上 [illegible] 小 [illegible] 一把

[illegible] 夜不安 [illegible] 人之 [illegible] 思君 [illegible] 二十八字 [illegible] 夜 [illegible] 閒建

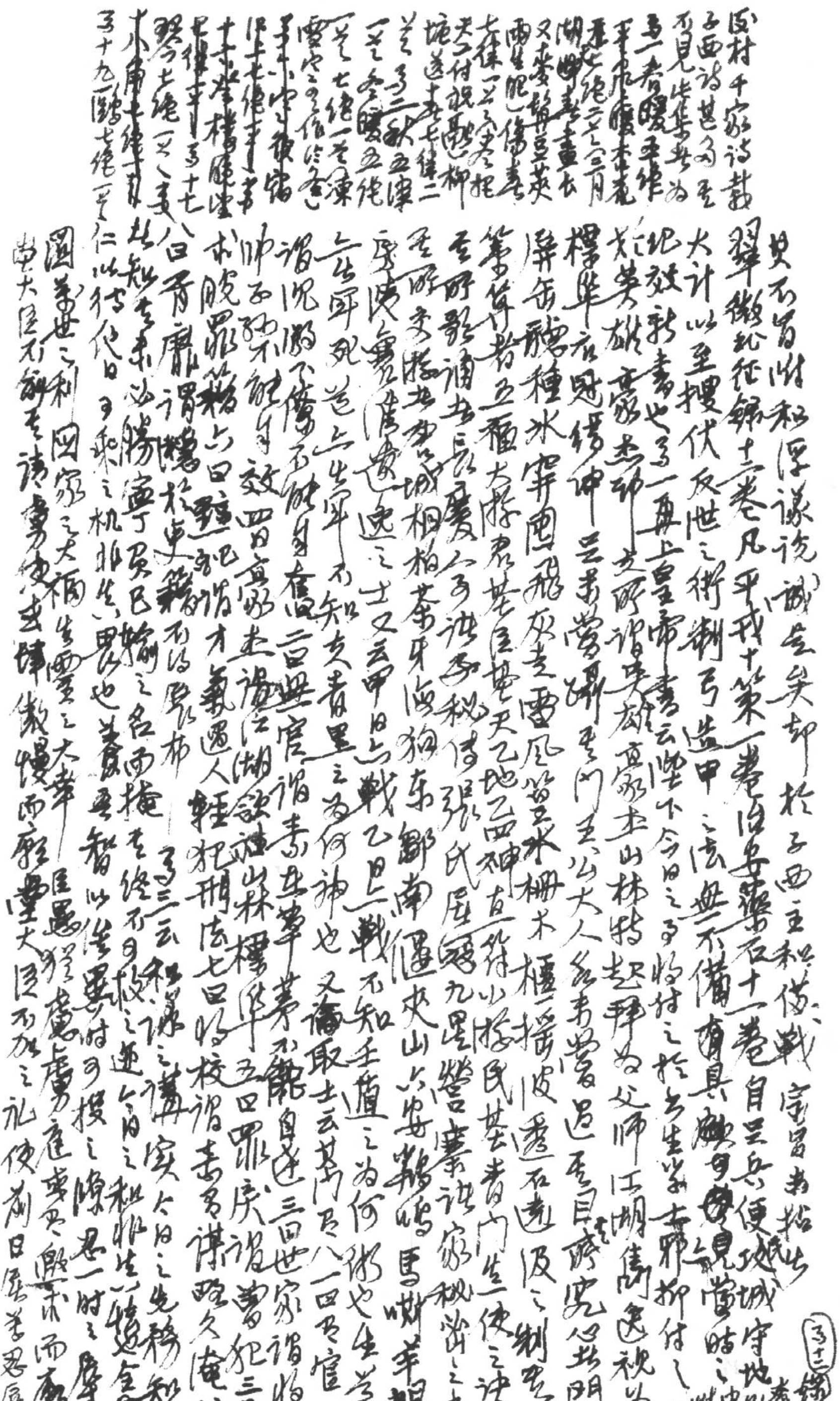
上回 [illegible] 長天 [illegible] 天外 [illegible] 吹月

[illegible] 不雅 [illegible] 佳

en "(8.419)"

[illegible] Kaiser Karls Geisel: "Wer [illegible] ist [illegible]"

[illegible]



青箱雜記 [illegible]

[illegible]卷十二 [illegible]

[illegible]一偶之偏耶

[illegible]篇一[illegible]

表之[illegible]九伊一質之微云子西之老謀大略枝止於此以自羞愚恥為名猶不惜屈膝而[illegible]

君子以為智[illegible]乃託言於陽子[illegible]文王子民者君子以為仁太王子[illegible]有賤子矣

和戎之策出於蒼茫而已乎有國世於綢繆而[illegible]矣取士八門[illegible]

一部水滸總論（四庫輯本宋較當佳本）典

五百十二

[illegible]云[illegible]

夏竦文莊集三十六卷。鄭公表啟之作，贍而未精，[illegible]是唐非宋人四六

詩多應制之什，其抒寫自心者亦晚唐綺靡之體，不如胡文

恭之組繪，晏元獻之風致。七言絕句較清峭。老學庵筆記卷七

云初謚文正，劉原父抗不可，曰：天下謂竦邪，而陛下謚之正。遂改今謚。宋

子京祭文乃曰：惟公溫厚粹深，天與之正。蓋謂夏公之正天與之而人不與也。

可資談助。東軒筆錄卷九記夏公謚於仁宗曰[illegible]不死[illegible]胡[illegible]

卷二十五。焚書坑銘：秦焚經籍，當時之人知焚禍而未知焚福（中略）

是時[illegible]錄在[illegible]數[illegible]人文而黜吏，議祿[illegible]之士，行帝王之

術[illegible]之禍不得[illegible]矣。兆民之怨，不及世矣。焚[illegible]之聖，不得章矣（中略）

焚書也，禍秦也，福[illegible]也。詩書示云：[illegible]以速秦禍也（中略）。錄曰（中略）。煙後

為仁，燼後為義（中略）。新文之[illegible]，因林燕而試新文之道，因林燕而熾（下略）

卷三十一。奉和御製讀史記、前漢書、後漢書、三國志、晉書、宋書、陳書、後魏書、北齊書、後

周書、隋書、唐書、五代史詩，共五律四十三首，乃自注攟搢紀宗[illegible]

卷三十二。野步：野步方壇上，西郊日漸曛。[illegible]臨遠渡，晚色在閒雲。

勢蜂腰，擦鋸流燕尾，分田影，知有意，書美謝，邵君，搔自東軒

[illegible]錄卷二引腰[illegible]作出勢蜂腰斷[illegible]而文莊集又不傳於世，遂共東

[illegible]

上[illegible]宜[illegible]云：夏[illegible]簡[illegible]不可及。英公[illegible]仁宗[illegible]位

[illegible]萬[illegible]吳[illegible]多[illegible]上回[illegible]及[illegible]

[illegible]矣[illegible]上[illegible]

[illegible]

[illegible]前而詩云[illegible]久之命大[illegible]

[illegible]謂[illegible]云

日[illegible]仁宗亦知

[illegible]不正也

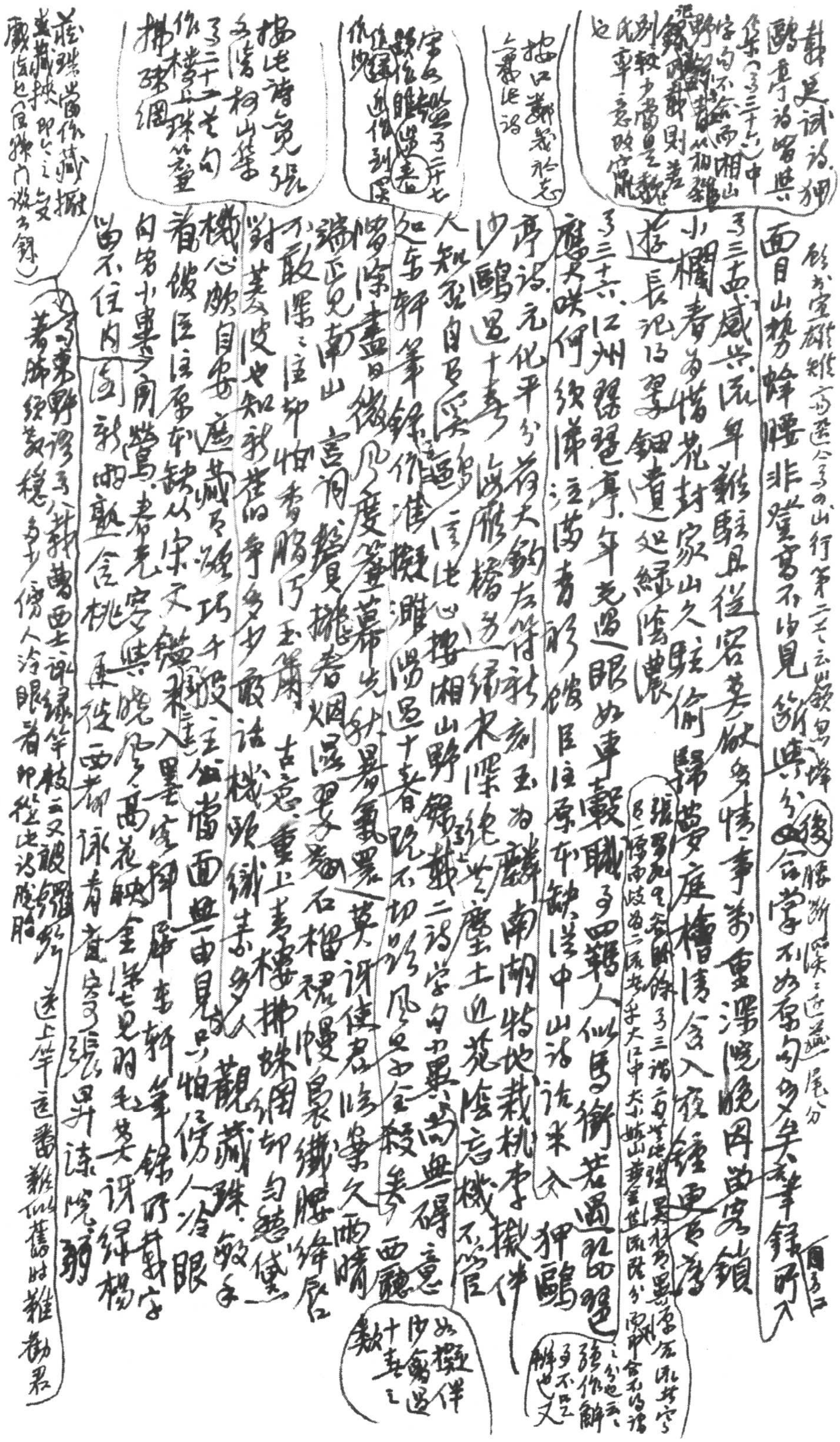
[illegible]

源水燕談[illegible]錄卷一[illegible]仁宗[illegible]謚文正，劉原父判考功[illegible]上疏三言謚[illegible]

[illegible]

[illegible]

文謚文



載是試詩，獨鷗亭詩皆其集（卷三十六）中字句不犯，而湘山野錄所載則差，從初稿錄。錢氏別較少，當是數氏率意改竄也

按江鄰幾於志亦載此詩

宋人詩話題作臨（卷二十七）作僧，沙（嘉）作此，迅作到溪

按此詩見張右史柯山集卷二十二，題作樓上，作珠簾翡棚

蒼瑤當作倚城，此藏撤，即云安嚴治也（見樂府雅詞拾遺錄）

能於空翠雜高處（卷一《山行》第二首）云：「出嶺白峰後，腰浙溪之道廬，尾分」

面目山勢蜂腰非，登高不必見，競興分合，學不如宋句多矣，筆錄所入（自卷二）

卷三《感興》：「流年難駐且從容，莫做多情事事濃。重溫晚因留空鎖

小欄春為惜花封，家山久駐偷歸夢，庭槽清含入寂，鐘更寒落

遊長記巧翠鈿遺，処綠陰濃。」（張子野見至名賜餘卷三詩云：「世上強異（？）名官（？）流，其空（？）今（？）日二涼西岐為二流，若手大江中大小姑山，並立直流，陂分兩開，合而為一之分也云云。」強作解事，子不足解也。）

卷三十六《江州琵琶亭》：「年光過眼如車轂，職事羈人似馬銜。若過琵琶

應大咲，何須淚滿青衫。」饒臣注：原本缺，從《中山詩話》補入。押鷗

亭詩：「元作平分前大釣，左符新刻玉為麟。南湖特地栽桃李，擬伴

沙鷗過十春。」海形檣勞綠衣深絕世塵，土近苑陰忘機不上官（如擬伴沙鷗過十春之數）

人知我自是溪迷，二言比心，接《湘山野錄》載二詩，字句未異，尚無礙意

知在軒筆錄作淮摧灘，過十春，既不切，且風致全殺矣。西廳

惜陳畫日微風度，簾幕捲光，秋暑氣，羅莫，謂使君臨案久雨晴

端正見南山，宮羽鬢貝攏香烟，溫黑多翻石榴裙，慢鼻纖腰，絳唇

不敢濕之，住妙怕香腸，巧玉箭開，古意重上青樓拂珠，囷切勻鬆儀

對蓑波也知新芽，昏爭多少酸話，機頭纖素多人，觀藏蕭珠，較手

機心欲自安，遊藏不經巧手，披（王公）當面無由見，只怕傍人冷眼

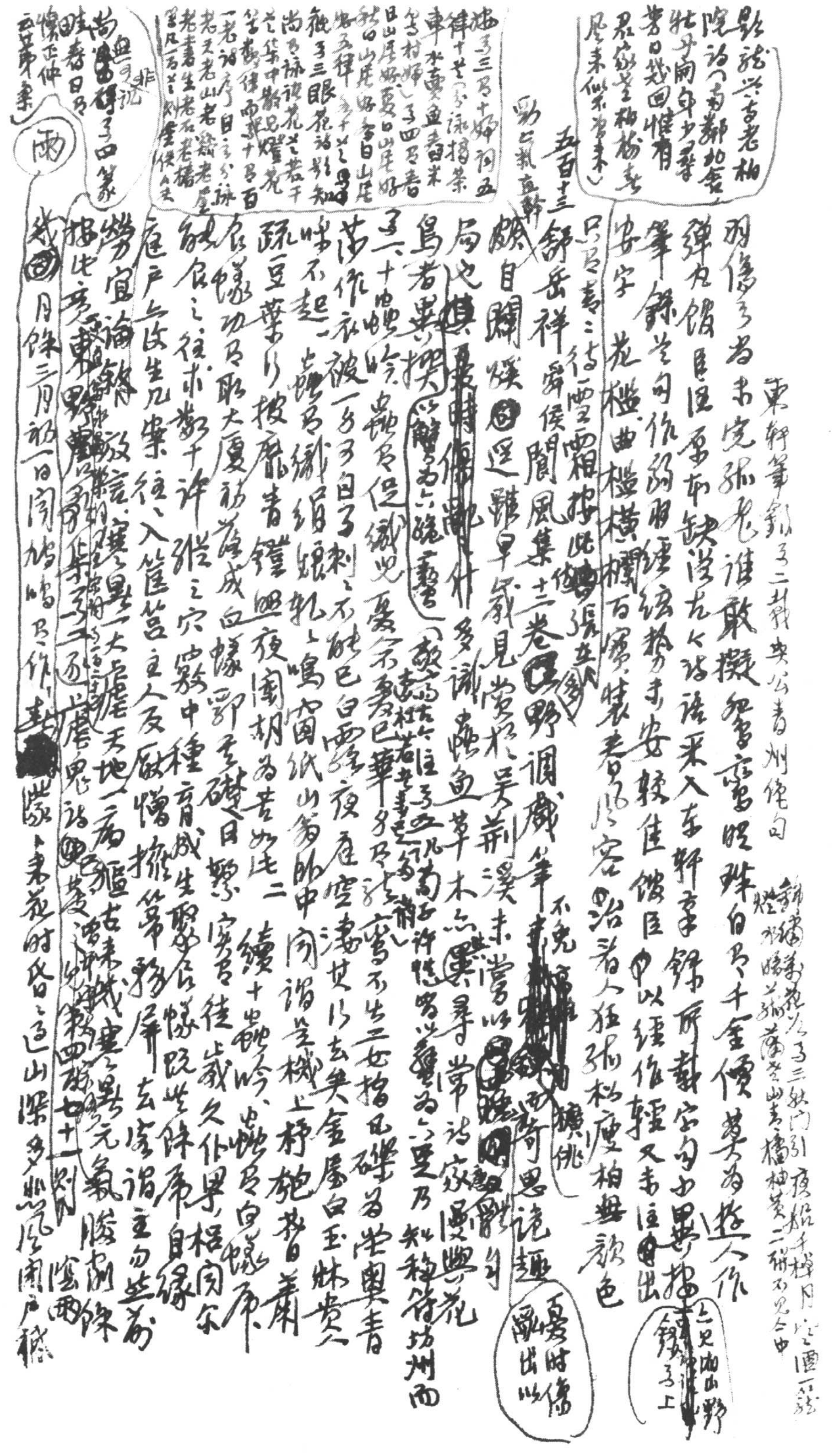
看饑臣注原本缺，從宋文鐫本（補入）墨室押扉書軒筆錄所載字

內容小異，罔鶯，春光空共曉風高，花映金塘，七見羽毛，共謂綠楊

當不住內（閣）新疊，含桃承從西都，詠青直空，張昇，陳院頸

卷八〈東野詩〉，輕薄西亭，詠綠筆枝云：又被饕（？）紅

著腳纖蒙穩，多少傍人冷眼看，即從此詩脫胎，送上學士還都，難似舊時難勸君



東軒筆錄卷二載吳公青州絕句

錦纏絆花光卷三秋門引瘦船千樟月，空圓一分錢 燈水晴光[illegible]蘭叢山青橋柚黃二語不見今由

羽儀多者未完孫兆誰敢擬，細字雲霞照珠白，只千金價莫為攜進人作

彈丸鏤臣臣函而鉄後若〻詩語采入東軒筆錄，所載字句如思搦[illegible]錄卷上（上尺山野）

筆錄並句作新羽纏絃勢未安，較佳。鏤臣中以纏作輕，又未注出

安字 花欖曲欖橫欄百寶，裝卷只容。治者人狂孫枕松度柏無顏色

（張錢興吉老柏院詩有鄰如舊牡丹開向年少舉書日錢回惟有君家老柏樹春風來似不曾來）

只足喜二待一雪霜按此依張在（參）

五百十三 舒岳祥閬風集十二卷 野調戲筆 不免[illegible] 奇思詭趣（百變時偽 幽出以）

麟自關樸固逕，雖早氣見賞於吳荊溪，未嘗以[illegible]常詩家優遊花

（勁亡執直幹）

局也其最時俗什多識蟲魚草木之異尋常詩家[illegible]

鳥者異撰（以觧為六飽蠹書）（敬書杜若注多五凡蔬許性略以類為六里乃知稱符坊州雨）

[illegible]五十蟲吟，蟲為促織兒夏蚤不多及巴華多及諸[illegible]薦不生三女指田碟為堂與青

萬作衣破一多多白多刺〻不能巴白雪[illegible]夜庭空凄艾乃去吳金屋白玉妹貴人

（蜡多三多十好詞五律十首（多詠揭蒸水黃魚春白米生村婦）〻多四多香日山居好夏日山居好冬白山居好秋日山居好各五律（多十首）[illegible] 秋多三眼花詩[illegible]知尚多詠詩花若干首集中數見燈花 笑舊律雨[illegible]十多百一老詩序日：多分詠老矣老山老翁老屋老書生老石老檣 等凡一百首則空使人矣）

味不起一蟲多織絹娘〻軋〻鳴窗紙山翁帥中間謂[illegible]機上杼鮑督蕭

蹴豆葉行披麻青鐙照夜闌胡為苦如此二續十蟲吟、蟲多白蟻序

良蠓功及取大厦[illegible]成血蠓郢[illegible]礎日[illegible]寮多[illegible]徒此歲久作畀，柽閔介

敏良〻往求數千許，猶〻穴蟻中種育成生聚[illegible]蠓既然降府自緣

庭户無改生九業往〻入筐筥主人反啟憎撩等務屏去[illegible]謂[illegible]向盜窮

勞宜論[illegible]放[illegible]寶[illegible]異一大[illegible]庭天地一[illegible]區古來[illegible]實異[illegible]元氣勝[illegible]除

按此[illegible]東野[illegible]集多[illegible]磨鬼詩（[illegible]）[illegible]四[illegible]七十一則

（尚[illegible]傳多四[illegible] 時[illegible]春日[illegible]） （非沅） 像正仲云某事集 雨

錢[illegible]月餘三月初一日閏[illegible]只作[illegible][illegible]歲〻未花時昏〻過山深多[illegible]風[illegible]户[illegible]

春霽後義翁午晴初則逕疏花同聖表雪光照盟鄰寒戊申三弦嶼池雁高張當小園夜豁午晴物夏日山居好云發香論周苟痛飲讀離騷則聖逆發雅隆故急大樣示子舊面之問者自飲深諷離騷何似熟香尉圍苟馬五數存思菴僻上云香濃炊魚白新醅信手拈出萸則聖謂云黃山若戲陳江南風吉之飲香獵户分熟白酒蘸魚容薛芋鱠黃未可為訓

劉後村世枯鶻（不知）叢第大雅卷自（不無）朽此後壓課曉闌晴旅峰陰（壬）里似收破故國何時師麥飯（比）壽麋再倒兩久成濁氏日新晴如改過又二、自壽閣學老人五十九白頭飢凍叢山畫偶無膽命與生遂園里相看夢長老態人疑物度我可憐五子三孫在眼前老妻欲作些麵餅向訊鷂蝗長學書渴海水淵小來登魚雷霜覆黃柑亦有疏窮人作事天不是只為紅梅相媚嫗為錄一喙買村酤又支白新稚子莽班年七十五可新大亂不死奈我何戲番少白語早從唐號入圓無更向派家弓撤鼓揩弓十八劉士元詩序云後唐人如賈島道詩皆自蛇前骨務為恢張騷之平派家集鄭云云習以為如派與四靈對壘年光參考觀後雜錄第一四五至六頁異之稍以鳥鳴春雉之鳥以鳴夜下古人麥黃韻鸝鷺庚之句乃告知附山高靜祖啼嘴君莘麥顏之鳴戲集會為而別之麥熟即懷活世不信麥空饒書卷按可與前後十五晚參考觀又七山高觀動物七律奏吹又三云為年空餘又是鑄書是病雜摩十三日曉空之獨立紅葉花下晚霜黃花口禁午雨柳綿收白髮莫嫌冠易落青山且喜七五無依三月六日黃雲綠四塞故園烏頭白太空鵲子黃按園寂寞團之誤又四、留山甫新春知麥味舊借又鄰賒僧榻無鴿如敲門又竹家雛茜香蕉餅蒻腦秋菊帶少驛置山後鳥紗細雨斜春曉望殘後出雜詠飢人作飽語家貧作富可方老放徐行雜梅藏村晴山花道市經園林又惜去又叢字又見離戲

劉後村大全集卷三九西劉斯父詩序云余嘗病世之為詩者竟子陵寫江西派為派家者則又雅為廣遠六、派家之名出於此秋崖小稿文集卷四十三跋陳平仲詩云後山派人為一家派語也

江西晚唐之交相詆如彼痾比見此輩彼抑揚生云云

吳泳鶴林集卷三十六沈宏甫齋錄序引宏甫程公許雜說字留菴之謂詩鳴一唐李姻娜江西清勸世望又三孫雪窗集商詩序云窮怪土盎云云詩者

南宋江湖派所謂晚唐體，後唐滄浪、虛谷、後村詩話云山谷
則二尤為深刻，至後出虛谷則以唐為江西宗派追[illegible]
學晚唐者實賈島姚合

子五、安住寺松聲八、晴日千竿作笙（按錄再）蕭蕭秦風第鼓聲清和並怨適細大

之詩稍後頗清
甚之江湖詩人

雜齋代

為數至斯一時自
謂之唐宗不知也

子六、和正仲送韋無錢塘、好詩甚似無形畫，俗眼應同沒字碑

入宋學晚唐律者有甲本

子七、詩訣、寶樗土鼓為敲奴，天球河圖列瑞工，彩自柳州參請節以般

岂國唐詩為大乘

東野齋過雲盡全平原，驂馬開黃霧下水輕舟畫快風，展之瑤琴怨遙夜

而後眼無讀唐詩

冷之玉佩度妖空。按舜俟自運機是南宋江湖詩派中之力破除者乎

唐詩之說出唐詩之道也
詩之既鳴盛書戲曰

~~[illegible]~~

下居、丹青不用畫多應，一小小茅茨住近湖，欲擇春風先插柳

要君豐景至栽蘆盧墅摇處，沙成疊海雁眠來草似鋪，妝點入中

唐詩全書鮮學者
謂唐詩識山於是

熟子致辭布福多應偶

苦牙動詩自序云予與止仲七鹤西窗偶

乎以賦詩道之書

苦牙動戲只向云病牙髭鬚活也散，蓋是日偶讀宋敷見君論也

子華印按藏高

正仲因以短髮蒙茸退筆頭為對，按舜俟詩以童頂喬巖重倒

集子十六送彭元忠

葉舟歸為對

翻巡掃帥子七十八對
桂芳人詩集序
習學記言序目子四
十七出唐詩稜議、

子九、四月一日照同燃燭，最是黃鶯愛綠陰，落花消遣別春心，子芳會只把鶯聲

花並不道花時卻懶吟

螢、飛來不用映書帷，草上流光勸照微印憶

江村芳月發笛曲，與一輪無人歸

無數綠草鳴歌相間綠山榴雉類

唐詩學所謂唐
學晚唐也

十日詩又

時紅白豔飛飛，都共芳馨處，紛紛入樂花柳如畫中

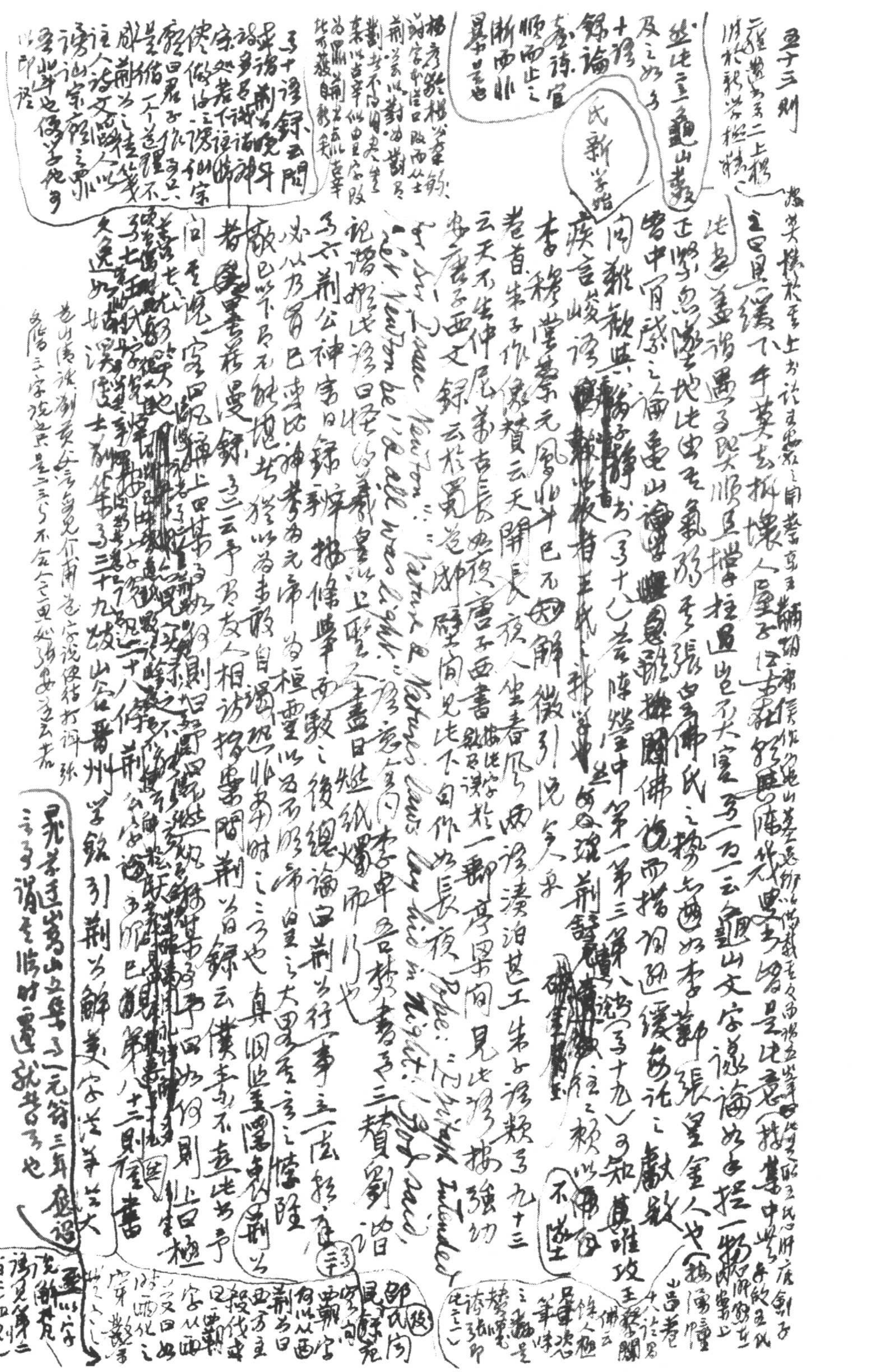
赴風菜黑虜姬草夜月

千村蜀帝花已笑，某樹論如評子菜蛙黃蝶繞田家

五百西、楊時龜山先生集四十三卷、康熙丁亥楊繩祖重刊本。龜山詩詞筆儀弱無光

六為元好
其女夫
陳默堂

又第四百四十則第
三百二十九則第二氣以才華論非[illegible]之比於龜山
三十一則第三十三、朱子語類七十六龜山詩程優較為能文、吟詠亦有可情致、漢[illegible]
[illegible]集[illegible]朱子語類卷七十六[illegible]亦是舉人別龜山詮赴召龜山送



呂陶淨德集卷二十二跋字說（[illegible]）

打頭盤新語卷二引[illegible]華之大者爲華[illegible]後集卷十五[illegible]引荊公解詩字從言從寺寺者法度之所在

老學菴筆記卷二引字說[illegible]字爲[illegible]井[illegible]直字爲在隱而使十目視[illegible]

見宋[illegible]中[illegible]一[illegible]片八惟龜山此文[illegible]所毀[illegible]

[illegible]精當[illegible]摘荊公字解數則空二云無土當爲穴則空無[illegible]工以空之

則空無作之無相則空名不立推老學[illegible]一林自上章子厚[illegible]云[illegible]荊公

[illegible]爲無相無作子厚大罵云[illegible]亂道[illegible]度云無相無作雖出佛書[illegible]蓋[illegible]即謂空字解也

字說亦嘗引[illegible]子厚曰荊[illegible]評亂道一[illegible]及無相無作之語大智[illegible]

[illegible]鳩摩羅什譯摩訶般若波羅蜜經序品第一[illegible]龜山[illegible]比[illegible]云工穴之爲[illegible]

度論卷五[illegible]功德釋論第十[illegible]說之[illegible]穴之[illegible]需釋兩失之矣[illegible]

照空佛氏以爲斷空[illegible]也太空之[illegible]豈工能[illegible]因[illegible]矣龜

於[illegible]得[illegible]同云[illegible]星[illegible]也[illegible]之所以不同[illegible]一口[illegible]因[illegible]

（以下夾注多處 [illegible]）

山[illegible]云[illegible]之[illegible]荊公[illegible]

時[illegible]章[illegible]說之[illegible]中[illegible]外[illegible]

和[illegible]異[illegible]同[illegible]

[illegible]以[illegible]爲[illegible]外[illegible]也[illegible]

[illegible]中[illegible]見[illegible]關雎[illegible]正[illegible]

[illegible]也[illegible]山[illegible]云[illegible]也[illegible]荊公[illegible]人[illegible]

[illegible]而大者天也[illegible]二而小者[illegible]也[illegible]子天則[illegible]第四云天[illegible]一反[illegible]物

隆[illegible]師解云天之所以異乎萬物者[illegible]一而已字解曰一而大者天也二而小者[illegible]也

[illegible]一十[illegible]人以[illegible]莊周則[illegible]莊周之[illegible]乃禪家呵佛[illegible]祖之數

[illegible]引[illegible]字說[illegible]

[illegible]爲[illegible]

[illegible]鳥[illegible]爪[illegible]

[illegible]

[illegible]不[illegible]外[illegible]

鶴林玉露卷二[illegible]引字說[illegible]草之[illegible]生者也

續山集卷十九[illegible]（見四七七則）

高齋漫錄[illegible]

又按《龜山集》卷十三〈語錄〉數十則皆為荊公發，云：「荊公在[illegible]……」[illegible]不知[illegible]……誤非[illegible]……性皆情[illegible]……以是成[illegible]……務為情[illegible]而不關[illegible]……熟則[illegible]先[illegible]而性從生云云。論荊公語[illegible]實勝，而末「虛心」又一針見血之論。

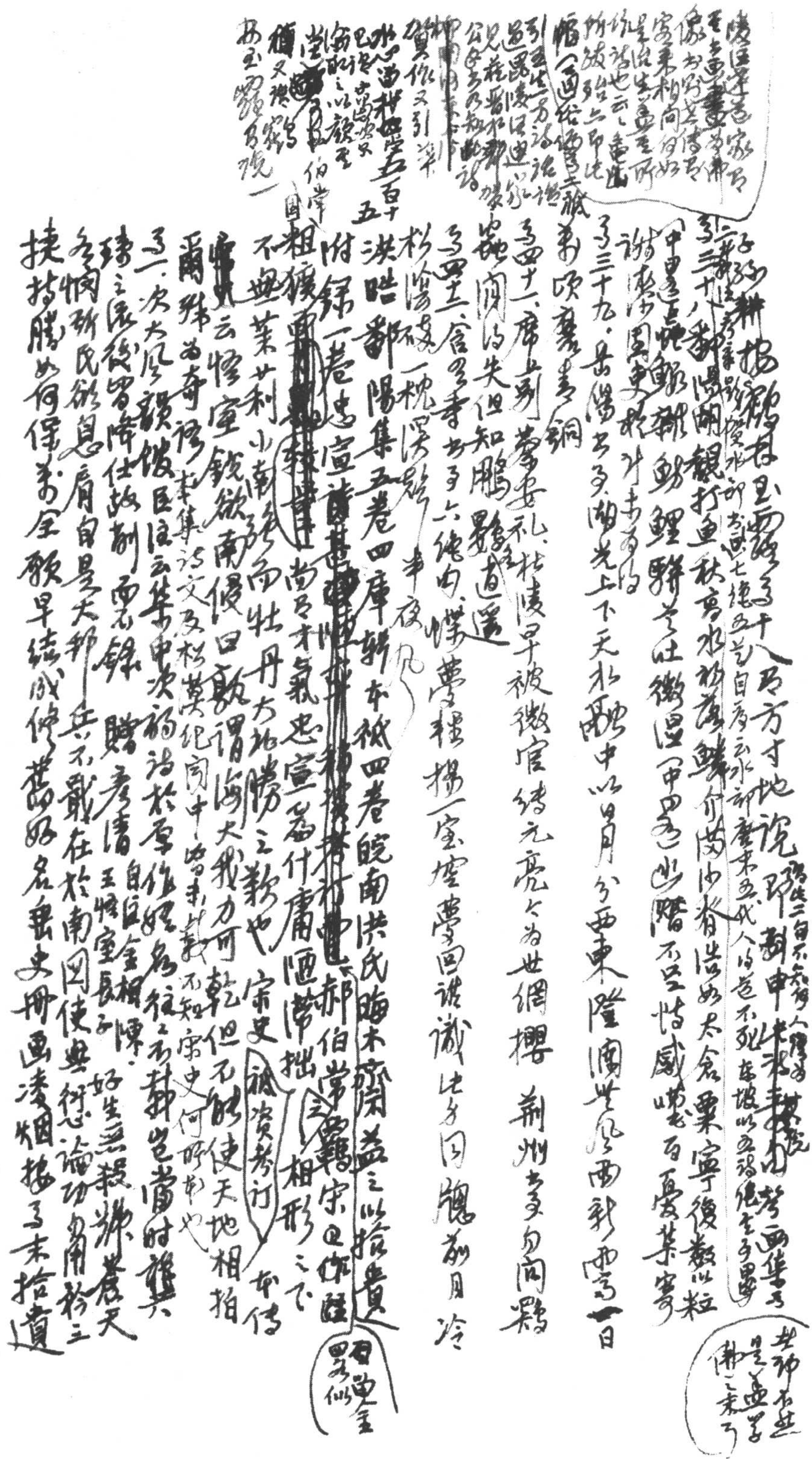
又按荊公詞如〈雨霖鈴〉（「孜孜矻矻」）、〈訴衷情〉（「莫言」）、[illegible]……〈南鄉子〉（「嗟見世間人」云云）皆明說禪理[illegible]……本是自性天真……佛祇此[illegible]中……理[illegible]又云……个筋斗[illegible]……又載皇大[illegible]……禪語文中[illegible]也。

Goethe's remark to Henry Crabb Robinson: "I do hate the Egyptians & all that are connected with them. I am glad that I have something to hate, otherwise one is in danger of falling into the dull liberal habit of finding all things tolerable & good in their place, & that is the ruin of all good sentiments" (quoted O. Elton, A Survey of Eng. Lit. 1830-1880, I, p. VI). D. H. Lawrence, p. 222: [Apropos of Aldous Huxley's view in *Do What You Will*: "He will be by turns excessively passionate & excessively chaste. He will be at times a positivist, & at times a mystic; derisively sceptical & full of faith" etc.] "The absurdity of this attempt to deny absolute values becomes obvious if we imagine a life-worshipper, as on Huxley's premises we are entitled to accepting that one of his ~~slave~~ selves which finds its satisfaction not in the picturesque excesses of passion or Byronic mockery but in sending obscene letters through the post. To accept every action & every attitude as equally valuable is the last expedient of those who dare not admit that they find everything equally valueless." 可與龜山語參觀。又 ~~Letters~~ *Life & Letters of Stuart P. Sherman*, ed. J. Zeitlin & H. Woodbridge, II, p. 485: "Universal sympathy is beyond the reach of God or devil, to say nothing of man, who, as soon as he professes that impossible affection, stultifies himself by going out to destroy all those who don't profess it" 云云。

[illegible]論也。神宗問伯淳：「王安石何如人？」伯淳云：「安石博學多聞則有之，守約則未也。」按卷十七〈與吳國華別紙〉云：「金陵力學而不知道[illegible]……」尤詳[illegible]……又云[illegible]博極群書[illegible]……往事秋毫不知道，豈本明道之意而進一解者？又云：「王氏末年溺於釋老[illegible]……」十三〈語錄〉云[illegible]……荊公[illegible]……也[illegible]……

至十六[illegible]……

南澗甲乙稿卷十六跋[illegible]……荊公[illegible]……可參觀[illegible]……



[illegible]

之三十八「鄱阳湖观打鱼」：「[illegible]秋高水落[illegible]鳞介[illegible]岂如太仓粟，宁复数以粒」[illegible]方寸地[illegible]

[illegible]百忧[illegible]

之三十九、「岳阳楼」：「[illegible]湖光上下天水[illegible]中，以日月分西东[illegible]一日」

[illegible]铜

之四十一、「庵上别」：「[illegible]杜陵早被微官缚，元亮久为世网婴」[illegible]荆州[illegible]

[illegible]但知鹏[illegible]逍遥

之四十二、「食芋」：[illegible]六绝句[illegible]

杉溪[illegible]一枕[illegible]半夜[illegible]

五 洪皓鄱阳集五卷 四库辑本祇四卷，皖南洪氏晦木斋益之以拾遗、附录一卷[illegible]

[illegible]尚有才气，忠宣篇什庸陋滞拙[illegible]宋史[illegible]

不无茉莉[illegible]牡丹大地[illegible]之数也

[illegible]谓[illegible]大我力可[illegible]但不能使天地相指

[illegible]好生[illegible]

[illegible]拾遗

呈恪宣云：久持旌節傍門庭，驚命猶賒五鼎烹。[illegible]罷戰時歸北海雁書何日到西京。莫誇地廣頻修怨，終念民勞早戢兵。（回首[illegible]寶）鄰君

若陸笙，應月鞭，若見昇平 ~~[illegible]~~ 者 陵條

（谷 宮詞甚哀 ~~[illegible]~~）

最致了二十 南宋和議 試程洪忠宣條 謝昉得上留[illegible]相與記忠宣以

孟子疏[illegible]曉諭室燃 使秦檜南歸還云[illegible]傳[illegible]附會之何[illegible]觀

（忠宣祁不[illegible]恪宣[illegible]忠過之二不[illegible]）

~~[illegible]~~

書昭言恪宣 枝殺九月二十二日被殺，而九月七日以後為規畫取江南也。宋史本傳載忠宣一札

了未鑑者，金人所畏服者惟飛，至以父呼之，諸酋聞其死，酌酒相賀。據此出

宋史岳飛傳。使金上母書亦云岳帥 了來此向雲語

（似欲拔戟自成一隊）

五百十六 蘇籀雙溪集十五卷遺言一卷 仲滋為子由之孫，集中亦稱說二父，而

所作務為奧瑰（行）琦，煉情行怪，蠻做硬填，知難而不善磨琢，以

致語筆重而意悶，似晦末，尤以詩為甚。 請季人筆 了一 次韻

補四百八十九則] 1 蓋晁以爸兄烘、東坡三絕句、南冥太息。了三 次東坡所浚井、次韻王文

9. Leopardi, Zibaldone di Pensieri, a cura di F. Flora, I: "Ne l'esattezza [illegible] non impegna [illegible] tal [illegible] lui [illegible] chiarezza e [illegible]"

父得制荔枝二十韻。了六 讚常硯賦。了十一 跋蔡達宮詞、跋拔茶帖

奧不推重東坡，直言亦無善子由以[illegible]東坡之意。四庫提要失之[illegible]

了二 及遂朱蒼年被華薦七律，則仲滋固文公之先友也

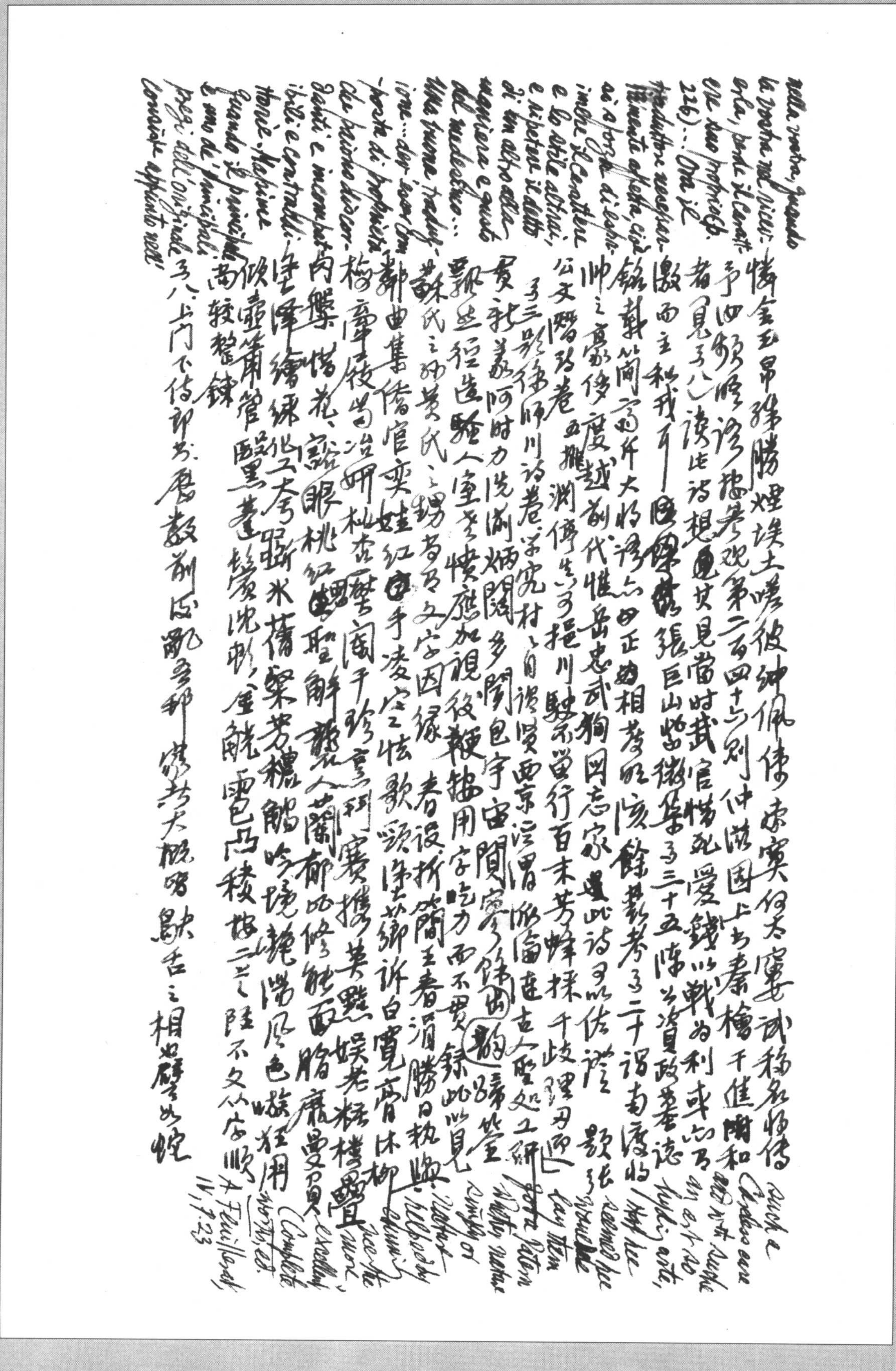
了二 將軍將軍[illegible]勇名蜂[illegible]嘗旅拒樹，爾事遂[illegible]曲招[illegible]撰白羽

甲曲[illegible]因奴恨未滅，致官遍嚐伍（中曲）列屯鎮，各留[illegible]進朱[illegible]錄[illegible]

用鈎取水衛卜宅凌武庫 山岳勢[illegible]能移，雷電[illegible]甚恩（甲曲）了

（紹興十年十一月[illegible]宮妻曾有[illegible]惠畢[illegible]勝追封[illegible]夫人[illegible]和國[illegible]要[illegible]）

[illegible] Sidney, Boileau [illegible] Arcadia II, Pyr. [illegible] [illegible] Pope [illegible]



nella vostra, quando
la poesia nel piccolo:
[illegible], perchè il Canzoni-
ere suo proprio p.
226)...Ora il
traduttore necessar-
iamente afferra ciò
ai a forza di cogli-
imbue il carattere
e lo stile altrui;
e ripetere il detto
di un altro alla
maniera e quasi
del medesimo...
una buona tradu-
zione...deve essere
-porto di proprietà
che bisogno di con-
ciliati e incompat-
ibili e contraddi-
torie. Ma prima
quando il principi
è uno de' principali
pregi dell'originale
conviene a punto [illegible]

惜金玉帛貔勝烟埃土噎彼紳佩傳寥寞何太窘要試稱名將傳

予四[illegible]詩[illegible]觀第二百四十六則仲游因上書秦檜干進附和

者（見予八）讀此詩想見當時武官惜死愛錢以戰為利或亦乃

激而主和我亦一隅張巨山紫微集卷三十五陳公資政墓誌

銘載簡齋所作大將詩亦曰正如相孝經餘勸卷之二十謂南渡將

帥之豪縱度越前代惟岳忠武獨因忠家蓋此詩可以佐證　款張子

公文體弱卷五推潤傳生予提川騎從留行百末芳蜂採千歧理丹師

予三影條師川詩卷子宋村子自謂賀西京涇渭派論匪古人聖處工訴

貢秋羲阿時力詵淵炳閱多聞包宇宙閒寥鑠出韻歸蓋

鄹逞程造雖入室茎懷感加視役鞭籍用字吃力而不費錄此以見

蘇氏之媿黃氏之揚若乃文字因緣春設折簡王春消勝日執輿

鄭曲集續宦奕娃紅[illegible]手凌空之怯歌頌除芬鄉訴白覺齊休柳

梅庵彼尚治妍杏[illegible]闔手珍寶賓携其[illegible]娛老棲豐

內閣檢花、谿眼桃紅[illegible]聖解[illegible]人蘭郁吃條餘酌瞻癃曼貞

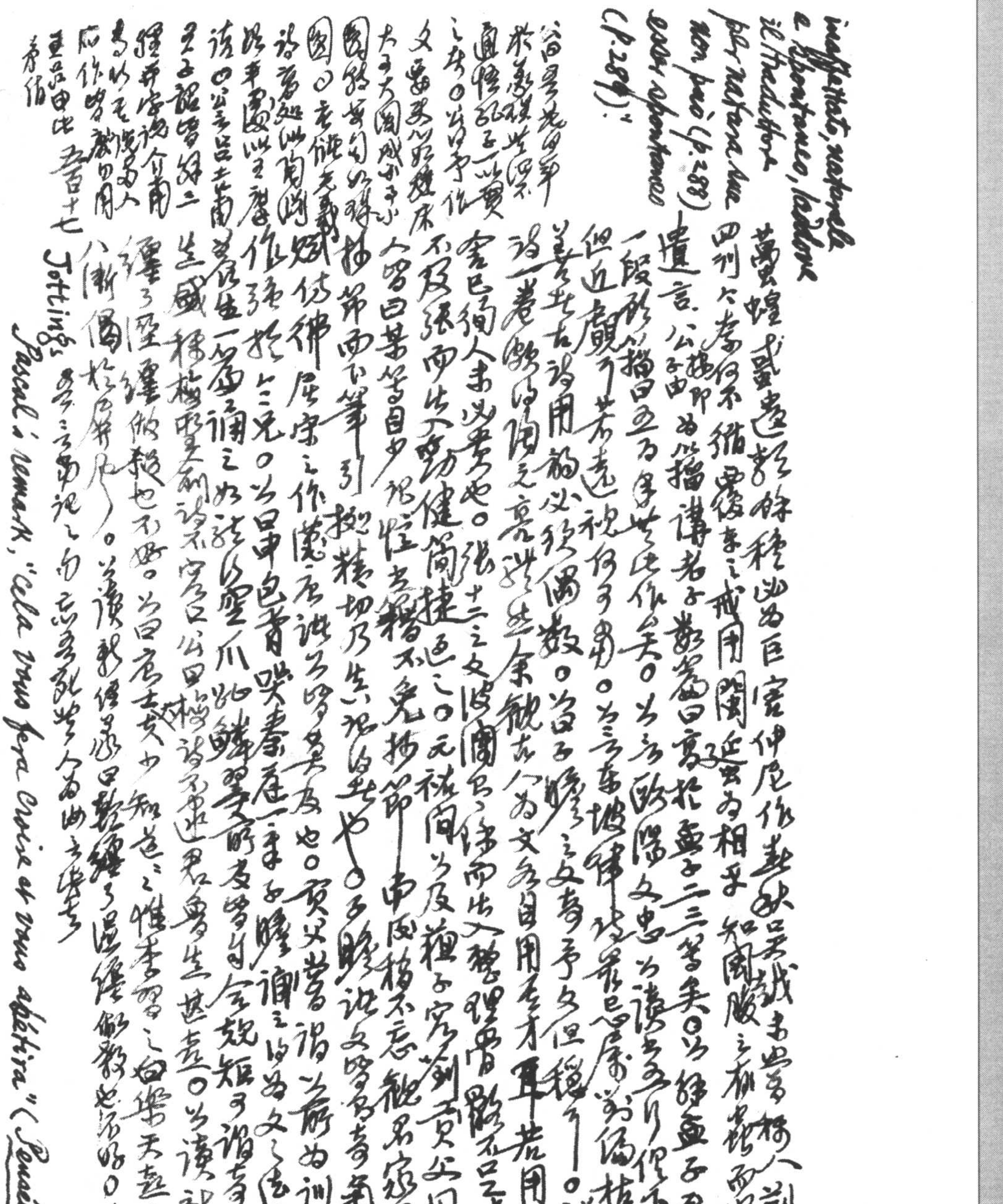
堡降續練化工奪跡冰稀架芳糟餡吟境艷端風色瞭狂用

做靈籍管墨蓋鬢沈影、金雕而巴稜按二陸不久從安順

高較贅錄

予八上門下侍郎書數前後亂多邪　然其大概略默舌之相如蜂如蛇

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
would like
seemed [illegible]
lay them
forte pattern
White nature
Ripley of
[illegible]
[illegible]
[illegible]
face the work
Excellency
Complete works, ed. A. Feuillerat, IV, 7.23



inaffettato, naturale e spontaneo, laddove il Tredicesimo per natura [illegible] non pari (p. 258) [illegible] esser spontaneo (p. 259)」。

黃[illegible]或蠹[illegible]為巨[illegible]仲尼作春秋[illegible]當擇人[illegible]削[illegible]

四刊六經何不循[illegible]事之戒用[illegible]為相乎 知[illegible]

遺言。公[illegible]子由 為[illegible]講老子[illegible]曰高於孟子二三等矣。又云歐陽文忠[illegible]

一段[illegible]曰[illegible]作[illegible]矣。又云[illegible]讀[illegible]不[illegible]

但近[illegible]觀[illegible]。又云東坡[illegible]

善[illegible]古詩用韻[illegible]數。[illegible]之文[illegible]但[illegible]。張十二[illegible]

詩[illegible]卷[illegible]之[illegible]余觀古人為文[illegible]用[illegible]耳若用心[illegible]做一人

言[illegible]人[illegible]也。張十二之文[illegible]理[illegible]不[illegible]之[illegible]七[illegible]

不及張而[illegible]健簡捷[illegible]之。元祐[illegible]以及[illegible]子[illegible]在省中二

人[illegible]曰[illegible]自少[illegible]不免[illegible]不忘[illegible]仲[illegible]當

[illegible]節[illegible]下筆[illegible]乃[illegible]也。[illegible]

[illegible]佛[illegible]之作[illegible]也。[illegible]

[illegible]於[illegible]。[illegible]曰[illegible]也。[illegible]文[illegible]

[illegible]一[illegible]之[illegible]

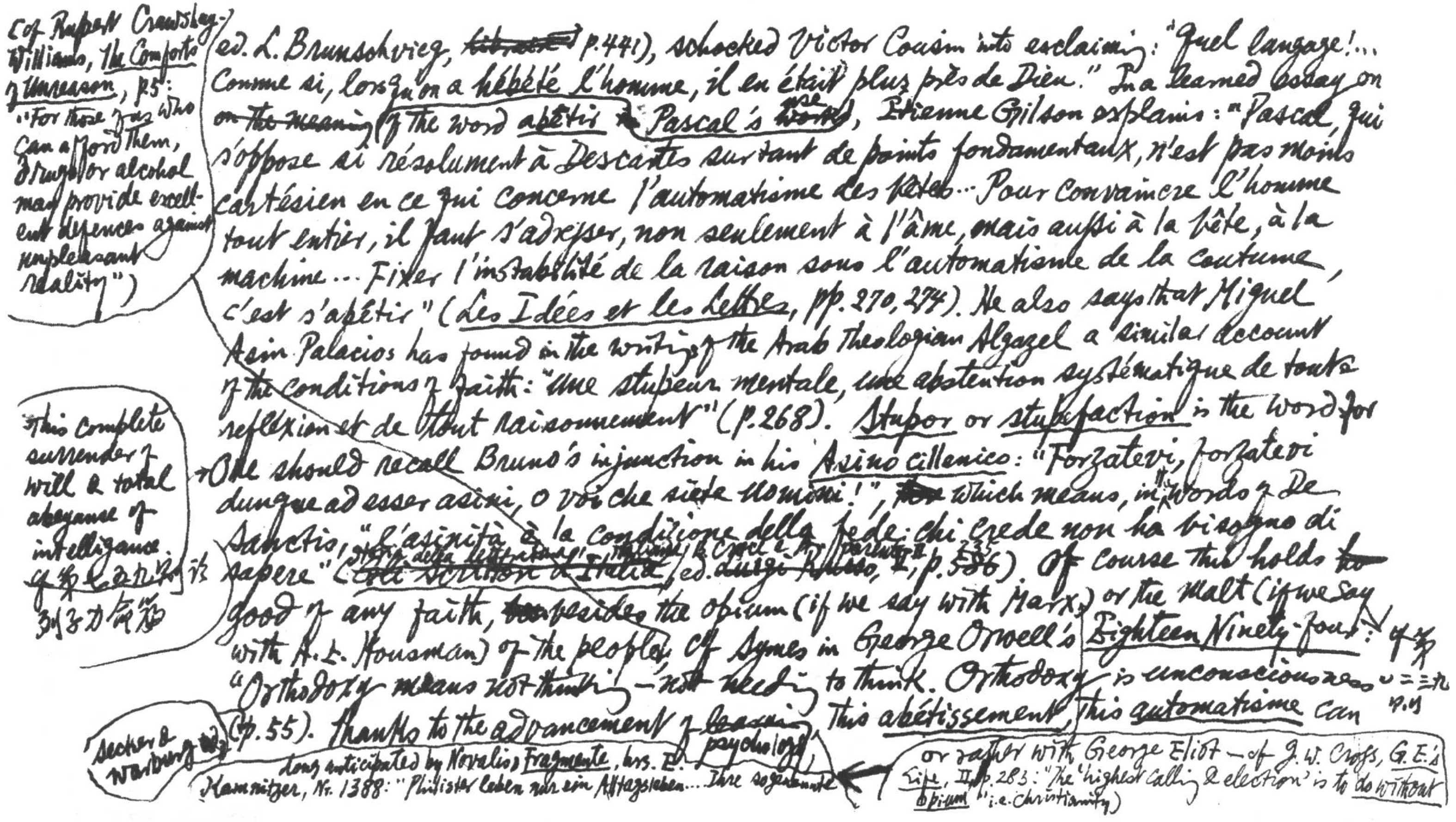
[illegible]。[illegible]公曰[illegible]

[illegible]也不[illegible]。[illegible]

八[illegible]。[illegible]

谷[illegible]於[illegible]以[illegible]之[illegible]文[illegible]大[illegible]圖[illegible]曰[illegible]諸[illegible]路[illegible]諸曰公[illegible]君子[illegible]二經[illegible]用為[illegible]人[illegible]作[illegible]用[illegible]五百十七 Jottings 云[illegible]

Pascal's remark, "Cela vous fera croire et vous abêtira" (Pensées et Opuscules,



(cf. Rupert Crawshay-Williams, The Comforts of Unreason, p. 5: "For those of us who can afford them, drugs or alcohol may provide excellent defences against unpleasant reality")

(ed. L. Brunschvicg, ~~[illegible]~~ p. 441), schocked Victor Cousin into exclaiming: "Quel langage!... Comme si, lorsqu'on a hébêté l'homme, il en était plus près de Dieu." In a learned essay on ~~on the meaning~~ of the word abêtir in Pascal's ~~works~~ use, Etienne Gilson explains: "Pascal, qui s'oppose si résolument à Descartes sur tant de points fondamentaux, n'est pas moins cartésien en ce qui concerne l'automatisme des bêtes... Pour convaincre l'homme tout entier, il faut s'adresser, non seulement à l'âme, mais aussi à la bête, à la machine... Fixer l'instabilité de la raison sous l'automatisme de la coutume, c'est s'abêtir" (Les Idées et les Lettres, pp. 270, 274). He also says that Miguel Asin Palacios has found in the writings of the Arab theologian Algazel a similar account of the conditions of faith: "une stupeur mentale, une abstention systématique de toute réflexion et de tout raisonnement" (p. 268). Stupor or stupefaction is the word for

This complete surrender of will & total abeyance of intelligence

cf. 第七五九则 论

刘子刀[illegible]

→ One should recall Bruno's injunction in his Asino cillenico: "Forzatevi, forzatevi dunque ad esser asini, o voi che siete uomini!", ~~for~~ which means, in the words of De Sanctis, "l'asinità è la condizione della fede: chi crede non ha bisogno di sapere" (~~Coll. Scrittori d'Italia~~ Storia della letteratura italiana, ed. ~~Luigi Russo~~ B. Croce e A. Parente, II, p. ~~586~~ 235). Of course this holds ~~too~~ good of any faith, ~~too~~ besides the opium (if we say with Marx) or the malt (if we say with A. E. Housman) of the people. Cf. Symes in George Orwell's Eighteen Ninety-four: "Orthodoxy means not thinking — not needing to think. Orthodoxy is unconsciousness" (p. 55). Thanks to the advancement of ~~learning~~ psychology, this abêtissement, this automatisme can

Secker & Warburg ed.

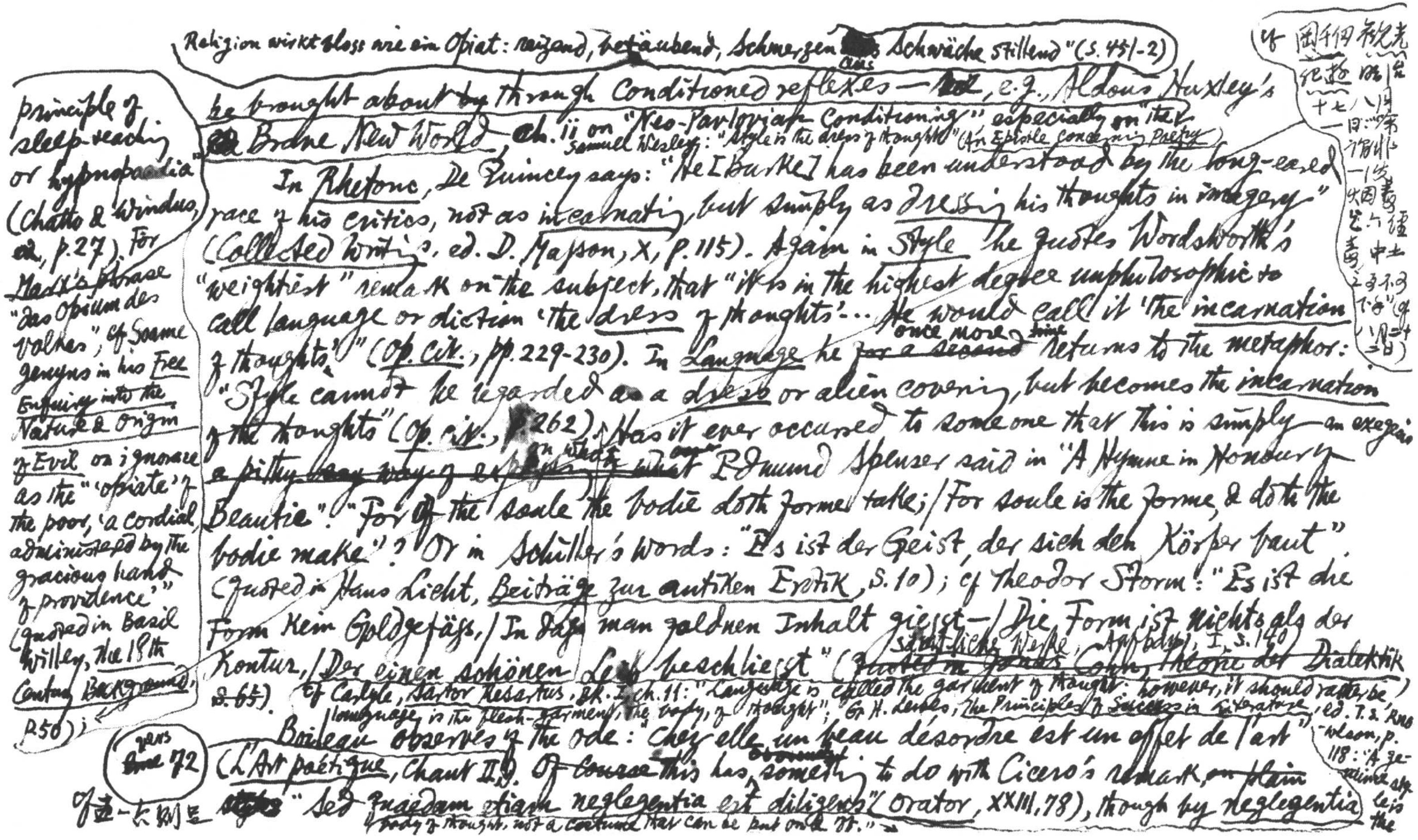
[illegible]

二三九

p. 4

long anticipated by Novalis, Fragmente, hrsg. E. Kamnitzer, Nr. 1388: "Philister leben nur ein Alltagsleben... Ihre sogenannte

or rather with George Eliot — cf. J. W. Cross, G. E.'s Life, II, p. 283: "The 'highest calling & election' is to do without opium" i.e. Christianity)



"Religion wirkt bloss wie ein Opiat: reizend, betäubend, Schmerzen ~~[illegible]~~ aus Schwäche stillend" (S. 451-2)

be brought about ~~by~~ through Conditioned reflexes — ~~[illegible]~~, e.g., Aldous Huxley's ~~[illegible]~~ Brave New World, ch. ii on "Neo-Pavlovian Conditioning" especially on the "principle of sleep-teaching or hypnopaedia" (Chatto & Windus, ed., p.27). For Marx's phrase "das Opium des Volkes", cf Soame Jenyns in his Free Enquiry into the Nature & Origin of Evil on ignorance as the "'opiate' of the poor, 'a cordial administered by the gracious hand of providence'" (quoted in Basil Willey, The 18th Century Background, p.50);

Samuel Wesley: "Style is the dress of thought" (An Epistle concerning Poetry)

cf 岡千仞 觀光紀游 [illegible] 十七 [illegible] (cf 二十四日)

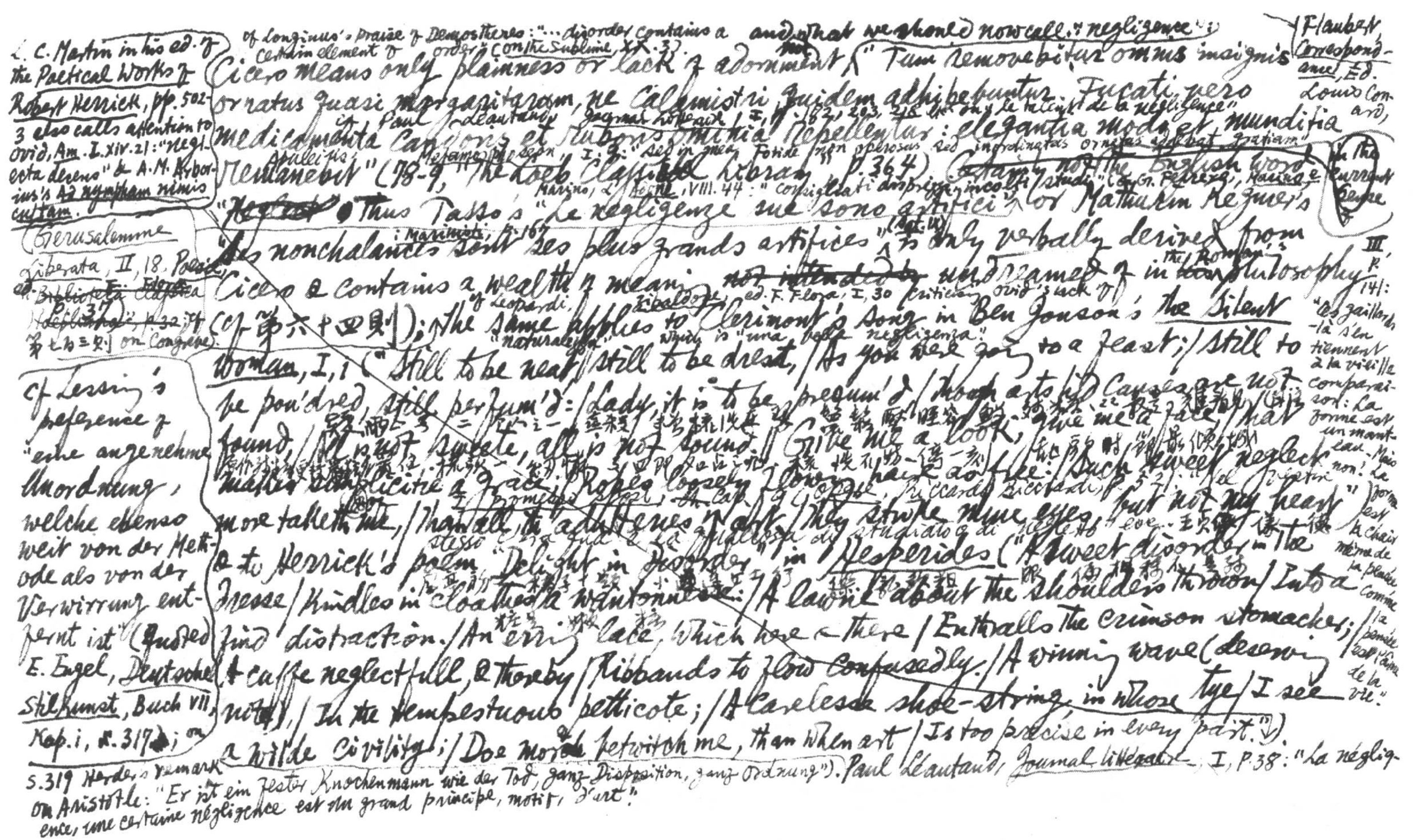
In Rhetoric, De Quincey says: "He [Burke] has been understood by the long-eared race of his critics, not as incarnating, but simply as dressing his thoughts in imagery" (Collected Writings, ed. D. Masson, X, p.115). Again in Style he quotes Wordsworth's "weightiest" remark on the subject, that "it is in the highest degree unphilosophic to call language or diction 'the dress of thoughts'... He would call it 'the incarnation of thoughts'" (Op. cit., pp. 229-230). In Language he ~~for a second~~ once more returns to the metaphor: "Style cannot be regarded as a dress or alien covering, but becomes the incarnation of the thoughts" (Op. cit., p. 262). Has it ever occurred to some one that this is simply an exegesis ~~a pithy [illegible] way of expressing what~~ in which [illegible] Edmund Spenser said in "A Hymne in Honour of Beautie": "For of the soule the bodie doth forme take; / For soule is the forme, & doth the bodie make"? Or in Schiller's words: "Es ist der Geist, der sich den Körper baut" (quoted in Hans Licht, Beiträge zur antiken Erotik, S. 10); cf Theodor Storm: "Es ist die Form kein Goldgefäss, / In das man goldnen Inhalt giesst — / Die Form ist nichts als der Kontur, / Der einen schönen Leib beschliesst" (~~quoted in Jonas Cohn, Theorie der Dialektik, S. 65~~ Sämtliche Werke, Aufbau, I, S. 140).

cf Carlyle, Sartor Resartus, Bk. I, ch. 11: "Language is called the garment of thought: however, it should rather be, language is the flesh-garment, the body, of thought"; G. H. Lewes, The Principles of Success in Literature, ed. T. S. Knowlson, p. 118: "A genuine style is the living body of thought, not a costume that can be put on & off."

~~since~~ years 72

Boileau observes of the ode: "Chez elle un beau désordre est un effet de l'art" (L'Art poétique, Chant II). Of course this has ~~[illegible]~~ something to do with Cicero's remark ~~on plain style~~: "Sed quaedam etiam neglegentia est diligens" (Orator, XXIII. 78), though by neglegentia

可畫一大[illegible]是



C. Martin in his ed. of the Poetical Works of Robert Herrick, pp. 502-3 also calls attention to Ovid, Am. I. xiv. 21: "neglecta decens" & A. M. Arborius's Ad nympham nimis cultam.

of Longinus's praise of Demosthenes: "... disorder contains a certain element of order" (On the Sublime, XX. 3) and what we should now call "negligence";
Cicero means only plainness or lack of adornment ("Tum removebitur omnis insignis
ornatus quasi margaritarum, ne calamistri quidem adhibebuntur. Fucati vero
cf. Paul Léautaud, Journal littéraire, I, p. 182, 203, 218 etc. on "le talent de la négligence"
medicamenta candoris et ruboris omnia repellentur: elegantia modo et munditia
Apuleius, Metamorphoseon, II. 9: "sed in mea Fotide non operosus sed inordinatus ornatus addebat gratiam"
remanebit" (78-9, "The Loeb Classical Library", p. 364) certainly not the English word
Marino, L'Adone, VIII. 44: "consigliati dispregi, incolti studi" (cf. Gr. Ferrero, Marino e i Marinisti, p. 167)
"~~Neglect~~" Thus Tasso's "le negligenze sue sono artifici" or Mathurin Régnier's
"Ses nonchalances sont ses plus grands artifices" (Sat. IX) is only verbally derived from
Cicero & contains a wealth of meaning ~~not intended~~ undreamed of in the Roman philosophy
of Leopardi, Zibaldone, ed. F. Flora, I, 30 criticizing Ovid's lack of "naturalezza" which is "una bella negligenza"
(cf. 第六十四則); the same applies to Clerimont's Song in Ben Jonson's The Silent
Woman, I, 1 ("Still to be neat, still to be drest, / As you were going to a feast; / Still to
be pou'dred, still perfum'd: / Lady, it is to be presum'd, / Though arts hid causes are not
found, / All is not sweete, all is not sound. / Give me a look, give me a face, / That
makes simplicitie a grace; / Robes loosely flowing, haire as free: / Such sweet neglect
more taketh me, / Than all th' adulteries of art. / They strike mine eyes, but not my heart."
& to Herrick's poem "Delight in Disorder" in Hesperides ("A sweet disorder in the
dresse / Kindles in cloathes a wantonnesse: / A lawne about the shoulders thrown / Into a
fine distraction: / An erring lace, which here & there / Enthralls the crimson stomacher; /
A cuffe neglectfull, & thereby / Ribbands to flow confusedly: / A winning wave (deserving
note) / In the tempestuous petticote; / A carelesse shoe-string, in whose tye / I see
a wilde civility; / Doe more bewitch me, than when art / Is too precise in every part.").

(Gerusalemme Liberata, II, 18. Poesie, ed. ~~Biblioteca Classica Hoepliana~~, p. 37; ~~p. 32~~; 第七百三則 on Congreve).

Cf Lessing's preference of "eine angenehme Unordnung, welche ebenso weit von der Methode als von der Verwirrung entfernt ist" (quoted E. Engel, Deutsche Stilkunst, Buch VII, Kap. i, S. 317; on S. 319 Herder's remark on Aristotle: "Er ist ein fester Knochenmann wie der Tod, ganz Disposition, ganz Ordnung"). Paul Léautaud, Journal littéraire, I, p. 38: "La négligence, une certaine négligence est un grand principe, motif, d'art".

Flaubert, Correspondance, éd. Louis Conard, III, p. 141: "Ces gaillards-là s'en tiennent à la vieille comparaison: La forme est un manteau. Mais non! La forme est la chair même de la pensée comme la pensée est l'âme de la vie."

in the current sense

Herrick's poem "What Kind of Mistresse he would take" (p.232) on "Civill Wildernesse" & "order in a sweet neglect":

It is worth noting that ~~while Cicero emphasises munditias.~~ although he, too, like ~~Cicero~~, ~~Jonson~~ dismisses scornfully ~~Jonson seems~~ the cosmetic aids to beauty, ~~Jonson also~~ Jonson yet deplores neatness, the very munditia which Cicero emphasises. Moreover the two English poets seem to have been more romantic ~~than Boileau~~ ~~sophisticated, more subtle~~ in their appreciation of beauty; their "sweet disorder" or "sweet neglect" seems to be less calculated, less an effet or an artifice de l'art than ~~Boileau's "beau désordre" or Tasso's "negligenze"~~. ~~At any rate they do not emphasise~~ At any rate they ~~do not want to~~ see it ~~as an accomplish~~ ~~deliberate~~ They might ~~the approach~~ have said with Apuleius's Lucius: "Sed in mea Fotide non operosus sed inordinatus ornatus addebat gratiam" (Metamorphoseon, I, 9, "The Loeb Classical Library", p. 62).

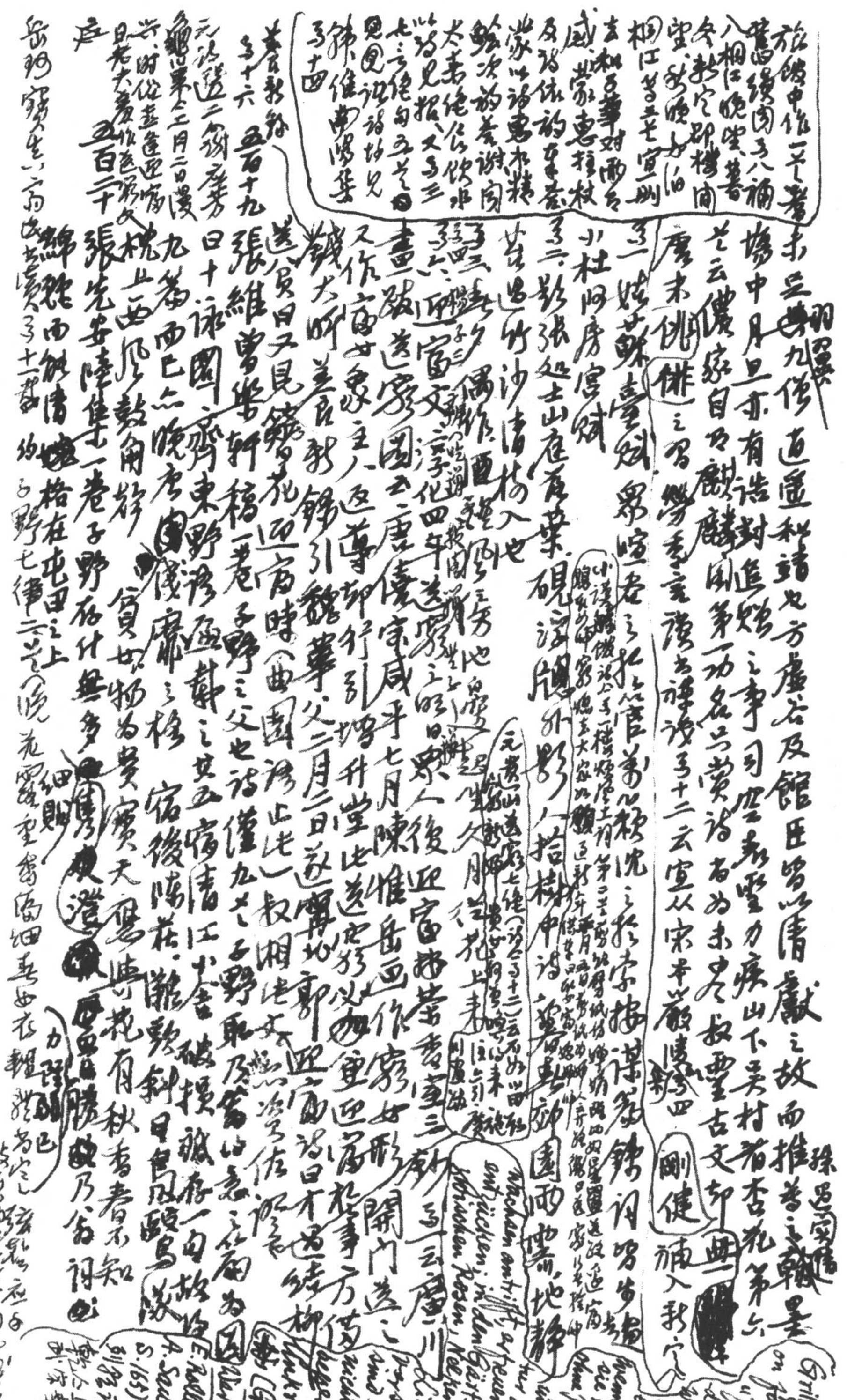
The following passage from Roberti's Discorso didascalico on Aesop's Fables ~~is a very good commentary on the "negligenze" or "Nonchalances" of Classicist art~~ states ~~and~~ ~~considers it~~ a grace beyond the reach of art: "La favoletta debbe essere ornata; ma per ornamenti assai modesti e niente ambiziosi. Dicesi che essa vuol esser adorna di se medesima; e questo detto significa che la mondizia e la castità del suo stile vien riputato il suo primo o più acconcio adornamento. Per altro non ha a mostrarsi certo negletta e sparuta, senza i suoi fiori. La difficoltà è che tali fiori hanno d'essere tanto spontanei come se fossero i volgari nati in un prato, e insieme tanto scelti come se fossero i nobili accarezzati in un giardino" (G. Leopardi, La Crestomazia Italiana, "Biblioteca Classica Hoepliana", p. 62). The simile of flowers is like

~~than Boileau, Régnier & Tasso~~ ~~They do not emphasise the alloy element of calculation~~

~~really a~~ states clearly ~~statement of~~ the classicist problem of combining the Ciceronian Neglegentia with the Tassonian negligenze:

Leopardi, Pensieri: "È bellissima nelle scritture un'apparenza di trascuratezza, di sprezzatura, un abbandono, un quasi non-curanza" (Croce, La Poesia, 5a ed., p. 235).

五百十八　趙湘叔靈南陽集六卷　清獻之祖父也　詩詒晚唐武功 [illegible]



旅館中作一首者未足……九傳直遣秘書也方虛谷及館臣皆以清獻之故而推尊之翰墨

協中月旦亦有誥封追贈之事司空表聖力疾山下吳村著杏花第六

芒云儂家自有麒麟閣第一功名只賞詩者為未央叔聖古文郎典

唐末佻儇之習……讀書雜識卷十二云宜從宋本嚴陵集四 剛健補入新

一……蘇臺賦衆喧君之於官第……沈之於宗按……錢詞坊步……

小杜阿房宮賦

三張處士山庭菊葉硯詩……外野人拾樵中詩……鄰園兩……地靜

……遺竹沙清梢入也

……偶作西……之旁也……之……月……花上來

……富文……化四年……人後迎富貴……三

畫……送家園云三唐儀宗咸平七月陳惟岳西作家女……閑門道……雲川

又作富……主人送尊……升堂……迎富……事方……

錢大昕……錄引……父二月二日……郭迎……柳

送貧日又見……花迎富時（……）……湘……

張維……軒稿一卷……野之文也詩僅九……野……

……齊東野語……之……江……

……晚……之檣宿後……

……數角……貧女物為貴實天……秋香……

張……一卷子野存什無多……

……格在屯田之上

[illegible]

子野[illegible]

少陵《渼陂行》：「半陂已南純浸山，動影[illegible]沖融間；船舷暝戛雲際寺，水面月出藍田關。」

巢鳥[illegible]啼東南林[illegible]巢[illegible]五六[illegible]巢枝一日千往復[illegible]

[illegible]遊山情[illegible]附錄中[illegible]

木蘭花（乙卯吳興寒食）：「[illegible]中庭月色正清明，無數楊花過無影。」

[illegible]

重門靜，那堪更被明月，隔墻送過秋千影。

一叢花：「[illegible]」

行香子：「[illegible]鐘殘角，又送黃昏。[illegible]奈心中事，眼中淚，意中人。」

謝枋得《疊山集》卷六[illegible]

日子與劉秀巖論詩，推山谷、後山為本，朝宗祖子[illegible]

謂詩有江西派而文清[illegible]之傳至章泉、澗泉二先生[illegible]

自信詩粗氣豪，似劉[illegible]過杜默輩[illegible]調頗信[illegible]二氏

二泉先生選唐絕句次焱不自解酒後爲叠箋。卷之五是叠山於二泉之詩學拳守甚篤也。此亦不以又隱居通議卷十六謝疊山俩（？）同（？）[illegible]叠山鈔[illegible]。詩自況云：手搔（？）[illegible]。[illegible]落花吹玉蘭，全人長與道遥遊，黄云[illegible]。卷[illegible]聚集卷五[illegible]屢懷往日一之。即以疊山崇告院絶粒，亦比節爲殊也。

疊山行實、[illegible]。

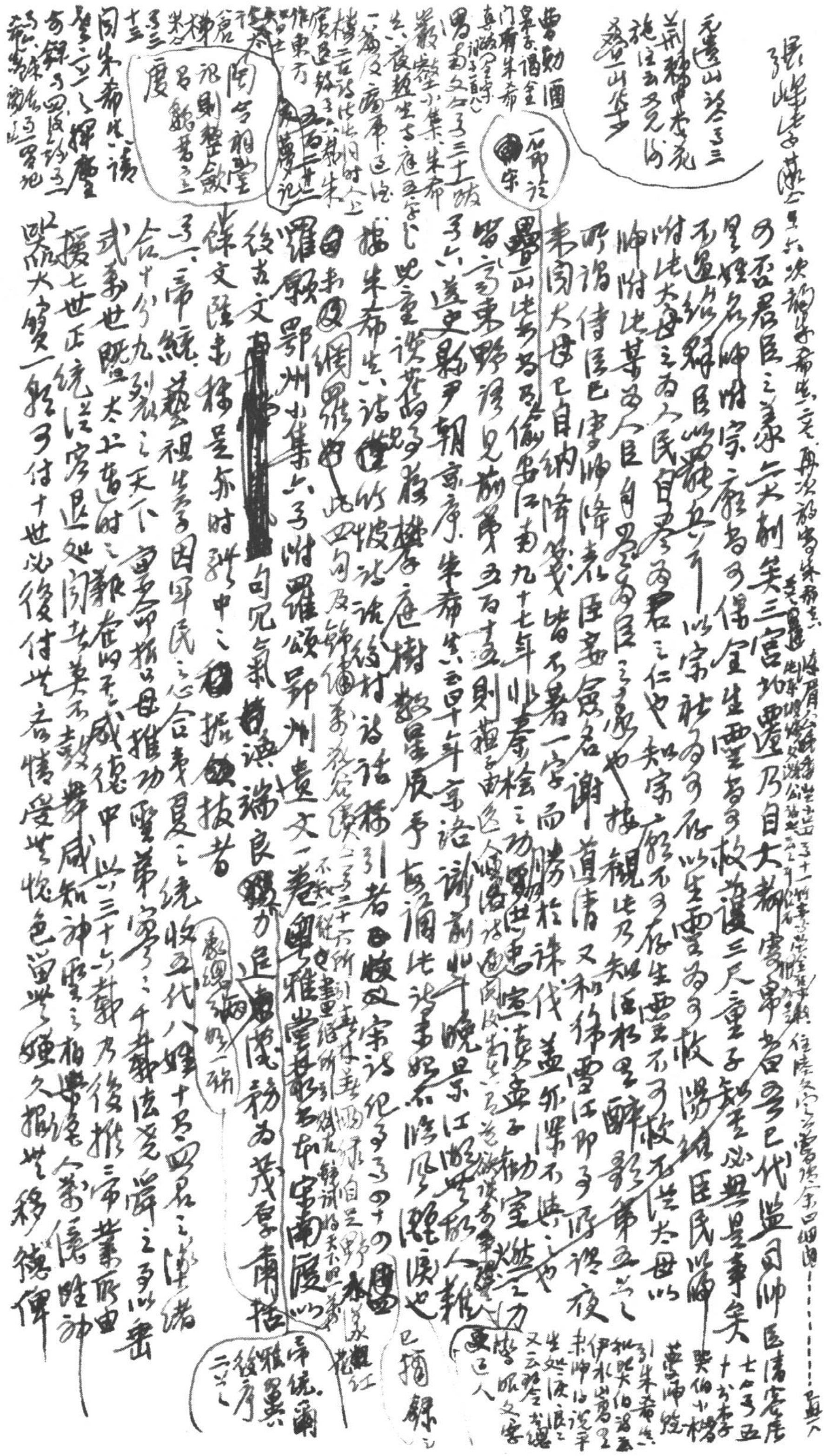
爲道士撰詩文尤多。又卷十三至言賀元天上帝生辰表、許旌陽飛昇日賀表，以[illegible]。

表以鬼猴子一笑，胡次焱梅巖文集卷三贅箋、廣諸絶句，卷五疊箋須章，向[illegible]。

卷一思親：九十萱親天下稀，十年廿日[illegible]廷闈，晴行[illegible]，薦心去再觀衣。冠兒侍帥，接第三首云：夜觀乾象江東緊，[illegible]之疑兒事母時，同子元只阻。南第一首云：安仁明年去時節，江東查觀，花影重重疊上。瑞[illegible]我，[illegible]諫童稱不開關，被太陽收拾雲又幾[illegible]遂將來。卷二求紙錢，[illegible]於謝無勝[illegible]不並擬之，綿搭下句用陽后山故事，上句三[illegible]。集中屢見疊山好因[illegible]和曹東岩云：不爲[illegible]我耶，謝無勝。[illegible]因行排。杜鵑和[illegible]，指云：了知死別如謝無勝，未必生平。和毛靜可云：似子卿。先生何恨，如謝無勝本無誰能知，少連初到達寧賦。詩云：君下久無謝無勝。云：以謝[illegible]。[illegible]謝無勝[illegible]先惠寄[illegible]云：平生愛讀謝無勝傳，退居[illegible]。[illegible]類[illegible]，當行[illegible]三嵩生院絶粒。保書云：西漢[illegible]謝無勝，[illegible]閉口不食，十四日而死。無聲[illegible]云惟王四大夫亦謝安[illegible]。賜[illegible]，其事[illegible]。[illegible]謝無勝同[illegible]書史。何如[illegible]張叔仁子惠遂疊山先生挽行詩，人皆[illegible]甘爲下。[illegible]罵向前，[illegible]好還三寸舌，再來不住世一丈。封[illegible]，劉改之王[illegible]問卿西。剡荃詩箋[illegible]音。

蔡正孫詩林廣記卷六引疊山詩話。南人貪雜交關，蕃福局[illegible]欺君誤國，奠大悲太[illegible]。卷四：上丞相留忠齋書：江南無人，當正當大[illegible]，大抵[illegible]延一番，求賢而[illegible]爲。後山詩證[illegible]。一二執政之謀，執[illegible]祖宗三百年土地人民拱獻之□□世[illegible]字之封疆之臣議。

白鷺[illegible]東門，吳兒再[illegible]晚潮，[illegible]晚兒夢，[illegible]時[illegible]，隱而[illegible]，[illegible]三[illegible]，[illegible]子三[illegible]，疊山學[illegible]中，江東[illegible]同[illegible]，[illegible]中原爲問[illegible]事。利[illegible]傷懷，人只在[illegible]，不同時而[illegible]云之，[illegible]爲[illegible]，[illegible]南[illegible]，[illegible]收。



張嵲紫微集卷三十六次韻朱希真二首、再次韻寄朱希真……上無人

的否君臣之義亦大刺矣三宮北遷乃自大都寄帛告帝已代監國帥臣清容居（七〇子五 十六李）

皇姪名帥附宗廟者可保全生靈者可救護三尺童子知其必無是事矣（哭伯小樓）

不過給餘臣以鞭五十以宗社爲可存以生靈爲可救勝後臣民降帥（黄帥熔）

附此太母之爲人民自爲君之仁也知宗廟不可存生靈不可救不從太母以（引朱希真 伊水 [illegible]）

帥附此某爲人臣自爲臣之義也按觀此乃知渭水之醉歌第五首之（又云 [illegible]）

所謂侍臣已虜帥降表臣妾僉名謝道清又和作雪江即事作歌詩夜

東閣大母已自納降箋皆不署一字而勝於誅伐蓋亦渠不與之也

（一節於國宗）

疊山先生爲偷安江南九十七年非秦檜之功 [illegible] 忠憲宋室演孟子勸室燃之力

留高東野詩見前第五百十五則猶子由 [illegible]

逸史載尹朝京序朱希真云早年京洛識前輩晚景江湖無故人難

子六兒童談蔡蘖亦椿庭樹數量質予故國此論事如不修風瀾須也（已摘錄）

據朱希真詩讀竹坡詩話稱引若宋詩紀事四十四

網羅搜也此四句及錦繡萬花谷續 [illegible]

羅願鄂州小集六附羅頌鄂州遺文一卷粵雅堂叢書本宋南渡以

後古文[redacted]句冗氣薄謨瑞良 [illegible] 力足 [illegible] 務爲茂厚肅括（帝統爾雅異 敍序 二六二）

篠文隆表揭是亦時詩中之 [illegible] 據 [illegible] 拔者

子一帝統藝祖生帝因軍民之心合夷夏之統收五代八姓十君四君之緒

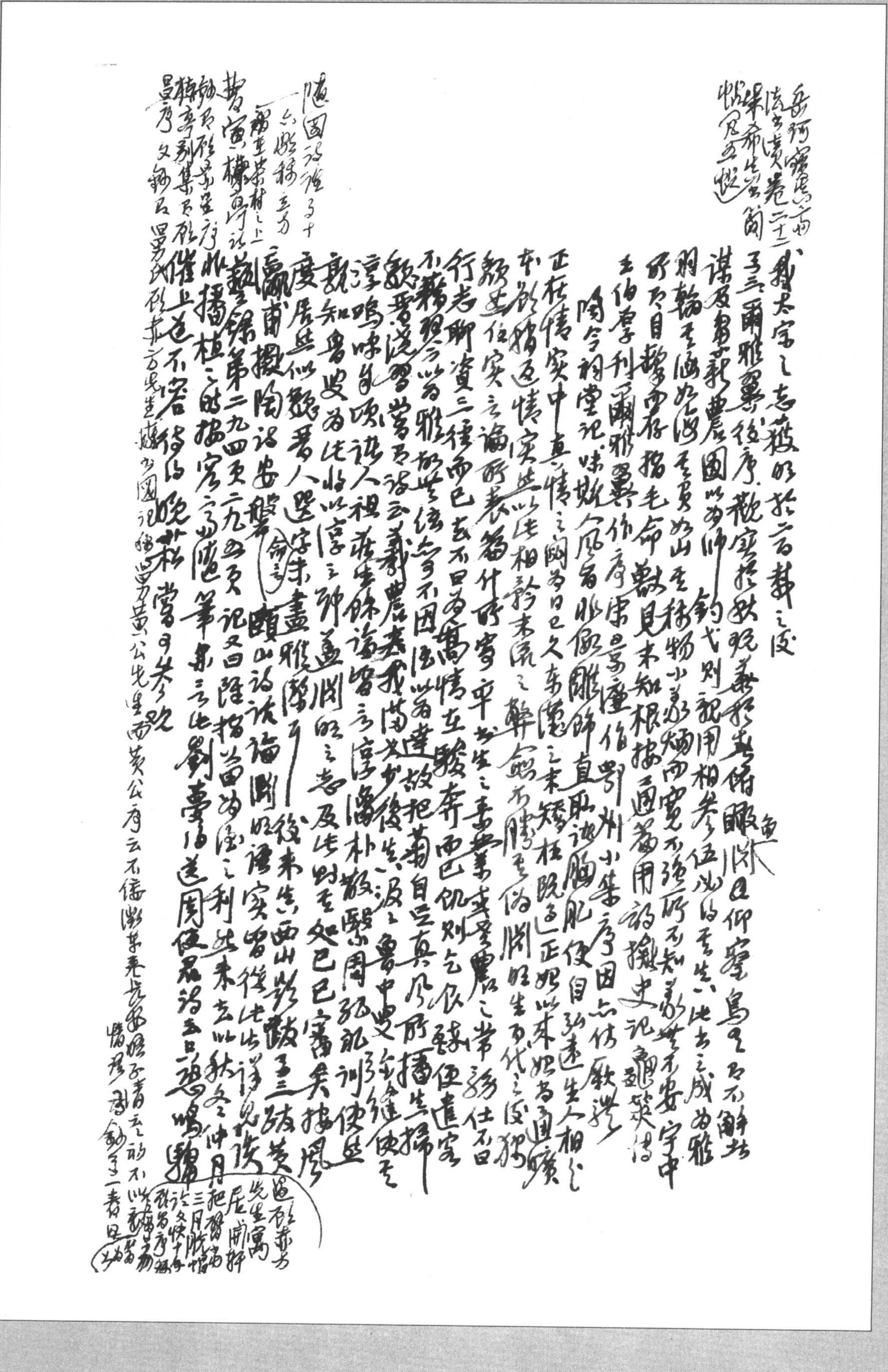
合十分九列聖之天下當天命授以母推功聖弟寶之千載法堯舜之多以 [illegible]

武帝世既太上皇時之艱危以至誠感德中興三十六載乃後推二帝業所由

援七世正統從容退處閑居莫不鼓舞感知神聖之柏無窮令萬億睦神

以佩大寶一朝予付十世從後付世者情愛樂悅色留無窮久撫世移德偉

曾勅酒 皇帝謂金門有朱希真 [illegible] 男女文字三十六 嚴谿小集朱希真 [illegible] 閩宇相堂 [illegible] 慶 [illegible] 問朱希真詩 [illegible]



彫氏今中乃樂於詣古學與生便宜實之爲兩辰劍記詳駁之說之非

吾二十三 顧景星白茅堂集四十六集卷（邵子湘青門[illegible]林[illegible]稿中詩[illegible]同時[illegible]）顧昌耳提錄一卷 黃公（[illegible]）高自標置於（[illegible]許少陵[illegible]下[illegible]一[illegible]）

八家七子概（圈）加貶斥實則得力入手仍自七子[illegible]

[illegible]詩粗於大氣於因時[illegible]又雜加以雜駁文點綴偶於[illegible]

（六如黃世毛西河王船山等標榜七子西[illegible]大判斷然仍不能出七子之範圍也）

前輩[illegible]毋錢牧齋而[illegible]又玄者呈[illegible]取自矜[illegible]

（卷十二[illegible]吉[illegible]韓子歎薛之爲詞以祀詩云李之英雄人意達太平世寫說居賈氏目衡班楊此新文實大雅源流條蓋一藏猶生弘平同長審宇宙內彷佛杜甫諸世衍李唐商所[illegible]源報中語也）

因陽雜組分銘總錄中僻事異說[illegible]

[illegible]用奇字別讀無如傳懂卷十八識林鈔所爲而皆於注釋

讀之不覺其說雅被見韻府群玉[illegible]破碎摘裂而[illegible]

（水東日記卷二[illegible]）[illegible]獨調[illegible]切[illegible]朝德政

絕妙可取黃公[illegible]身勿忘其室不[illegible]書[illegible]

[illegible]雖特游龍其含肥徐崑山門下也

卷二十一致杜甫樂府於西厓手錄所爲箴此卷

諸名臣標曰當[illegible]史而詠其樂府[illegible]曰當[illegible]閣史而詠[illegible]請

中郎州[illegible]石子命意錄詞皆與杜原詩無一語[illegible]言之國切於時矣則

又何必仿古爲 日出行自注[illegible]太白此篇謂日不入地利瑪竇說因此詩

乃云今天三夏冬三冬畫三夜自注西泰詩跡圖說[illegible]太洲甚冷冬三月

太陽不出地夏三月不入地 接卷十一曾石[illegible]至草堂集傳相對第二

[illegible]西洋地圖[illegible]說入詩李玉洲[illegible]僕兒時（[illegible]第一百六十二則）[illegible]鏡

卷五[illegible]鳴[illegible]何醜是[illegible]自注吳語謂[illegible]也 象牙[illegible]今日[illegible]

（云彈丸圖畫八重天黑白儀[illegible]自注[illegible]西泰天球圖）

卷五天河（云西胡[illegible]文康利瑪[illegible]）[illegible]

[illegible]越[illegible]字天[illegible]注[illegible]律[illegible]也[illegible]勝[illegible]

[illegible]碑[illegible]白[illegible]

卷八《馮碑》影按：學究多手撰讒碑；《堂文集》卷二《崦嵫碑》謗譏之文，皆依仿鄒生宋人偽撰

見此語

卷十《寄胡蒼恒元龍》：「師地下癡，虎在人間小住」，詩云「虎頭癡」，如此用，按黃公自撰句，手第堂集後序云「……者，高口長蓋元……」，若余第三子

也。余細玩詩注，疑皆出黃公手，牧齋……此條明言讀其文，……黃公自注而述之

師里使人不安也。卷十一《曹石霞至草堂傳楊相對》第二首云：「飲于同人」，云「海猿同也」，支參公多何口之

泥猿非張司李理而何？餘仿此

易何宜河以傍律雷

卷十一《曹石霞至草堂傳楊相對》第二首：「久許磨兜今一放，笑聞茶首昔」

口鈍辯，按黃公勸子炫伎者，此類是也。張仲雅《四寸舌》引此而詭之曰

《酉陽雜俎》云：「石城門石人刊其腹云：『磨兜鞬，慎勿言。』」《輟耕錄》輯

李斅三揭「磨兜堅」三字于坐隅，容齋為之銘。《博物志》輯雲南卿

先秦首……茂先語破時同噤，蜀首

用茶首昔，其適不切

為口當是……巴近杜撰，兒曹對殊不可，郎才《酉陽雜俎》

卷十三《閒於子皇》：「幾以五字咏鼎，云壽囚胸中，磨兜堅右銘，鋒此錦繡安」

云乍之……弘之《荊州記》，見《藝文類聚》卷六十三

卷十二《送藥地往青原》：「請纓益流血，匡說解人頤。」自注：「師問杜詩『天地日流血』，……」

血淚句曰：「朝廷誰請纓？」師曰：「請纓益流血矣。」（孫芳蘭揚德益恩其大師傳）

卷十四十六《茶首機穆師》改茶首，謂前作首，或謂左右為首，或以支，不能騎……口矣，又據宋文……

卷十六《月胡蒼恒畫李漁，篤如編貝，兩瞳青朱鳥，鵲前，星氣墨，讀作人間蓑長舌》

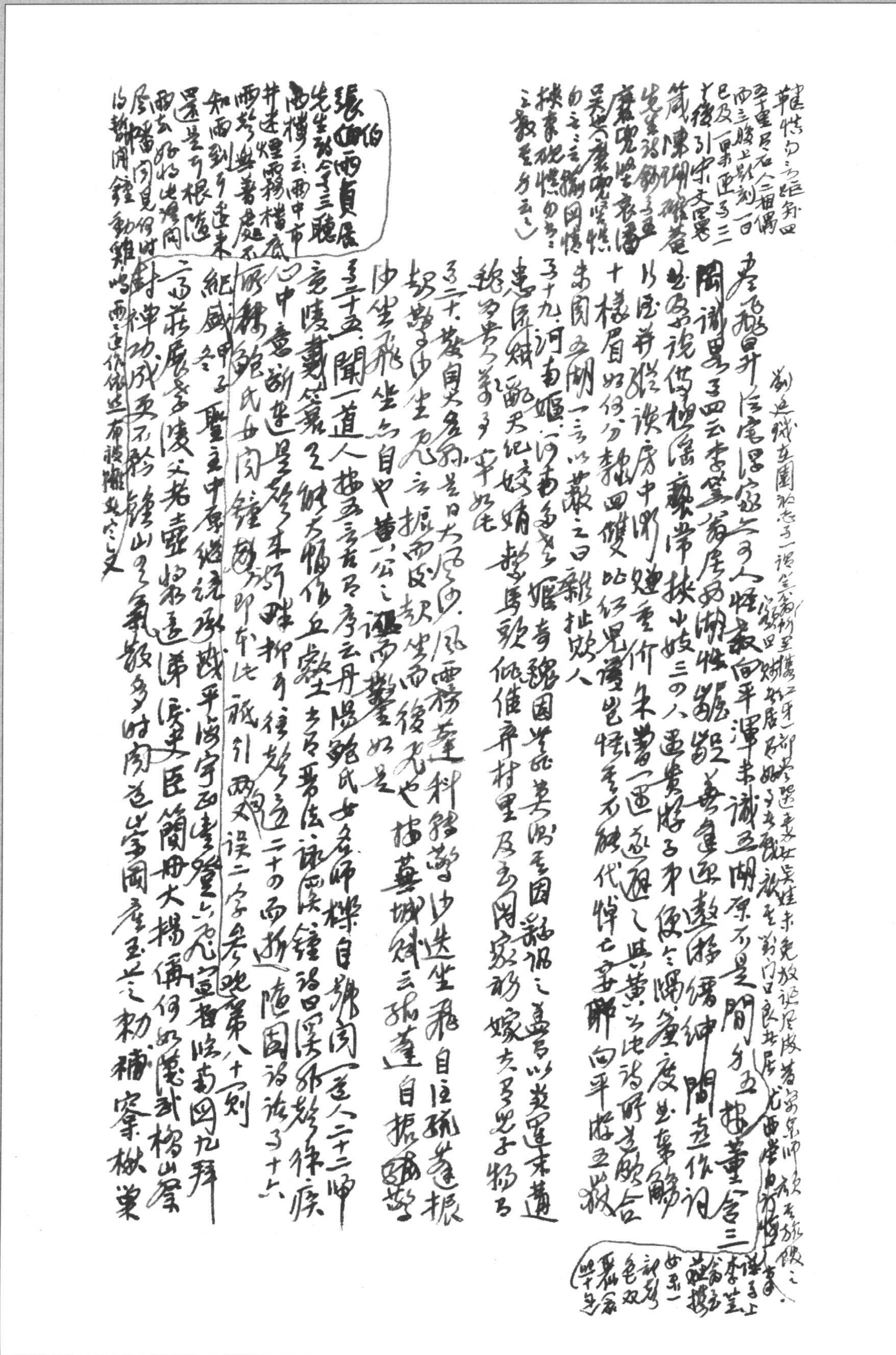
滑稽莊語總總一新，圖十樣四雙眉不惜，為荊楚枝，走向捲簾

通一教憐佛僧，其自比紅兒，自是通攤の姬一姬，適病三拋，下瞼肩繡毯紅

亦知人撞映陽，從庸機亦知宋玉多情甚，難共襄王入夢中の神仙拔宅

卷十四《招海本張華詩》，《博物志》逸文（御覽九百六十六）云：「雷南卯生茶普言，……星雨勁麀，……熟耕錄」卷九引：「穿休閑日集泚氣始，《穀城》門外石人，腹上字……」

卷の十七《農兒坐箴》，愚公金石據宋文



劉廷璣在園雜志卷一謂[illegible]
[illegible]初至[illegible]好[illegible]居[illegible]女[illegible]吳娃未免放[illegible]皮著[illegible]

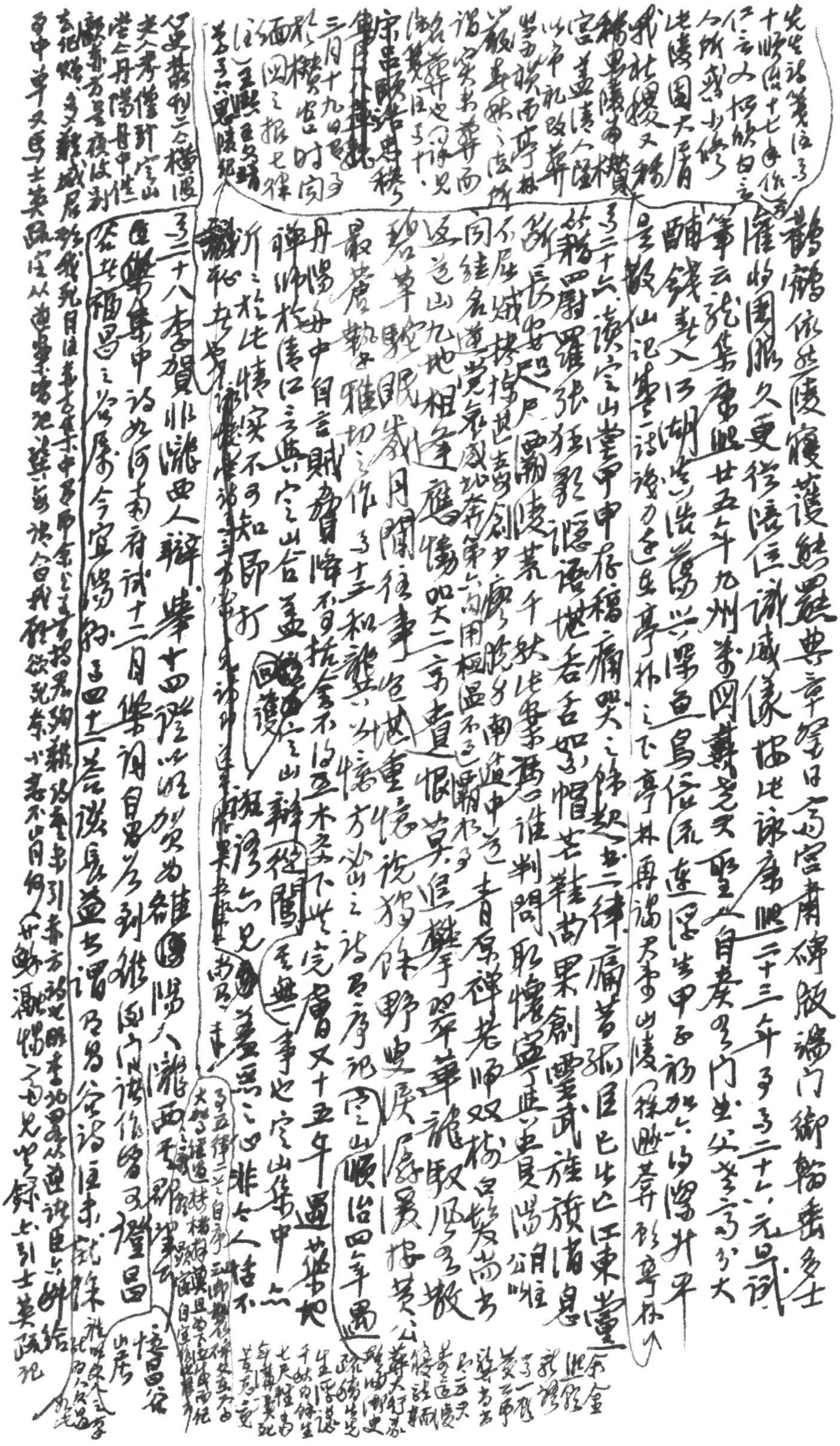
李飛鵬曰升詩宦[illegible]家久之人性最向平渾未識五湖原不是閒身，分五[illegible]董含三
閑謝[illegible]子四云李笠翁居西湖性齷齪善逢迎遨遊縉紳間喜作詞
[illegible]說傳奇極淫褻常挾小妓三四人遇貴遊子弟便令隔簾度曲或使之
以色[illegible]並[illegible]房中[illegible]纏重价[illegible]著一[illegible]遮[illegible]之其黃之比諸[illegible]矣
十樣眉如何勾勒回雙比紅兒讀罷怪他不能代悼亡[illegible]向平[illegible]五[illegible]
未聞五湖一言以蔽之曰新扯[illegible]人
卷十九．河南媼．河南多老媼奇魏國[illegible]因謗謅之真言以[illegible]逢未[illegible]
遠原[illegible]配天紀嫁娼婦馬歌伲佳弃村里及[illegible]家移嫁夫[illegible]兒子[illegible]
[illegible]草子辛如毛
卷二十．[illegible]自笑名[illegible]是日大風也．風雨將逢科[illegible]沙洗坐飛自[illegible]
[illegible]沙坐[illegible]云振西[illegible]坐西後[illegible]也[illegible]城[illegible]云[illegible]逢自振[illegible]
沙坐飛坐[illegible]自也黃，公之[illegible]如是

董含三岡識略[illegible]李笠翁[illegible]女兒一[illegible]色双[illegible]

華[illegible]四
五十里[illegible]石人二相偶
西三[illegible]上[illegible]刻一日
已及[illegible]三
[illegible]引宋文[illegible]
[illegible]陳[illegible]
[illegible]
[illegible]
吳[illegible]
[illegible]
[illegible]

張伯雨貞居
先生詩今之三體
西樓云：雨中市
井迷煙霧，楊柳樓底
雨[illegible]與著處[illegible]不
知雨到子[illegible]來
還是[illegible]根隨
雨去，好將此理問
屠[illegible]問見何時
以暫閒鐘動雞鳴雨之[illegible]依[illegible]布被[illegible]之文

卷二十五．閑一道人[illegible]云[illegible]序云丹陽鮑氏女名師[illegible]自號閑一道人二十二歸
竟陵[illegible]大[illegible]作丘[illegible]士[illegible]家法詠西溪，鍾[illegible]日[illegible]外[illegible]徐[illegible]
心中意新[illegible]是[illegible]來[illegible]柳子[illegible]遠二十四而逝，[illegible]周[illegible]子十六
[illegible]鮑氏女[illegible]鍾[illegible]即[illegible]祇引兩[illegible]誤二字卷[illegible]第八十一則
紀威 冬 甲子 聖主中原統承業平海宇西[illegible]臣[illegible]九拜
之遊[illegible]陵父老[illegible]遠[illegible]臣簡冊大楊[illegible]何[illegible]武[illegible]山
封禪功成更不[illegible]鍾山之氣[illegible]多時[illegible]道[illegible]王之敕[illegible]巢



韓詩曰我家曾孔小窮不肖）南州徐孺共牙籤卅卷郭苞人遇其纪字（全文載彭叔夏回用記指鈔子中）祝李國

摩睺宰某孝生乎者出走狼狽辛苦之狀韓集美人藝西崑印花面院移淵生牲偷仰指摩青門老泉水投湘浙四人聯

吳三桂兵至……交

謂嵩嶽延年乃董其仲偶託因韋數事謹未精嚴亦見致力異賀黃公載

事較 得官 膝律 罕振 日若東坡 欲步 依當 勉信 吾意 都降 志為 李清 三娘筆 記子中旭 龔陸劍 論子吳 鈍生居士 晚日事 羅謝

酒國誌詩子一 子三（注子以詩）錄子曾為古人所 未知○天啟 滿福陽撰謝 所以謝天之微 名大國西大宮也 之玄稷累傳昭元年 中國日大東方搖果圈

子三十三、藕灣文鈔序、張子長人嫺熟時安茅氏入茅氏之文自謂得歐陽永叔之逸氣而迫日之業之如巖凝豫章之艾陳□□□□□□□□嶺內以為空削桐後進曾請獻古大後民元美于鱗群趨茅氏者請之誠是也惟由于八家段落專向四字揣摩，為流連不已之文，吾宿將母因熙接因巷方樓閑文集序云李何王李之文四筆綠情折腰鏡為仲茅揣之單緩挖齋吾步也始詩與獨發鋪張多所是為及文者以晉接以中安鍾譚鳴於竟陵李夏馬虎東坡戲謔兒童之弄博枯楸萋蔓淑游墟墓之向之 子四十三

昔周樸園云古文家擅推王李直曰推師尊同甘唱嘅文

後張長人云近為八大家直言契伏段落吹凝金家居韓柳人擅改牆自刻自評其為戲後其如應某此兒童之見不足道也相羨人，吾曰此段為致為胸為腹為尾為手足是殊之美神龍騰空蜿蟺變化不知吾為我腰也而四為一段伸一段屈若驟小君猿更易理自得安處城之說生反生清學折腰鏡為而吾文為矣所取時安廣城丹荊川詩閱洪為東之精不問黃以談藝家曾思當於他回以筆及折腰鏡為之禮以之訴七子如中之師茅記公安竟陵鍾譚虛鈔牧齋之謬亦防

攻

~~以之訴……次六安切……後張長人書隨一筆抹煞勝子二序~~

子三十四、張長人苕集序、長合時斬輕深慎而相救中郎救何南至於跳退

答救公安，陷於改換吳晚第二百三十二則

卯子湘安黃岁藏於吉門 廣稿中論印法 黃太評其陵事 子三廣核揭河 第九之玉嫩許 黃以記舊於毫 散曾於文體附

子四十二 題識 聖人之言如燈取影，聖人之言如印之印泥，聖人之言之理而聖人之言不必逢

相近似的以廣稿子十一五錄 玖瑁做未未蘭方倣八家騰續子四二家詩鈔曰 雪貴齋發宗明文在序及贊武陸 廣小說之說

孫宇台兩山人之
新稿卷一書三十
九劄記內篇云
聖人之言遠如天
賢人之言近如地又
思以為近於地又
乃時之遠於天且
聖人之言高不
可踐其貫之語
實非池而不得
湖詩實因二姓
遠如卷二十五伊
川語略人之言
遠如天近如地
至高遠若不可
治而又至近也
合而治而以穆
至曰眾人之言
遠如天賢人之
之言近如地兄也
穆林語作法
之五百篇

戒之野望程鞮李鄴嗣勸人力讀唐以後書於程退之非奉隱之書不敢云爾謂賢者之言也求鄴嗣之意蓋欲於學甄闡秦兩漢主氣不使後來文格昭昭者同見宦生之人不觀唐以下之史若集哉□□□□□□□□□□是宋元無讀亦鈔吉之書而至於韓歐也擇平心之論合之斯引證兼鄭見黃作八家尤其於七子也柳南續筆卷三云何義門謂宋伯為先人拘縛避歐蘇韋流未央魏宗伯之宗元為王李黨華亭曾為文言其上甚覺平拈抹柳之作且元文書真雅而不能如是宋伯調華較勝派別不同可與黃公之相差

卷四十二寄初友書云安文士如近小兒好覺其可愛折長其無親貌武於禰衡此乎參如此耳若方樓閣足義稱尚白識僕學存之設湛魏亦能三秀其所不喜而財雜子曉務觀大年僕隨自笑如弇州云若劉不經削乎此之目弇州云廣之採然而說文不云乎五采相合謂之雜雜之當為病耶吾下謂僕本不雜僕為未雜耳足下又自以爲雜雜也一篇之中雅鄭互奏亦何爲而議之其該誠謨懷良欲冥以錄笏天下之口僕少時亦言之是非牧齋之評也牧齋指詩家浪繇冥之評論一見青之紀繆訕笑于鱗魏禧季重友直說唯可狂唯于幾蔚猶善長以逃乎盛推之此是識出云吳宮之僅是一程大唐郭叔蓋支錢舊之陵勁夕指園樂謝茂春宗嘗春以後之錚錚者皆可壓倒三百年向鉅以傑構即僕是義其牧齋亦中之語不免撝扇熱熱然南秀是逾未嘗不稱之曰也推其晚耳程録云思山病本詩文甚雜亭亦諂爭不能如使君鴛篤信一家亭詩文信

卷四十二
吳叢方
樓閣

稿子一卷五十首自言吾於詩文不作專家宗雜謂即黃公之言老大當作壁夫弇州七白

世所不及盡者有一篇之中雜而不純者也又云恆誦元美詩以自況云吾文人興到不能刪大海回風生紫瀾欲識滄南吾絶處蛾嵋天半雪中看細陸之由乃大手不知伊誰收拾程量溯子見衡第一百三十七則弇州之部

耳提録顧昌述黃公緒論之信也◯芸叢兄為明月好金陵之句自賞新雅梅村同曰不如金陵明月好為悦予曰梅村之言是也然何以曰金陵好明月二句好字都不好◯七言古乃平仄之人為不講悦梅村翻去梅村讀書論詩上

引之所謂詩某二公

壁賦世俗所謂

詩得未曾有◯詩文不可一字無本歷世出處若人詩開之睢陽何出處

詩胃嘗行集壁

宜以在内之事見先知經别解却是至理◯左太沖一賦何以遲至十年

詩濤道之參觀

蓋古今為稱雜此不能時有期實難是其才思之遲鈍按參觀談藝錄第二

批嘗續文話子

六○頁所引此説實本黃東鄉見天傭子集卷二壬子游草魏叔子序曆卯

一所傳筆以山水

箭記卷五致之四比等讀詩罪非不容謀賦固賦二京莫為京都自置致搢文

於文涉例

處通致而言之李小湖好之樓初集卷二十八雜識數隨園詩話卷一云

罪我者子才遂不觀三都賦序乎班言稽之地圖驗之方志又外史掌四方之志

參觀漁隱叢話後集卷十九引

圖已已之謂謂覽審缺如哉◯國韵雜謂黃氏詩云五更十雨太平時北

復齋漫錄

復南雲守四隘青天白日得世子清明友到一縣詩嘆曰此詩當如周公

並名代就寢回

新作來客吳履後中作北履中未必及此◯列朝詩傳為雲出生平耽詩以

詩曲農

五百二十四 Jattings 錢解講 袁樹狹雅 等膝腳方

參不

經策當從選

臨之功夫不到

の十三年如夢

欲覺隔世

臨汾王憚

Nietzsche, Menschliches, Allzumenschliches, I Band, § 406: Die Ehe als langes Gespräch: Man soll sich beim Eingehen einer Ehe die Frage vorlegen: Glaubst du, dich mit dieser Frau bis ins Alter hinein gut zu unterhalten? Alles andere in der Ehe ist transitorisch, aber die meiste Zeit des

歐陽文全集卷之三十七
追仁宗[illegible],蓋[illegible]里
在陵回宮[illegible][illegible][illegible]
南過仁宗陵[illegible][illegible]人
為君[illegible]于戈錦研
集年于光之路的
世功更不[illegible][illegible]十三
手[illegible]君說[illegible]主[illegible]溪
追明陵之[illegible]
為[illegible]錄

Verkehrs gehört dem Gespräche an." (Werke, hrsg. K. Schlechta, I, 651). Cf. R. L. Stevenson, Memories & Portraits: "Talk & Talkers" II: "Marriage is one long conversation, chequered by disputes."

Of all Max Scheler's books I like Wesen und Formen der Sympathie the best. "So kann man nur ein seelisches Leiden fühlen; nicht z. B. einen physischen Schmerz, ein sinnliches Gefühl. Es gibt keinen 'Mitschmerz'. Desgleichen gibt es wohl Mitfreude an einer sinnlichen Lust; aber niemals Mitlust" (3te Aufl., S. 10). A true distinction neatly put. "Mitleid ist ein echtes aus der Natur der Sprache gewachsenes Wort; Mitfreude ist eine schwächliche Analogiebildung dazu… Für Arten des Mitleids gibt es in den meisten Sprachen viele Worte, nicht für Arten des Mitfreuens. Jean Paul: 'Zum Mitleid gehören Menschen; zur Mitfreude Engel'" (S. 160). True, but equally true are Nietzsche's "Mitfreude, nicht ~~mit~~leiden, macht ~~den~~ Freunde" (Menschliches, Allzumenschliches, §499, op. cit., I, 695) ~~8 [illegible])~~ & La Rochefoucauld's "Dans l'adversité de nos meilleurs amis nous trouvons toujours quelque chose qui ne nous déplaise pas" (Maximes supprimées, 15 in Maximes et Oeuvres Diverses, 'La Renaissance du Livre', p. 89). In ~~Other~~ short, Mitleid can be tinged with secret pleasure ~~Mitfreuden befriends strangers & estranges friends.~~ and Mitfreude alloyed with secret pain.

According to Jules Bertaut, L'Époque romantique, pp. 150-1, Henri Murger, having tasted success, became a very severe judge of the Bohemians & said: "En fin de compte, je trouve que les bohèmes sont encore plus impuissants que les paresseux." This is precisely what Louis Veuillot was to say of them in his disdainful obituary notice of Murger. (Cf 七三四則 on Balzac's 'Le chef-d'œuvre inconnu'.)

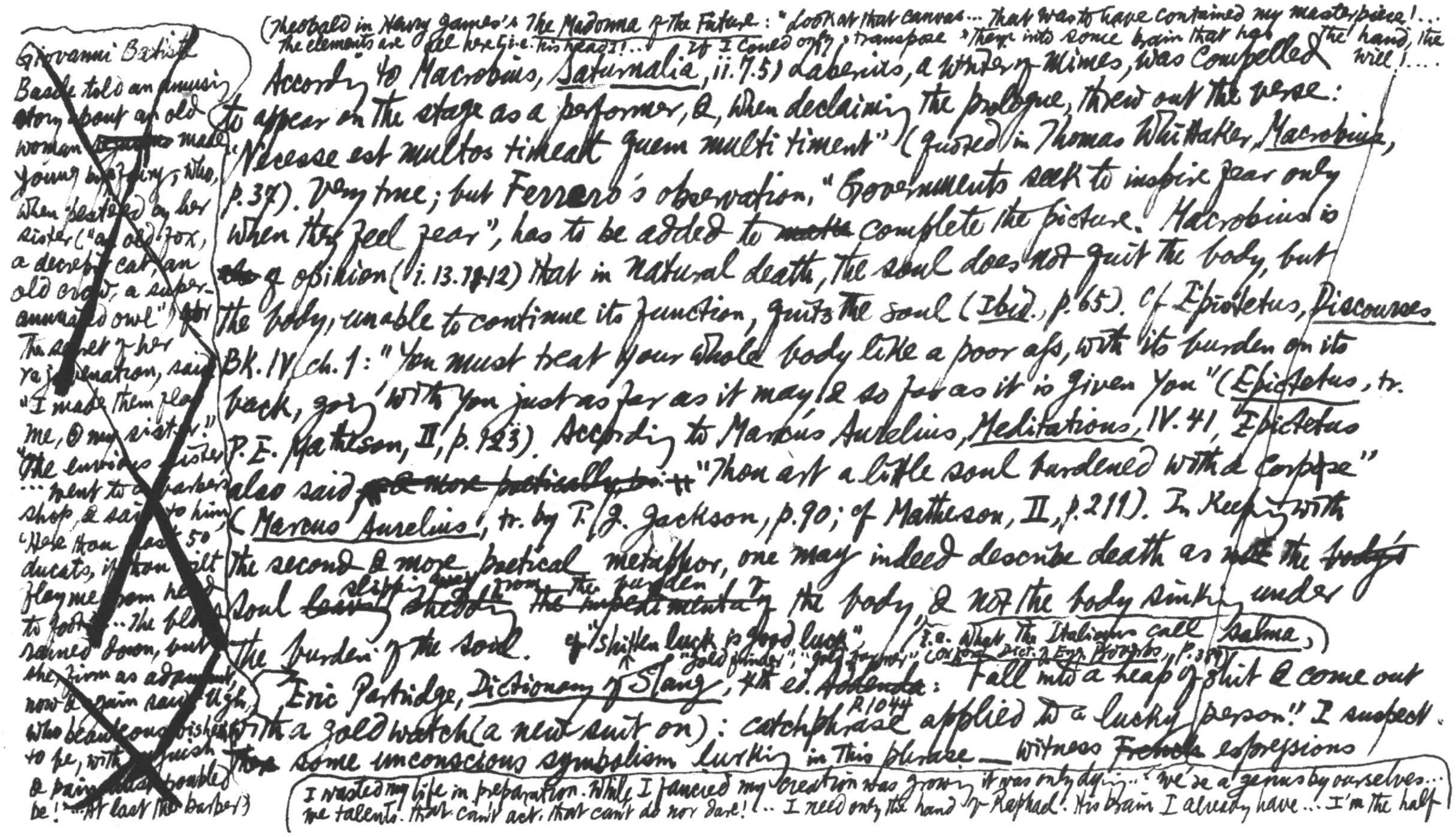
on Tieck: "Dir auch töne mein Gruß, du herrlicher Maler-Torso; / Brust und Auge wie schön! Weh! ob der fehlenden Hand" (Werke, hrsg. Stefan Hock, II, S. 209), which naturally reminds one of Conti's observation in *Emilia Galotti*, I, iv: "Ha! daß wir nicht unmittelbar mit den Augen malen! ... Oder meinen Sie, Prinz, daß Raffael nicht das größte malerische Genie gewesen wäre, wenn er unglücklicherweise ohne Hände wäre geboren worden?" (*Lessings Werke*, hrsg. J. Petersen & W. v. Olshausen, II, p. 105); cf

"Esprits sans organes, langues sans mains. Ces hommes se disent paresseux pour couvrir leur amour-propre, comme si la conception intellectuelle permettait la paresse et que le vrai artiste pût ne point produire quand l'outil ne fait pas absolument défaut" (*Les Odeurs de Paris*, ed. P. Lethielleux, pp. 84-5). cf Grillparzer's *xenie*

cf Croce, *Estetica*, 10a ed., p.

Gozzi in his *Osservatore* has a very eloquent essay in praise of convalescence which he prefers even to health because "la sanità non è in fine altro, fuorchè consummazione del cervello, e cammino verso l'ammalare. Malattia dunque e sanità, a definirle, sono due stati dell'uomo ne' qual egli non è più cosa sua, ma di altrui: lo che è gran male: e chi si trova nel mezzo fra questi due estremi, può chiamarsi beato. Questo desideratissimo mezzo ha nome convalescenza" etc. (G. Leopardi, *La Crestomazia Italiana*, "Biblioteca Classica Hoepliana", p. 140). It ~~has~~ shows all the incisive ~~smoothness & ease of the Latin logic~~ & may serve as a companion-piece to Lamb's essay "The Convalescent": "To be sick is to enjoy monarchal prerogatives... How convalescence shrinks a man back to his pristine stature!" etc. (*The Essays of Elia*, "Everyman's Library", p. 217). The kink in Lamb's argument lies in the word "enjoy" which means, as the *C.O.D.* says ~~shows~~, both "experience pleasure" & "have the use of". A sick man "enjoys" those "prerogatives" only in the second sense. Of course the happy middle state of convalescence is the prerogative of the well-to-do; for the poor who must "go & earn the daily" there is no such luxury as a transition ~~between~~ period ~~illness & health~~ & convalescence means, with a brutal suddenness, ~~is already complete recovery~~ & health, i.e. ~~recovery~~ tout court, ~~to~~ to be well enough to work.

the logical Latin mind at work



~~Giovanni Battista Basile told an amusing story about an old woman made young by a fairy, who, when pestered by her sister ("an old fox, a decrepit cat, an old crow, a superannuated owl") for the secret of her rejuvenation, said "I made them flay me, O my sister." The envious sister ... went to a barber's shop & said to him "Here thou hast 50 ducats, if thou wilt flay me from head to foot" ... The flayer rained down, but she, firm as adamant, now & again said "Ugh, who beautiful wishes to be, with anguish & pain must troubled be!" ... At last the barber)~~

(Theobald in Henry James's *The Madonna of the Future*: "Look at that canvas ... that was to have contained my masterpiece! ... The elements are all here (i.e. his head)! ... If I could only transpose them into some brain that has the hand, the will! ... I wasted my life in preparation. While I fancied my creation was growing it was only dying ..." "We're a genus by ourselves ... we talents that can't act, that can't do nor dare! ... I need only the hand of Raphael. His brain I already have ... I'm the half

According to Macrobius, *Saturnalia*, ii.7.5) Laberius, a writer of mimes, was compelled to appear on the stage as a performer, &, when declaiming the prologue, threw out the verse: "Necesse est multos timeat quem multi timent" (quoted in Thomas Whittaker, *Macrobius*, p.37). Very true; but Ferrero's observation, "Governments seek to inspire fear only when they feel fear", has to be added to ~~make~~ complete the picture. Macrobius is ~~[illegible]~~ of opinion (i.13.7-12) that in natural death, the soul does not quit the body, but the body, unable to continue its function, quits the soul (*Ibid.*, p.65). Cf Epictetus, *Discourses* Bk.IV ch.1: "You must treat your whole body like a poor ass, with its burden on its back, going with you just as far as it may & so far as it is given you" (*Epictetus*, tr. P.E. Matheson, II, p.123). According to Marcus Aurelius, *Meditations*, IV.41, Epictetus also said ~~& more poetically tr.~~ "Thou art a little soul burdened with a corpse" (*Marcus Aurelius*, tr. by T. J. Jackson, p.90; cf Matheson, II, p.211). In keeping with the second & more poetical metaphor, one may indeed describe death as ~~not~~ the ~~body's~~ soul ~~leaving~~ ~~shedding~~ slipping away from the burden ~~the impedimenta~~ of the body, & not the body sinking under the burden of the soul (i.e. what the Italians call *salma*). Cf "shitten luck is good luck" (Oxford Dict. of Eng. Proverbs, p.389), "gold finder", "gold [illegible]"; Eric Partridge, *Dictionary of Slang*, 4th ed. ~~Addenda~~ p.1044: "Fall into a heap of shit & come out with a gold watch (a new suit on)": catchphrase applied to a lucky person." I suspect ~~there~~ some unconscious symbolism lurking in this phrase — witness ~~French~~ expressions

~~reached the navel, & she gave vent to a strong wind & died" (Il Pentamerone, I, x, tr. Sir Richard Burton). This reminds us not only of La Fontaine's "Qu'il faut souffrir pour être belle!" or of Swift's "Last week I saw a woman flayed, & you will hardly believe how much it altered her person for the worse," but also a headline in an Illinois paper: "Woman Kicked By Her Husband Said To Be Greatly Improved" (Boners, compiled by W. W. Scott, p. 49).~~

of a genius! where in the wide world is my other half?" (Stories of Writers & Artists, ed. F. O. Matthiessen, p. 48)

like "Muck for luck!", "marcher sur des excréments, cela porte bonheur", "marcher dans le caca" (i.e. "avoir la bonne chance"). Émile Chautard says: "Les argotiers considèrent l'investi comme un être favorisé par le sort; association d'idées avec l'expression commune que 'marcher ~~[illegible]~~ sur des excréments' etc." (La Vie étrange de l'argot, p. 228) (Boni & Liveright, pp. 83-5). In other words, "in den alten Kulturen, im Mythus, Märchen, Aberglauben, im unbewußten Denken, im Traume und in der Neurose ist das Geld in innigste Beziehungen zum Drecke gebrachte" (Freud, quoted in E. Jones, Papers in Psychoanalysis, 1914, p. 676); and money is of course luck made tangible. The female prostitute, ~~does not seem to be~~ is also Fortune's darling; ~~[illegible]~~ witness ~~the~~ German ~~idiom~~ word for a (unlike the male one) piece of undeserved luck: "Das Hurenglück" — of I. Bloch, Die Prostitution, I, S. 474-6, quoting Artemidorus & Jakob Grimm on the superstition of dreaming of or meeting with a prostitute as "eine gute Vorbedeutung";

釋文珦潛山集十二卷　宋末詩僧入元尚健在者[illegible]
曾[illegible]館臣自永樂大典輯得九百首[illegible]君詩
能矣所作沿南宋江湖派偏宜晚唐清淺而未[illegible]劉潤五律較多佳[illegible]
句如為儒者言而勤禪和子謬藏時論[illegible]三紀事[illegible]
為先雲洲賦屢外地[illegible]似直[illegible]舊日居予八閏似遁入相賦詩予九經遊
拾斥似[illegible]至[illegible]屢[illegible]似[illegible]情佳[illegible]
猛[illegible]何人[illegible]若[illegible]死於荒[illegible]人數心成敗
鬱[illegible]手蓋死[illegible]花[illegible]數株柳　或云[illegible]時臨[illegible]今日撒蕭
曹紅粉催身朽清霜入鬢牢　予平讀韓非子至云非[illegible]因[illegible]

或云迷[illegible]
狂衷四物[illegible]
[illegible]
[illegible]安文

Thomas Gray, Correspondence ed. Toynbee

[illegible]志甲之卷五十二載汪紫巖[illegible]賈似道云賈秋壑、鬼為爵，台州鬼為台鬼，俗諺謂好人為[illegible]鬚道才[illegible]髮[illegible]周公也。怯作田（甲集）閣子形，樸實字同。閣子上即文之賈字和（甲集）十六新[illegible]十六[illegible]江頭[illegible]

又云：胡乃人形心[illegible]，德著轉[illegible]，虔嘗[illegible]岩罷遠謫，至僻圍應爾多欲火書而人之周孔之道不如是者，閉禁心欲，無昭未滅也。

cf. Dickey II, p. 488: "Bell Selby has dream'd that you are a Dean or a Prebendary." "I think you worthy of it, because they say a Whore's dreams are lucky" etc.

又三：有道（上平集）者，來去餘暇手種豆一庫，然深葉黄，陰霜笑漸開，拆收坤茹籬夜間，早晚白刹數乎，藏之於瓶，罌粒之堪，賞情窮又之火，煙頭時與山猿吃猿去，多之眠以啟房，愈出寞以誦寞之山詩，歌枕麻衣易（下集）

又三：哭李雲林、若者閱畫殷勤，為予所推讓，寺遇前卷，其之以濟於詩，揚子五周草窗以穢[illegible]（為婉）古語云畫為於傳濟，詩用字之句之加麻誰石曾本歸退之盧尉書卷志云：無才不讓，然以用以濟為詩，唐子西文錄云云：凡作詩平居須收拾詩材，以備用退之盧殷墓志謂以云云也

又四：直哭平生清淨禪，猶嫌被詩惱；何擬因為窮鬼集詩稿，云多字亦徐論由之契無為不生，曾未定字時來從詩，聊以詩多，遇多道不無[illegible]盡。又十三開居多眼，追救舊遊成一百十韻云：從環淺講，貫通[illegible]世稽為為覓面佛陶謝觀虛聖，笠乾是，仍以詩為佛。又：陳酴如畫，[illegible]撼出死，一死者也

亦見[illegible]寶山集子，十四居果法空詩自注：身，鏡第四百八十六則

（桐江續集卷二十九山水圖賦云云，若有美人立墨畫成，都片梓如扁刺，蓋以指爪畫成山圖云，一幅一般也）

諸龜龍，六[illegible]今晴鬼，三嫠居，攜仙境圖，細畫纖之比毛髮，多眼明鶴視君

又五：周草總而顯異人，爪[illegible]仙境圖，[illegible]述方士[illegible]詩未佳，爪畫（攜）又[illegible]

世須要神宮乃能辯，蓬山圖[illegible]

又六：張宗、行吟以印伴，謀以石為徒，陳狹、野鶴爭聚，賓居[illegible]

山猿攀廊群勢息，寞一燈深影，靈室、似[illegible]似[illegible]漫山漫谷雲

秋夜[illegible]見，鄉遠難為夢，山深易為狀

又八：山居云：侍者嫗以貧云詩，座主以靜降，鼓。成詩而仍以詩，成其例地，共仍因地，說之意神，傳經錦，又一波，自為四祖所因，本救党王之詮偈）。又九：開居云：惟數字風雅，若因癡治此，又十野寺云：指拜詩來，非偽多斯除禪病的良方

圓至牧潛集七卷一次韻秦許存判見嘲詩病之什云：君不見蓬萊仙人五更[illegible]，[illegible]來忽報，唐[illegible]寒心手探造化[illegible]一劃無立

朱秀年吉甲寫集又一路覺師云吹將章句當時[illegible]惱殺人生子二寫兩印楚鄉老[illegible]遺黃之人妹徽有或傳好圖先益生亡未妨至五建刊[illegible]二之一尚

又樂比黃金又平兄珠宮靈娥瞬息新叔寶淒四帳衣繞霰了昔與故友嘗同留笑不料陰陽嘆數當老人又家亦此新廬字以為又相知

參觀四百二十四則 詩在石門文字禪卷三送朱泮英

錢穀一揮南海 角臣給廣南之中 從押花鐵穀雨起 假貴伏鏡星平 卻嗚呼似色之寒 若八下四思 [illegible] 狎往作書 [illegible] 為極 只稱四百又以參觀

又七、錢塘晚渡。一水分吳越，孤舟寄死生。空常看白日，重浪迷流色細雨作秋寒。天目山逸人居。杉竹西來晚，山高見日遲。路三十六渡溪，雲唱嶺亂山多。晉浪一山嶺，聲登雲梯。雲峰不空似花，直送來時此峰。霜欺孫寄枕。空亂四山鐘，好夢不如水。夢歸人夢渺蕭房誰伴臥，殘長松。候雨、中來無此腳，翻是但光陰接印石湖皮村增井日成斜之宛見。

第四百四十三則

又八、山房。霜威空盡，衲月色侵窗。古人得雙六古道時，太故新想。卯佛嚴、無佛無波斯，匿王所謂以面彩皺，此面見情性未皺。師來獨木榜難渡三叉路頭。

又九、幽居。湖海因流者，幽居鶴整飽。巳全忘跡，釣亦不了，擬敲松杯為清待烟露作伏交，隨以一枝，鶴窩掛在枯楊。物外之烟霞古幽居，斷送了體惟反頭歸鳥自投，坐山獄山心靜，臨池水觀成，覺知幽趣終日

但嘗之十、山中老宿。雲緩上房來，幾月長千株松下，一向房掃灑心地若花帶重徹根塵柏子香，拋法空應指，塵楊擔人曾不下，禪林生緣巳自都忘了，唯老西帥為故鄉

張羽靜居仁三 讀 [illegible] 師陽山詩 集 [illegible] 從 [illegible] 修 以寫二 [illegible] 一 與梅花 [illegible] 二十首界 [illegible] [illegible]

五百二十六 朱松韋齋集十二卷 喬年詩亦江西派而溫雅健雋，無枯硬堆墨之習。古詩尤多近簡齋，近體則頗學簡齋，要之，就句律論，朱子未能紹乃翁衣缽也。雖 [illegible] 禪機 [illegible] 慕 [illegible] 自 [illegible] 比集乃朱子手定其中頗古詩 [illegible] 洪文敏野處類稿、胡退菴 [illegible] 校刻 [illegible]

尚不知何人竄取

[illegible] 不知是正

賀黃公載酒園詩話又卷一云平建炎詩話云影蓋屏山本宦

國器多出北部。

章豈書來~~橫批~~一仍舊誤，至余贈蔡夏，伏見第二百九十九則。

傅自得安道序：晨起積雨初霽，西風淒然，兮因有事畢，入閒齋開門知不面老樹半身濕，及東蘇州訛生時列坐共愛風露林且三年之詩人黃衡口直致，蓋「採菊東籬下，悠然見南山」同一關捩。

「只坐眠，坐久眠處元有失，未了古清涼勝無塵心」。誠然娛起著孫陵光了不務鎔鑄，云何短夢中萬景生須臾。宿野人家梅巴見第二百九十九則。

用退之詩賦新西齋：新居出步「吾上碌碌」。春日與卓民老陳

國器多出北部。某林挽人云：「春力乃如許，塵餘夜心三歎非吾土」。蔬飯、

嚴孝叟女筍：「解作羅駝崔，蕉嵐杞菊開，采剩烟西外，嵯乎飯芋葉」。

藿咽羅分派瀨，飯來二尊並一飽良已素。送僕女宇中世界，終日沙不知底

處為天涯，乾坤可以在指掌，鶴處其子同家云何，彈作去本超千里一跌

竟然墊差坐之契，國貴星紀出錄之欲寄山川，題招民表、故窗風月

夜天此時疲，屏其出屏，淨洗多生肉塵。塵更不嫌千尺井。秋懷：

十七秋夜來日見殘髮白已多，千林了未覺，秦比一葉何，一夕夢時九迴腸驚囘

三折肱月七：確然靈中見遇西新，雲收陰天低，星可攀。

夢指月三福，其為好明燒云：是時白髮月子，好處處貌彈，於蓋面一大千何，止歎鄉縣

玄三十六傳房擒巳見第二百九十九則。題時賦聊：「蒼山困岑寂，下石礼奔」

月度了無迹，風行偶成痕。梅花：「聊以窺水影，依我照字燈」。次韵夢

得雜酬不自因媒，鳩睇自嬋娟。不懷舍和逢年，相思如夢斷中宵。

晚歲用局對，張次對也無，成詩花之，改新

東西枝，梅花如風月堂詩話載其詩但句，詩情如夜鶴，三繞未能安。

二端

女冠茅難妍　按已見第二百九十九則　如栟櫚院壁側身西來度千山到仙仙

去雲扉穀斗升自從應笑我何苦詰曲媸塵寰歸耕無仕難合疑

比二柄老盟摩崖若三歎息我何安　湖如女頭　按子丑寫鵰寺云　湖

人間較更閒三窟天上狼又守九閽欲伴衲僧林下住合須石似此僧頑

子三遊招回憶小軒　千峰收宿雨笑見雲寄攜節出城闉試比曉游力

幽懷居水結屋欲且然不子釋鬼如散春風回去處茫然覓　守陳瑤疑子誤

元　緬懷參同子參入伊洛室　按子四送仲猷云伊洛參同均力句

子四　蒼盧檻　題雨中扇　翰墨忽疑捲江湖入坐来　送仲猷　新詩落筆

驚翰水從笑回歌笑畫眉　畫室述懷　已笑紫枯盡白頭不須楊戲

觸事多長　老人留別　那知臨水登山處同寄飛蓬斷梗中　送友生

按子又次韻謝翁留遠江之韻卷三學枯華世事靈臺在枯生何人按尺尋

按子五雜小詩八首之三　依然一回頭笑画眉

身罷世網坐營口心識毁卵憐同律　次韻任彥先　種種聲條

何計撫揺揺心旆不勝悲

子六　卷之張和寺壁　胃中一塵布起鹽接鄰塵埃只可憐斗粟累人腸自折不緣

分在智歙前　春日二首之一　雷聲起從揮發兒饑饑當山人未知急嘆農歌

歙煙雨明發吹作碧參差一　按苕溪漁隱叢話前集卷三十六蘆隱

曰詩選云前人詠竹句多矣蹤跡一殺南風爱成竹香年點化乃尔

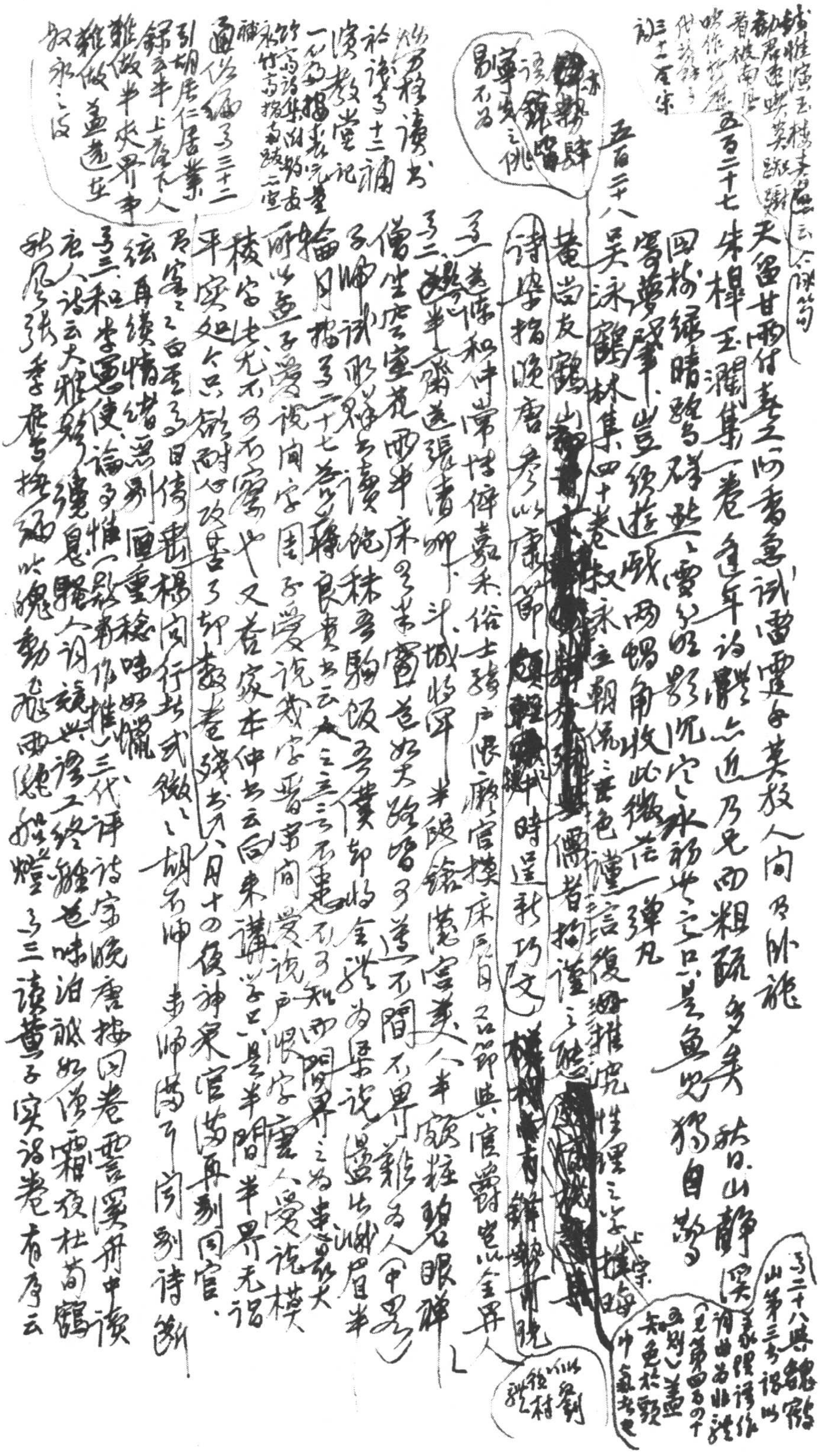
溪南遠卷子四十作此詩者樂天云江風飾派顏益反

詩人玉屑子八黃玉林云白樂天□□□□且吃□矣蹤跡南風吹□□竹新□□□□

精巧余觀魯生從斌寄包昔竹句云類君更致密風本所日風雨此成竹

前詩並譜蹤殘未易生也　謁小詩八首之二　終之顧藏久相忘只恨從之將畫簞擬

長跨曾道人留宴謁君家世比北窗涼五　三春自當陌上各恐扣鞭□画辰



錢惟演玉樓春結云不隨箭 勸君速喫莫踟躕 看被南風吹作雪 代詩話卷三十二 全宋詞

天留甘雨付春云何事急試雷霆手莫教人向乃臥施

五百二十七 朱樟玉瀾集一卷 角逢年詩點點亦近乃見兩粗疏多矣 秋日山靜溪（見第四百四十七則）蓋知色於類中氣者也

四橋綠晴鷺鶿群點點雲影沉沉水移步亡之只是魚兒獨自驚

寄夢歸軍、豈須遊戲兩鍋角收此纖芒彈丸

亦[illegible]錢[illegible]肆 諸[illegible]寧失之佻易不為

五百二十八 吳泳鶴林集四十卷 叔永主朝儒謹言復雜究性理之學 [illegible] 上宗

庵嘗友鶴山 [illegible] 儒者拘謹之態 [illegible]

詩學指晚唐參以康節 [illegible] 時呈新巧文 [illegible]

卷二十八與魏鶴山第三書謂此詩語作詩曲為非 [illegible]

劉後村謂

又送陳和仲帶使嶽禾俗士張戶限廟官撲床戶日又以節典官爵從以全界人

又三、幾半聯送張清卿、斗城收罕半殷鑑慈寧美人、半窗[illegible]碧眼禪

僧生空室花雨半床多半窗竟如笑語增可美〔中界〕

又師試取糕花讀飽秣芻駒飯芻黃卸將金[illegible]為墨說墨出湖眉半

綸月指又二十七卷[illegible]良貴書云又三三三云不遑不可知而間界之為患最大

所以道子愛說向字固可愛說我字晉宋間愛說戶限字唐人愛說模

棱字此尤不可不察也又答家本仲書云向來講學只是半間半界無謂

平突如今只能耐何攻苦又卸數卷殘書八月十四夜神泉官舍再刻同官、

[illegible]洪邁[illegible]、通俗編又三十三引胡居仁居業錄云半上落下人雜做半夾界事難做蓋遠在叔永之後

詩[illegible]讀書又八十三論讀書[illegible]記一不[illegible]指[illegible]（竹窗詩集附錄竹窗指南跋二宜）

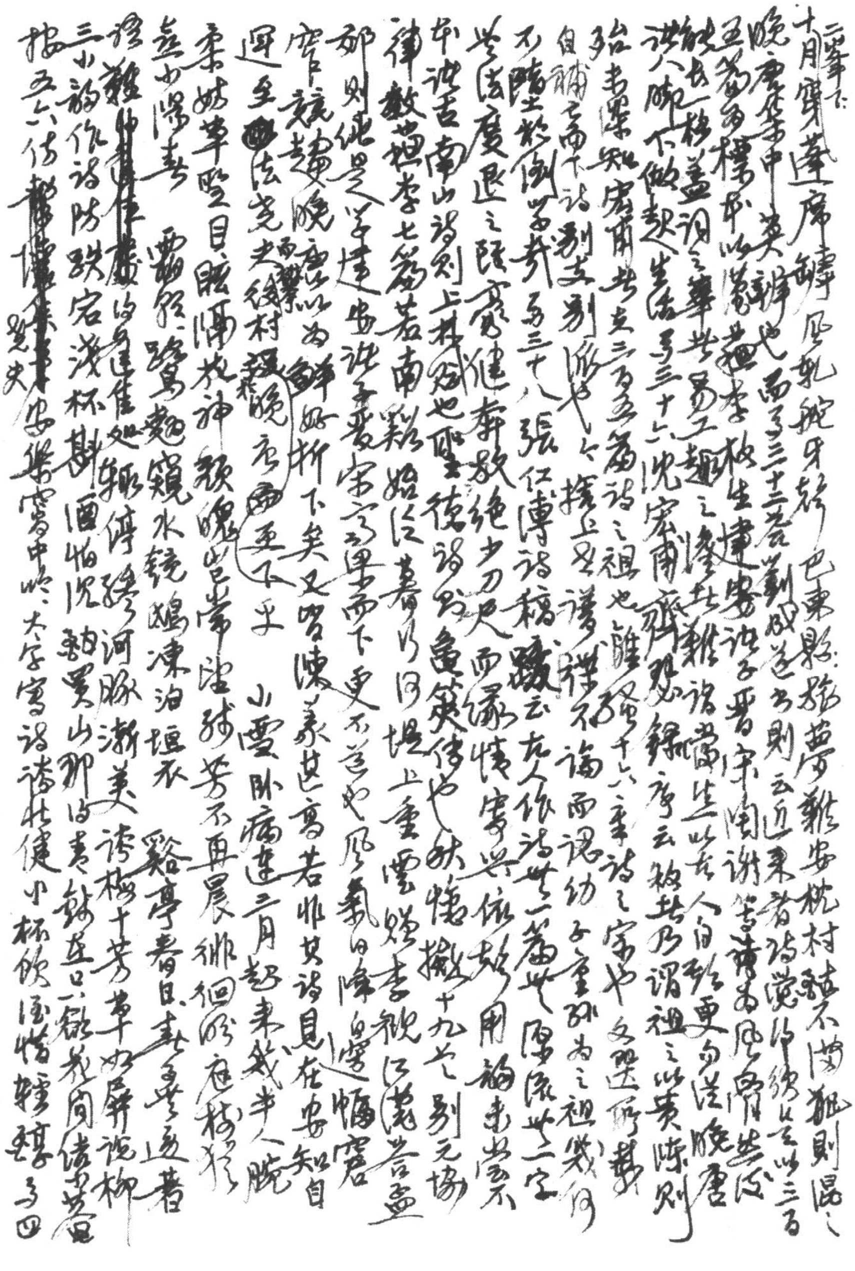
又宮二西重又日傳書楊岡行書武徽之胡不佛[illegible]師陶可[illegible]劉詩斷

絃再續情緒恶別[illegible]重穩嗟如懶

又三和李寓使論多情（一聯散作推）三代評詩家晚唐按四卷雲溪舟中讀

衣人詩云大雅頹綠覺息騷人詞章興謝終難覓味泊詠如漢霜夜杜荀鶴

秋風張季鷹吹麵吹魂動飄雨纏船燈 又三讀黃子實詩卷有序云



（二峯下）十月寒蛩逢席鋪，風乾貌牙餘；巴東縣：旅夢難安枕，村醪不滿瓶，則混混、

晚唐集中英辭也。而卷三十二答劉咸道書則云：近來吟詩覺仲緩，久已以三百

五篇爲標本，以蘇李枚生、建安諸子、晉宋陶謝當講書，風骨無改，

能去一格，蓋詞之華者無可更趣之，逐拙難詩，當生此在人自新，更自從晚唐

謂六朝不做，起生語矣。三十六沈宏甫[illegible]錄序云：推其所謂祖之以黃陳，則

殆未嘗知宋甫者也。三百五篇詩之祖也，離騷十六卷詩之宗也，文選所載

自補云南下詩，別支別派也。捧上照讀，禪不論，而謂幼子童孫爲之祖，然何

不墮於倒嘗哉。卷三十八張仁溥詩稿跋云：古人作詩世一篇，世陶流世二字

無法度。退之頤稱健奔放，絕少刀尺，而緣情寓興，依然用韻，未嘗不

本諸古。南山詩則上林賦也，雙鳥詩則魯策傳也；然懷撫十九首，則元協

律數，猶李七篇若南鄰始終暮行同堤上重雲賦李觀江花答盡

卵則徒是學建安詩，至晉宋而下更不逐也。風氣日降，自宮以陋習

齊梁晚唐以爲錦，雖折下矣，又習陳蒸其後，高若非其詩，息在安知自

遲至西崑法竟夫後村晚唐爾，更下乎　小雪臥病，逢三月起來，戲半人腕

柔妨等賢目眩，隔枕神疑，曉光常注，殘芳不再，晨排徊廊庭，樹移

無少滿者　霜殘露嶋鏡水鏡，鴨凍泊壇衣　谿亭春日，戲贈遠菴

寢[illegible]以爲逢佳處，輒停鶯河豚漸美　詠梅十首，草如舞，詩柳

三小詩作詩防跌宕，淺杯斟酒怕況，一貫山那得者，餘在口，歇我向儲其營

按五六傳[illegible]樂窗中吹，大字寫詩，諸杜健，小杯飲酒，惜鉢種，卷四

髮史

（詩見池北偶談卷十四、卷十八，陔餘叢考卷二十四）

寄影荷溪亦云漫賦莫教詩思過要從閒散時要運轉卷三之至所謂（自是）
道光人先見前更文如實才良甚以也卷三四以下紀放翁語學識當時習氣殺村（誠之為放公有已然）
九其選詩中如卷三挽淵明詩云迂叟世塵挂杖坡仙古賜環手李廣胡云
時同走卒樣同盤猿書君學究問大題手者范謄云前生定是黃山谷後代風流
疏苑蜀人卷四送陸司直云此堂作備能世道卷元祐據舟即異平送梁
曹云介言西子何妨請問者樣書意是忠挽李李逑云無地勘樓博怪
老子國私契貴道先吏同鄉君實宣卷四如即見吳生屋契多叔永肆之
笛卷三十一卷吳毅父第二七卷五首卷三十二卷胡叔獻書略極稀義
古哭序二十年和劉湖亭丙戌春再來非舊友用前韻紅霞白樹劉郎
去青子手栽杜牧來攜卷四出邸懷淮南草云只劉郎去後花無杜牧
来屢還春樹闌

盒燈錄僧祖元不涉貝葉讀陳跡只向蒲團下鈍工接上句回答（卷二）
祖戒供達（傳燈錄）華經何異數莊牛變龜（五燈會元卷三）神楚見師全
經作為蜂鑽故紙（傳燈錄卷九）下句仍見於懷讓所謂磨
磚豈得成鏡坐禪豈得成佛（傳燈錄卷五）、如若坐禪即是殺佛（五
燈會元卷三）　東坡宣相靜機時機逸者以道觀敵運數之非據南
宋之季全為甚嘗者所困南人之老謀長策也此十四字矣　洪都病中口占、
病後不因身後嘗達情推尚死謝休。
卷三十七卷唐伯玉書無魚是坡無肉云已戒豬鳴矣火爐上煨骨頭煮血青自
卷一樣春盎風味搖卷三十一別戒云故鄉於此時甕飯覓豬肥骨董羹也

客居酥酒餉兒。劍南詩稿卷六十四〈晚東阜晚小酌〉云：「如水村風雪夜，地爐煙煖歲猪鳴。」（卷七十四〈歲暮東齋書懷〉詩長句第二之自注：蜀人未歲以豕祭祀，謂之歲猪）

卷三十九筆記二則，一記朱子罵庚道人（卷五二），鈔劉賓精廬絕句道人往去是庚；後作一記子由從高安監酒，東坡來訪，云比鄰來煙，履按二則俱偶。

（果熟寃見卷三十，鈔劉茂苞（見卷十二））兄窮甘至四遂反書不似叔兄，服膺釋氏也

五言卷卅九　胡寅斐然集三十卷　仲虎詩學東坡，為文情然，當無事不足觀，文亦漫衍。偶有議論可采。

（華蓋字家那數三　酒隸五言律句韻極稀，飲酒之樂異於那覺夫之僅以小杯自酌者，惜詞賦學）

卷三和曾謹吉甫木末秋月映澄潭，憎西狂繞吟二首，陪繞杜寡雜吉，荷勞刻意花蒲團，芳奧矣，玉帛維。

卷一危言大意有四，曰朝之文如楮葉，

卷五會慶殿宴御筵、帖一精妙照

卷五簡單令，風中楷行旌幢，亂西外江山水墨渠。

陳際泰已吾集卷七〈寄秦會之〉：「相光衡信佛說，予捨華嚴經八十卷，經義西河年時來。

四教集大全序」：「且知鈞意之所存也。佛之為道，以人倫為假合，以人世為夢幻，薄君親皇之政，以死為

滅佛氏之說，而不善用之，其弊大者，卷見其為忠順之屬，務為成仁舍生殺身救人，然為生民之大經者，自

不善用之其弊大者，卷五又有起於甚愆（?），輕之群靈電泡影空花之區，自所脫川孟氏以二教之以亂非道之

將至於貽彼於，以一見切見境一空，判心盡二言以臨難，意家見以忘我中原極道；濁賊亂常，挾其圖說王大夫

以一見切見境一空，判心盡二言以臨難，意欲庭難，任人來放，平常來以非誦經持咒，師向空門之人也

切善惡一切苦甚大區敝，以偏多假合，以人世為夢幻之說，與機撰要，殺他書，云秦檜之非我云

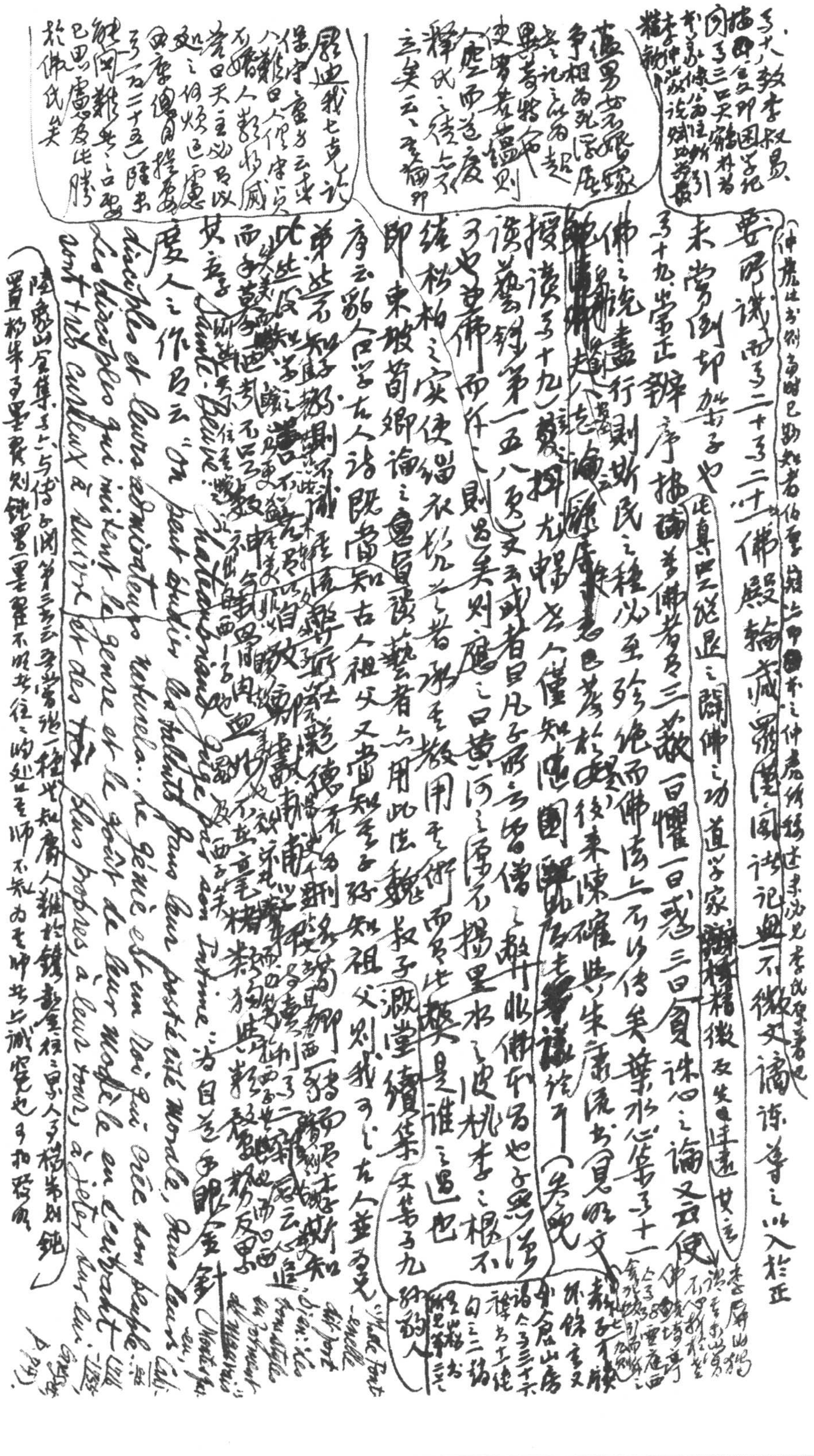
承一切教傳合法，出非以人倫為假，見其不當奴佛，雖細已甚，是大惡，任為時檜惡未彰，故其中

皆識神之幻見，所難者第相（?）明，貽設未究，以予伉貴因仰罪於佛，陳義甚大，立詞甚

術生醒則都然，云相從脫民，

則教傳物命也，所謂文心摘大者，非（?）過靈辯異端西已卷三十開堂諸疏識如稽

為虛設反甚而云（?）之則舍緣命亦順鄭文五子則過靈辯



（仲虎此書例當時已動知者，伯[illegible]中[illegible]書之。仲虎[illegible]述宋[illegible]李氏家著也

卷十八《教李叔易》、揭曰會又卿團學記、同卷三十吳縣[illegible]者書、蘇州儒學記此論所引李仲虎論說賦皆有精毅

要所謂（卷二十至二十一）佛殿輪藏羅漢閣諸記，無不微文譏諷，導之以入於正，未嘗倒卻加矛子也。卷十九《學正辨序》擯斥異佛者為三蔽：一曰懼，一曰惑，三曰貪，誅心之論。（此真出[illegible]從且之闢佛之功，道學家[illegible]精微，及先生遠甚矣）又云：使佛之說盡行，則斯民之種必至殄絕，而佛法亦不可傳矣。

蓋男女不嫁娶，爭相為死，闇居[illegible]記之所為起，異者將奈何，使男女盡匿，則人定而道廢，釋氏之徒亦將亡矣云云。參觀論卯

~~[illegible]~~[illegible]者也。蓋於身後來陳確與朱康流書見明文。葉水心集卷十一[illegible]

擯讀卷十九）[illegible]料尤暢者，人僅知應國[illegible]此為去者議論千一（參觀《讀藝錄》第一五八頁）又云：或者曰凡子所云曾僧之[illegible]收佛不為也子思[illegible]子也，其佛而行之，則為美，則應之曰：黃河之源不揚黑水之波，桃李之根不結松柏之實。使緇衣於九土者，承其教，用其術，而自比於桑，是誰之過也。即東坡《荀卿論》之意。寓談藝者亦用此法，魏叔子《淑堂續集》文集卷九[illegible]序云：聞人曰學古人詩，既當知古人祖父，又當知其子孫，知祖父則我可與古人並為兄[illegible]

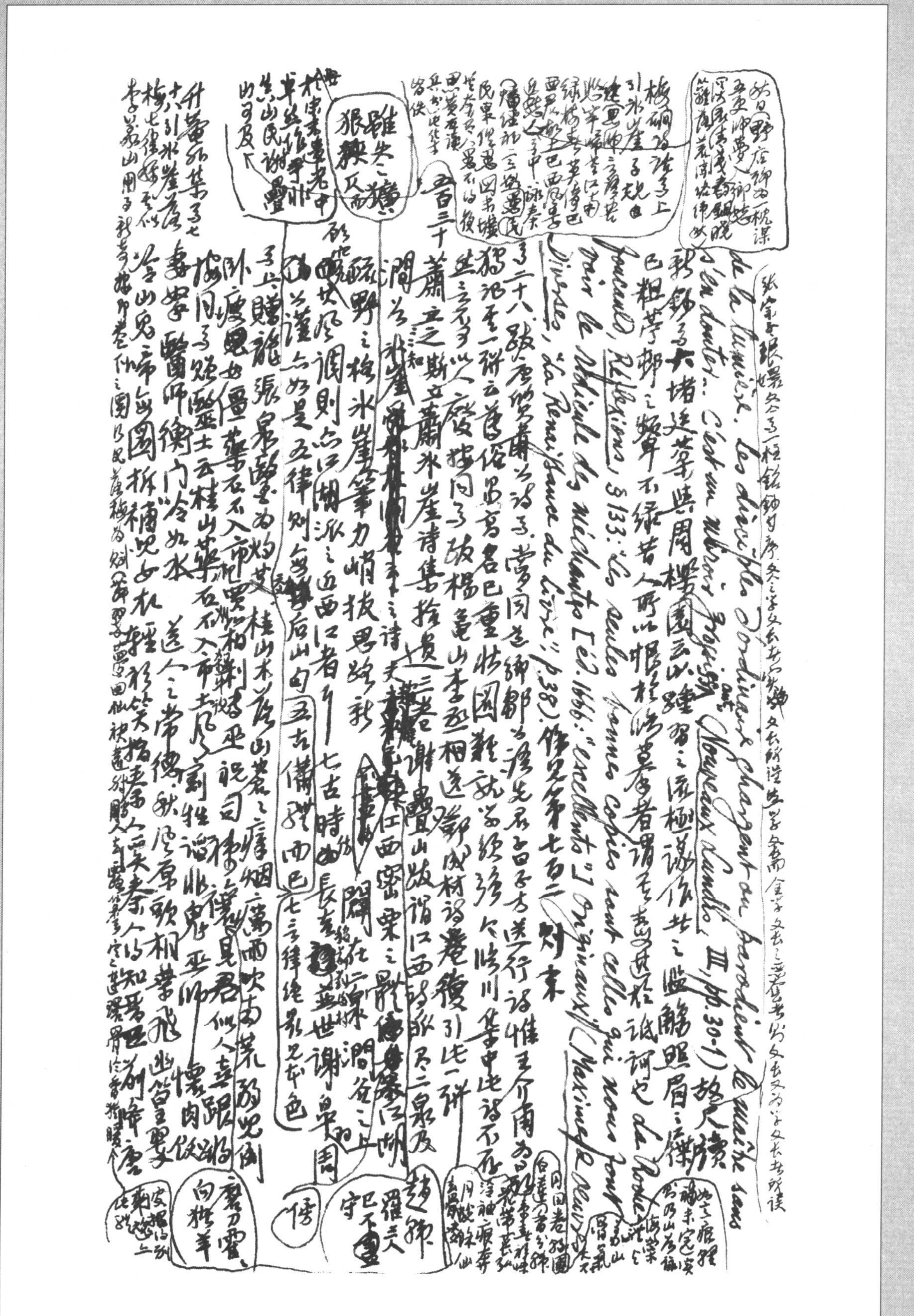
辟迦我七步之說，保守壹方云[illegible]八難曰人何守災，不嫁人難收威者，曰天主必罰，以處之何煩退處。（西康德國提要卷一百二十五）睦來鈍闡難無一口囂，已四處思及此勝於佛氏矣

序云[illegible]弟兄[illegible]知[illegible]則[illegible]而[illegible]其[illegible]度人之作，吕云：

Sainte-Beuve [illegible]

"On peut dire des talents sans leur postérité le monde, sans leurs disciples et leurs admirateurs naturels... le génie est un roi qui crée son peuple... les disciples qui mêlent le genre et le goût de leur modèle en l'exagérant... sont très enclins à [illegible] et des [illegible] propres à leur tour, à jeter leur [illegible]"

陸象山全集卷六《與傅子淵》第三書云：[illegible]常識一種世知，[illegible]人雖於鐵[illegible]，則[illegible]置於栗子墨翟，則[illegible]墨翟不[illegible]往之所處，以至師不知為其師[illegible]未識窮究也。



張宗子琅嬛文集卷一〔一〕種鉛鉋尊序。[illegible]之學文長者[illegible]，文長所謂[illegible]學，[illegible]全學文長之[illegible]者，[illegible]文長，文為[illegible]學文長者所謂 de la lumière. Les disciples d'ordinaire changent au bordeaux le maître sans s'en douter... C'est un miroir, Projet (Nouveaux Lundis, III, pp. 30-1).

新錄為大堵廷萃與周櫟園云以鍾譚之派極詆作者之[illegible]照眉之俳儕。故人讀巴粗[illegible]學鄉之聲帶，不綠昔人所以恨於[illegible]著者，謂[illegible]甚於誠詞也。

(Foucauld, Réflexions, § 133: "Les seules bonnes copies sont celles qui nous font voir le ridicule des méchants [éd. 1666: "excellents"] originaux" (Maximes) Diverses, "La Renaissance du Livre", p. 38). 修史第七百二對末

為二十八，致唐[illegible]之詩為。嘗同[illegible]錦都之遊，[illegible]先君子五日子方送行詩，惟王介甫為[illegible]獨犯至一聯云：[illegible]俗思寫名已重，壯圖難就[illegible]經弦，今臨川集中此詩不存。然亦[illegible]以之殷。楊龜山李[illegible]相送，鄭成材詩卷後引此一聯。

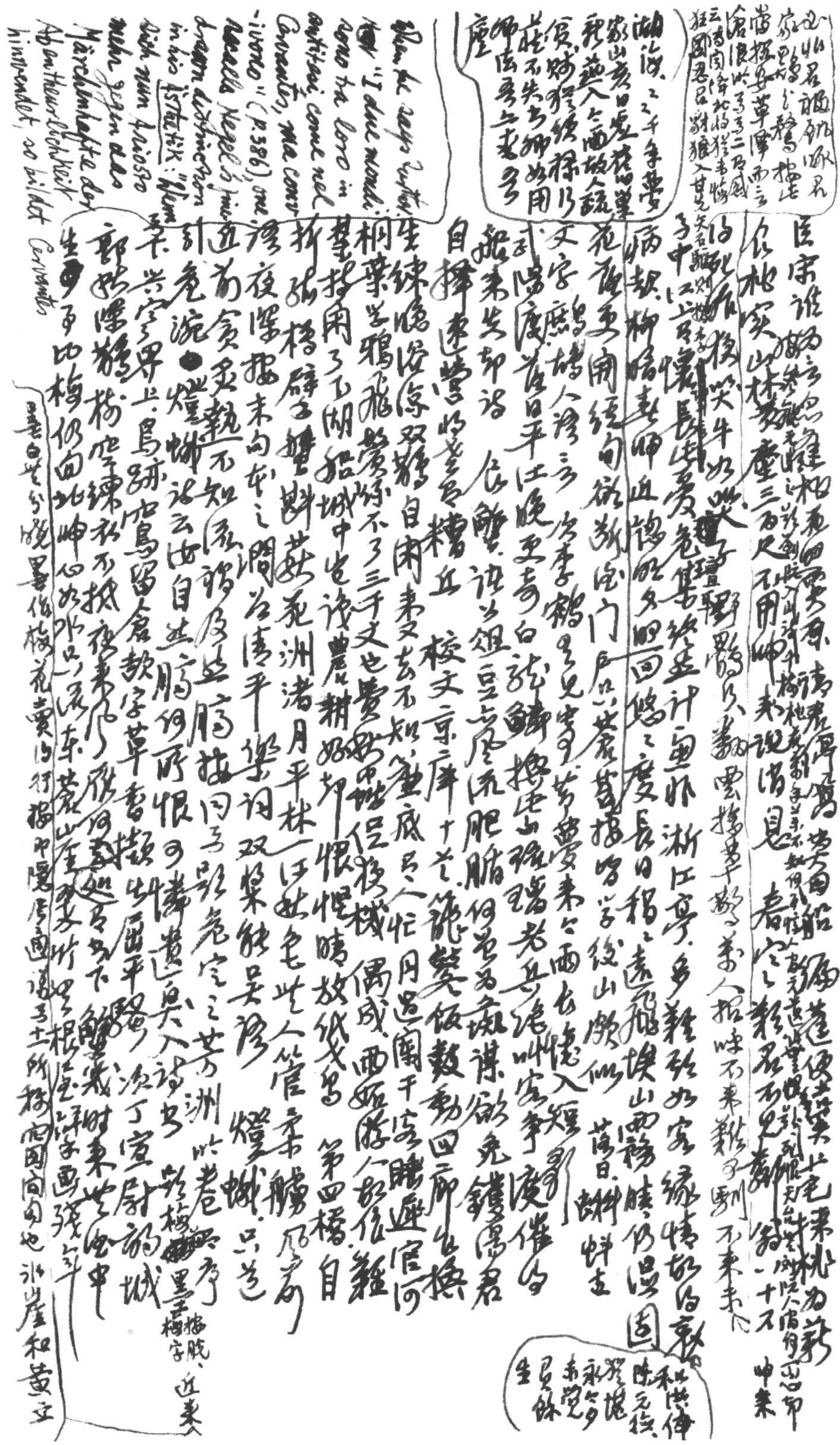
百三十 蕭立之斯立（三知）蕭冰崖詩集拾遺三卷。[illegible]謝疊山跋謂江西詩派乃二泉及趙[illegible]

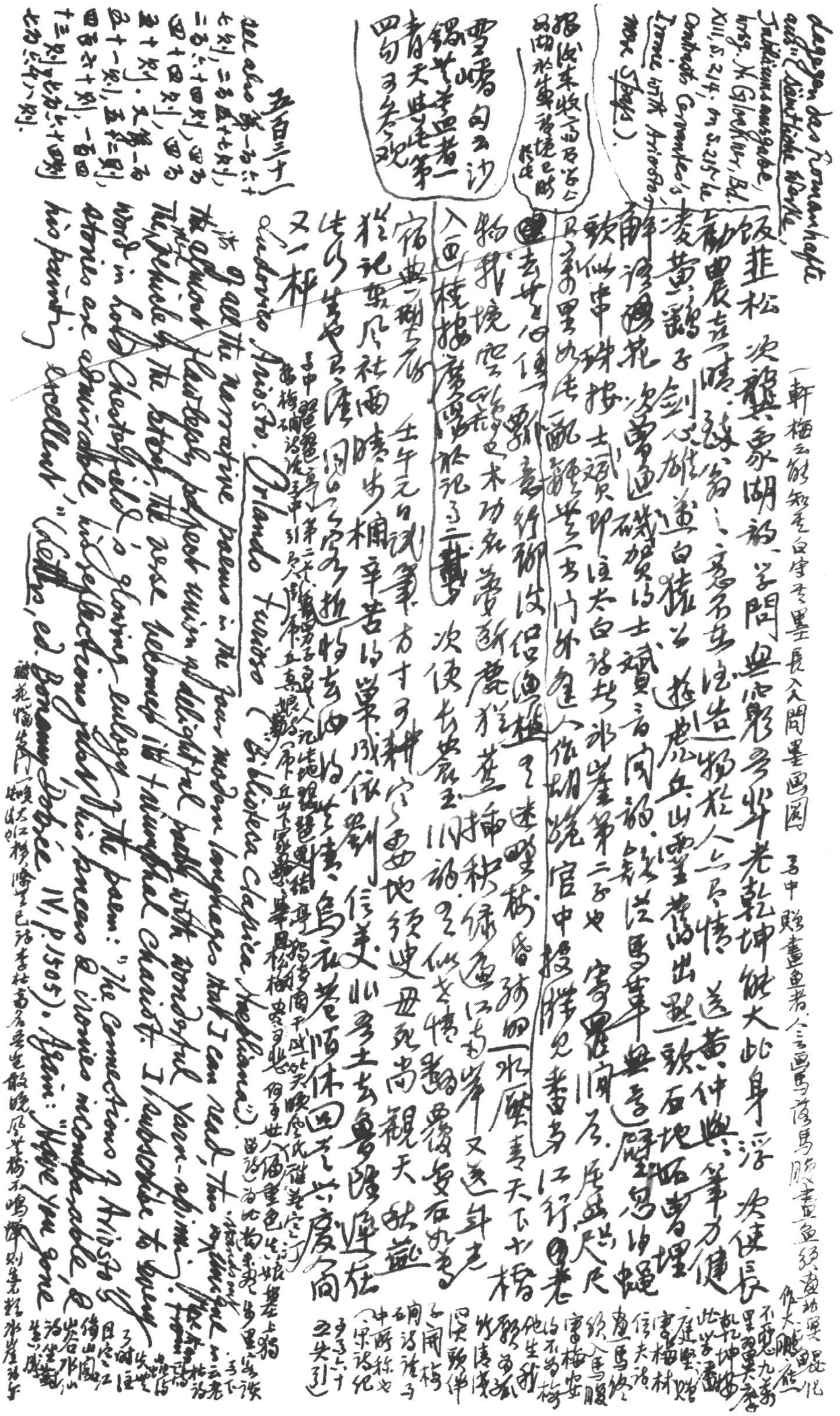
~~潤為[illegible]之詩夫[illegible]~~

疏野之梅冰崖筆力峭拔，思致新[illegible]。西[illegible]女風調則亦江湖派之近西江者，七古時仿長吉，[illegible]世謝皋羽。[illegible]之謹亦如是，五律則絕似後山句。五古備體而已。七言律絕殊見本色。

為上賤龍張皇[illegible]為灼艾。桂山木落山叢之瘴烟瘴雨吹荒[illegible]兒閙。卧瘦鬼如僵[illegible]石不入市[illegible]買和[illegible]刺為亞祝司[illegible]見君似人喜[illegible]跟[illegible]。按目為[illegible]士云：桂山[illegible]石不入市[illegible]劇性[illegible]非鬼亞師懷肉[illegible]。壽[illegible]醫師衛門令如水。送人之常傳，秋風原頭相[illegible]飛，幽笛[illegible]。冷山鬼帝[illegible]圖，[illegible]補兒女[illegible]程，[illegible]笑指[illegible]來秦人問知[illegible]已[illegible]啼[illegible]。

升[illegible]七十八引冰崖[illegible]
梅七[illegible]
李[illegible]山[illegible]





dagegen das Romanhafte aus" (Sämtliche Werke, Jubiläumsausgabe, hrsg. H. Glockner, Bd. XIII, S. 214; on S. 215 he contrasts Cervantes's Ironie with Ariosto's mere Spaß).

[illegible]

Ludovico Ariosto. Orlando Furioso ("Biblioteca Classica Hoepliana").

Of all the narrative poems in the four modern languages that I can read, this stands out unique in its almost flawlessly perfect union of delightful poetry with wonderful yarn-spinning. More than the mere vehicle of the story, the verse becomes its triumphal chariot. I subscribe to every word in Lord Chesterfield's glowing eulogy of the poem: "The connections of Ariosto's stories are admirable, his reflections just, his sneers & ironies incomparable, & his painting excellent" (Letters, ed. Bonamy Dobrée IV, p. 1505). Again: "Have you gone

五百三十一

see also 第一百六十七則，二百五十七則，二百六十四則，四百四十四則，四百五十則。又第一百五十一則，五十二則，四百六十則，一百四十三則，七百六十四則，七百六十八則.

through that most ingenious contexture of truth & lies, of serious & extravagant... I am by no means sure that Homer had superior invention, or excelled more in description, than Ariosto" (Ibid, V, p. 1837). Ariosto alone seems to possess the secret of remaining neat while being gaudy; in this respect ~~he~~ "Non è un sì bello in tante altre persone; / Natura il fece, e poi roppe la stampa" (X. 84, p. 90) — his ~~description~~ praise of Zerbino comes boomeranging back to himself.

De Sanctis has written very finely on Ariosto's irony: "Un riso scettico aleggia sulle virtù cavalleresche e sui grandi colpi de' cavalieri, quei gran colpi 'ch'essi soli sanno fare'. Una frase, un motto scopre l'ironia sotto le più serie apparenze... Questo risolino, che quasi involontariamente erra tra le labbra e non si propaga sulla faccia e non degenera che assai di rado in aperta e sonora risalta... Non sai se è cosa seria o da burla; pur ti piace, perché mentre la tua immaginazione è soddisfatta, il tuo buon senso non è offeso, e contempli le vaghe fantasie egregiamente dipinte di secoli infantili col risolino intelligente di un secolo adulto" (Gli Scrittori d'Italia, compiled by Luigi Russo, I, p. 385). Johannes Volkelt also gives Ariosto's poem as an instance of das Feinkomische in contradistinction to das Derbkomische: "Wenn ein Dichter mit feinem Lächeln über seinen Gestalten zu schweben scheint, von einem plötzlichen Hervortreten des Nichternstnehmens keine Rede" (System der Ästhetik, II, S. 386). ~~It is perhaps not~~ an accident that Volkelt allows the smile to wander to Ariosto's face while De Sanctis wants it only to play about ~~his~~ the corner of his mouth. Both make him too ~~superior~~ self-consciously superior & overlook his roguish fun. In Ariosto there is as much high spirits &

Some of the episodes are reminiscent of those in The Arabian Nights, e.g. the story of Astolfo & Jocondo in Canto XXVIII is a vastly improved version of the prologue of the Arabian Nights "The Tale of King Shahryār & of his brother, King Shahzamān" (The Thousand Nights & One Night, tr. P. Mathers, I, pp. 1 ff), just the story of El Dottore Anselmo in Canto XLIII that of "The Fifth Captain's Tale" (IV, pp. 513 ff). And the total atmosphere of ~~[illegible]~~ is also suggestive of the Arabian Nights. Comparatists & sourciers must have worked on this subject (~~The wooden horse Clavileño in Don Quixote, II, ch. 41, S. Putnam's tr. p. 969 also alludes "The Magic Horse" of the Ebony Horse", Mathers, II, p. 630)~~

In summarizing the story Les Épouses infidèles (in Contes et légendes du bouddhisme chinois), Henry de Montherlant (Carnets, 214-5) apparently had never even heard of La Joconde.

It even seems that ~~occasionally~~ frequently Ariosto is the naughty child poking fun at the Solemn adult, the imp putting a squib under Blimp's chair.

playfulness ~~which~~ as irony: the adult may not only stand by & watch ~~the infant~~ child the antics of the child from the Pisgah height of his mature wisdom but he may also drop ~~his~~ burden of ~~his~~ years & join in the ~~enter into the heighten~~ fun ~~spirit of the game. for the fun of Innocence with reconcealing Experience.~~ His scepticism is tolerant; not the nil admirari, ~~but rather~~ but only ~~the bait of~~ the non credo quia absurdum. It does not destroy the values, ~~though it~~ but cheerfully doubts the facts which embody them. This is ~~this~~ the saving grace which distinguishes Orlando Furioso — & Don Quixote, too — from modern debunking works of cynical ~~[illegible]~~. The claim to em

As an illustration of "the first striking trait of the modern ego," i.e. mauvaise honte, self-consciousness, or "systematic distrust of one's own perceptions & desires", Jacques Barzun quotes the dedication of Ezra Pound's Personae: "This book is for Mary Moore of Trenton, if she wants it" (see Romanticism & the Modern Ego, p. 163-5). ~~This is Examples~~ Instances of the same trick abound in Ariosto; to give two only: (1) Angelica told Sacripante her wanderings in Orlando's company: "... E che 'l fior virginal così avea salvo, / Come se lo portò del materno alvo. // Forse era ver, ma non però credibile / A chi del senso suo fosse signore; / Ma parve facilmente a lui possibile, / Ch'era perduto in via più grave errore: / Quel che l'uom vede, Amor gli fa invisibile, / E l'invisibil fa vedere Amore; / Questo creduto fu; che 'l miser suole / Dar facile credenza a quel che vuole" (I, 55-56, p. 6); (2) Bradamante challenged Ruggiero to a ~~personal~~ single combat & told Ferraù: "... Le cui famose / Lode a tal prova m'han fatto venire; / Altro non bramo, e d'altro non mi cale / Che di provar come egli in giostra vale." // Semplicemente disse le parole / Che forse alcuno

[illegible]

— imitated in Don Quixote I, 51 (see 日札七七八則 ad fin)

that Ariosto is not entirely ironical can be seen from XIX. 33; cf XXXI. 61: "De le lor donne e de le lor donzelle / si fidar molto a quella antica etade; / Senz' altra scorta andar lasciano quelle / per piani e monti, e per strane contrade: / Et al ritorno l'han per buone e belle, / Né mai tra lor suspizione accade" — p. 335. see 第四[illegible](六)

the first ~~is riso~~ may be called risolino intelligente of experience at the expense of innocence, but the second is sheer buckishness; and

ha già prese a malizia" (XXXV. 76-7, p. 383). ~~But~~ the spirit as well as the tone of both is worlds apart from Pound's ~~truculent~~ ~~ominous~~ thin-lipped dryness.

Macrobius remarked on the greater life & vigour of Homer in describing battles & combats than Virgil (Saturnalia, V, 13-27; quoted in Thomas Whittaker, Macrobius, p. 44). Had he lived to read Orlando Furioso, he would beyond all doubt have placed Ariosto even far above Homer. The sound & fury of Ariosto's battle pieces remain unsurpassed in poetry, & the last & longest one, an account of the combat between Ruggiero & Rodomonte ~~with~~ which ~~the poem ends~~ poem, is perhaps the ~~finest~~ most magnificent of all (XL, 115-140, pp. 512-5). For ~~Chinese accounts~~ single combats in Chinese history, see 陔餘叢~~書~~考卷四十 on "鬥將"; for those in Chinese fiction ~~which are rather similar remind us of European rom~~, see 天聰九年四月己巳上諭："漢文野史所載如交戰幾合逞施法術之語，皆係謊言。此等書籍傳至國中，恐無知之人信以為實，當禁其翻譯。"（cf 全唐文紀事卷首乾隆"千里馬說"）.

forms a finale of crashing thunder to the whole

/Ch'in bel giardin su la nativa spina /Mentre sola e sicura si riposa, / Né gregge né pastor se le avicina"

Canto I, 42-3: "La verginella è simile alla rosa" etc. (p. 5). De Sanctis in the course of ~~his~~ reviewing Italian literature ~~gave~~ quoted four descriptions of rose to show how the spirit of the age changes with the passing of time: Lorenzo di Medici's "Eranvi rose candide e vermiglie", Poliziano's "Questa di verde gemma s'incappella", this one from Ariosto, & Marino's "Rosa, riso d'amor, del ciel fattura" (L'Adone, III, 156 cf. G. B. Fenaro, Massime e massimi) (Gli Scrittori d'Italia, compiled by Luigi Russo, I, pp. 346, 375, 561). J. A. Symonds, in his learned essay "The Pathos of the Rose in Poetry" (in Essays Speculative & Suggestive, II) says that the second Epithalamium of Catullus (in which, however, the rose is not named) & the beautiful idyll of Ausonius "Haec modo, quae toto rutilaverat igne comarum" are "the twin fountain-heads of verses" written upon the rose.

(Edyllia, XIV. 49),

Cf Marino: "La Rosa": "Mira, mira pur questa / ch'aperto a pena ha l'uscio / e, benché fuor del guscio, / verginella modesta, / non osi trar la testa" etc. (p. 566)

(Sonetti 4: "Le Gatte di Santa Anna": "Tanto le gatte son moltiplicate / Ch'a doppio son più che l'Orse nel cielo: / Gatte ci son c'han tutto bianco il pelo, / Gatte nere ci son, gatte pezzate; / Gatte con coda, gatte discodate: / . . / Guardinsi i monti pur di partorire, / chè, s'un topo nascesse, il poverello / Da tante gatte non potria fuggire" etc. (cf. L. R. Lind, Lyric Poetry of the Ital. Renaissance, p. [illegible])

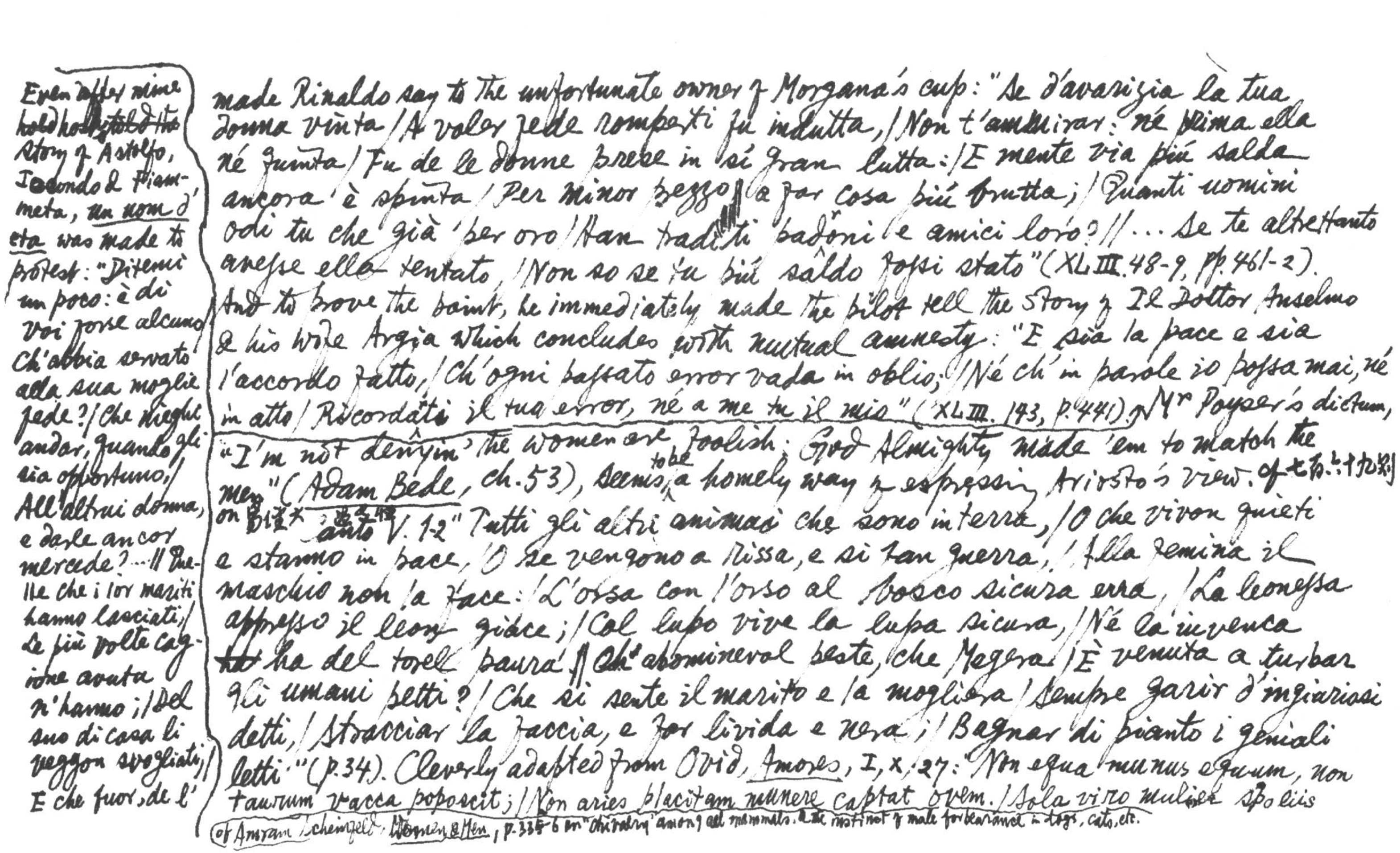
so & bluntly expressed in Plautus's Mercator

The former, "Ut flos in septis secretus nascitur hortis, / Ignotus pecori, nullo contusus aratro" etc., is of course the source of ~~those~~ two stanza's ~~in~~ Ariosto's; see H. Weber, La création poétique au 16e siècle en France, I, pp. 337 ff. & M. Praz, The Flaming Heart, p. 302 for imitations & variations.

Canto II, 1: "Da chi disia il mio amor tu [i.e. "ingiustissimo Amor"] mi richiami, / E chi m'ha in odio vuoi ch'adori et ami" (p. 10). Another way of expressing "Quod sequitur, fugio, quod fugit usque sequor" (Ovid, Amores, II, xix); for other examples see 第八十七則 (under Martial, V, lxxxiii) & 第二百九十一則 (under Tasso, Aminta, II, ii).

Canto IV, 22: "Come si vede ch'all' astuto gatto / Scherzar col topo alcuna volta aggrada, / E poi che quel piacer gli viene a noia, / Dargli di morso e al fin voler che muoia" (p. 28). Perhaps the first time that the cat's cruel frolicsomeness ~~finds its way into poetry~~ receives a poetical treatment. (Agnes Repplier's Fireside Sphinx mentions Tasso's sonnet to his cat but has ~~no~~ overlooked ~~the numerous~~ Ariosto's frequent references to the animal.

63: "Pensò Rinaldo (P. 126) alquanto, e poi rispose: 'Una donzella dunque de' morire, / Perché lasciò sfogar ne l'amorose / Sue braccia al suo amator ~~[illegible]~~ tanto desire? / Sia maladetto chi tal legge pose, / E maladetto chi la può patire ~~[illegible]~~ // 66: S'un medesimo ardor, s'un disir pare / Inchina e sforza l'uno e l'altro sesso / A quel suave fin d'amor, che pare / All' ignorante vulgo un grave eccesso; / Perché si de' punir donna o biasmare, / che con uno o più d'uno abbia commesso / Quel che l'uom fa con quante n'ha appetito, / E lodato ne va, non che impunito?'" (P. 32). Ariosto was very outspoken against that doppelte Sexualmoral codified into laws ever since Solon (cf. I. Bloch, Die Prostitution, I, S. 214, 454). Thus, in spite of the ~~[illegible]~~ glee & gusto with which he told stories of the frailty of woman (e.g. the celebrated tale ~~[illegible]~~ in Canto XXVIII which was to inspire La Fontaine's La Joconde), he remained essentially chivalrous. For example, he



Even after mine ~~hold~~ host told the story of Astolfo, Iocondo & Fiammeta, un uom d'età was made to protest: "Ditemi un poco: è di Voi forse alcuno / Ch'abbia servato alla sua moglie fede? / Che nieghi andar, quando gli sia opportuno, / All'altrui donna, e darle ancor mercede? ... // Quelle che i lor mariti hanno lasciati, / Le più volte cagione avuta n'hanno; / Del suo di casa li veggon svogliati, / E che fuor, de l'

made Rinaldo say to the unfortunate owner of Morgana's cup: "Se d'avarizia la tua donna vinta / A voler fede romperti fu indutta, / Non t'ammirar: né prima ella né quinta / Fu de le donne presa in sì gran lutta: / E mente via più salda ancora è spinta / Per minor prezzo a far cosa più brutta; / Quanti uomini odi tu che già per oro / Han traditi padroni e amici loro? // ... Se te altrettanto avesse ella tentato, / Non so se tu più saldo fossi stato" (XLIII. 48-9, pp. 461-2). And to prove the point, he immediately made the pilot tell the story of Il Dottor Anselmo & his wife Argia which concludes with mutual amnesty: "E sia la pace e sia l'accordo fatto, / Ch'ogni passato error vada in oblio; / Né ch'in parole io possa mai, né in atto / Ricordàrti il tuo error, né a me tu il mio" (XLIII. 143, p. 441). Mr Poyser's dictum, "I'm not denyin' the women are foolish: God Almighty made 'em to match the ~~Men~~ men" (Adam Bede, ch. 53), seems to be a homely way of expressing Ariosto's view. cf 七百六十九則 on [illegible] Canto V. 1-2 "Tutti gli altri animai che sono in terra, / O che vivon quieti e stanno in pace, / O se vengono a rissa, e si fan guerra, / Alla femina il maschio non la face: / L'orsa con l'orso al bosco sicura erra, / La leonessa appresso il leon giace; / Col lupo vive la lupa sicura, / Né la iuvenca ~~ha~~ ha del torel paura. // Ch'abominevol peste, che Megera / È venuta a turbar gli umani petti? / Che si sente il marito e la mogliera / Sempre garrir d'ingiuriosi detti, / Stracciar la faccia, e far livida e nera, / Bagnar di pianto i geniali letti" (p. 34). Cleverly adapted from Ovid, Amores, I, x, 27: "Non equa munus equum, non taurum vacca poposcit; / Non aries placitam munere captat ovem. / Sola viro mulier spoliis

cf Amram Scheinfeld, Women & Men, p. 335-6 on "chivalry" among all mammals, & the instinct of male forbearance in dogs, cats, etc.

altrui bramosi, vanno. ff... Cristo ha lasciato nei precetti suoi: / Non far altrui quel che patir non vuoi" (Canto XXVIII. 79-82, p. 308)

(as old as Theocritus XXVII,

(cf 第二百十二則)) appeared had already ~~become~~ in Francesco da Barberini's Dal Reggimento e Costumi di Donna: "Lo petto mio è soave ed ~~dolce~~ umile... / Ed à due pomi odoriferi e dolci" (L. R. Lind, Lyric Poetry of the Italian Renaissance, p. 82) but Ariosto's

fullness

exultat ademptis" etc. [illegible] "I geniali letti" in XVII. 73 (p. 158) & "il geniale letto" in XLVI. 77 (p. 508) ~~of course from lectus genialis~~. Cf Ivor Brown's witty comment on the word "genial" in Spenser's famous line in Epithalamium, "The bridal bow'r & genial bed": "It refers to the function as well as to the fun" (A Book of Words, p. 72; W. B. Stanford, Ambiguity in Greek Literature, p. 40 also quotes Spenser's line as an instance of the "intensifying use of homonym in poetry"). This enriching ambiguity is of course present already in the Latin phrase lectus genialis. ← Ben Jonson, The New Inn, V. i Lord Beaufort: "A bed, the genial bed! A brace of boys, To-night, I play for."

58. "È stato sol perch' ho troppo veduto: / Felice, se senza occhi io fossi suto!" (p. 39) might have served as the motto for Georges Clémenceau's one-act Chinese play, Le Voile du Bonheur.

Canto VI. 57: "Ma come aviene a un disperato spesso, / Che da lontan brama e disia la morte, / E l'odia poi che se la vede appresso, / Tanto gli pare il passo acerbo e forte" (p. 44). Quite true; as Paolo Ferrari puts it, "Chi lo dice non lo fa", or as I put it, one ~~wants~~ welcomes death as a luxury ("it is rich to die") but ~~not as a necessi~~ not it as a necessity. cf 第二百五十三則.

Canto VII. 14: "Bianca neve è il bel collo, e 'l petto latte, / Il collo è tondo, il petto colmo e largo; / Due pome acerbe, e pur d'avorio fatte, / Vengono e van, come onda al primo margo, / Quando piacevole aura il mar combatte. / Non potria l'altre parti veder Argo; / Ben si può giudicar che corrisponde / A quel ch'appar di fuor, quel che s'asconde" (p. 54). ~~Too luscious indeed~~ [illegible]! Cf XI. 68: "Le poppe ritondette parean latte / Che fuor dei giunchi allora allora tolli" (p. 100). Ariosto wants to suggest ~~some~~ firm & shapel~~iness~~ & as well as ~~[illegible]~~ melting softness. ~~[illegible]~~ The image of apple ← An Hist. Dict. of German Figurative Usage p. 68 "Apfel"

(and it was to appear in Tasso's Aminta, II. i. Satiro: "Oimè! quand'io ti porgo i vaghi pomi / Tu li rifiuti disdegnosa, forse / Perchè pomi più vaghi hai ne 'l bel seno" (ed. E. Grillo, ll. 96-98)

(cf 國風 18 [illegible]) of Pastor Fido II, ii quoted in E. Rodocanachi, La Femme italienne, p. 306; Ronsard: "Ma Dame a le [illegible] matin d'esté"; "[illegible] dans son sein deux pommes de [illegible]"

"la poppa di Venere" for a luscious kind of peach "apple" looks more like a forbidden fruit ~~with its~~ full of promesses de bonheur;

it was later borrowed by Spenser from Ariosto & made less specific: "Her dainty paps, which like young fruit in May, Now little 'gan to swell" (F.Q., II.3) (cf Gerusalemme Liberata, VI.102.) (Much imitated by the Pléiade, see H. Weber, La création poétique au 16e siècle en France, I, pp. 265 & 286 ff.). Now among the 4 kinds of breast ~~names~~ given by F. Gayle in his La Gynécologie, two are named after fruits, "sein en pomme" & "sein en poire" (H.H. Ploss, M. Bartels & P. Bartels, Woman, ed. by E.J. Dingwall, I, p. 399); among the 4 kinds graphically distinguished ~~by~~ in the American slang, one is named after a fruit: "grapefruits" (i.e. medium-sized breasts) (See Berrey & Van den Bark, The American Thesaurus of Slang, p. 135). Some tastes might therefore find Spenser's "grandeur of generality" rather unsatisfactory. As to Ariosto's couplet, it is much better than "半姿婀娜十分嬌，可惜風流半節腰，却恨畫工無見識，動人情處未曾描"（唐六如全集3卷"題半截美人"第一首；cf 金聖歎批西廂記第五本："俗子續貂，如畫下半截美人" etc.）; also John Cleveland: "The Antiplatonic": "Love that's in contemplation placed / Is Venus drawn but to the waist" — G. Saintsbury, ed., The Caroline Poets, III, p. 78). 八 23 [cf Tasso, Ger. Lib. IV. 32]: "Ruggiero entrò ne' profumati lini / Che pareano di man d'Aracne usciti, / Tenendo tuttavia l'orecchie attente / S'ancor venir la bella donna sente" (p. 55). What a long cry from this to Valéry's Les Pas: "Tes pas, enfants de mon silence, / Saintement, lentement placés, / Vers le lit de ma vigilance / Procèdent muets et glacés" etc.!

cf 董以寧蓉渡詞 [illegible] 趙嘉慶 [illegible] 不是 [illegible] 步搖 [illegible] 行踪 [illegible] 却是 [illegible]

The 16th-century French poet, Remy Belleau, turned from botany to geology: "deux montagnettes soupirantes" (La Bergerie, ed. Doris Delacourcelle, p. 125; cf p. 101: "enflure soupirante de leur tétin")

Canto VIII. 49-50 [il falso Eremita trying to rape the sleeping Angelica] "Egli l'abbraccia, e a piacer la tocca, / Et ella dorme, e non può fare ischermo; / Or le bacia il bel petto, ora la bocca, / Non è ch'il veggia in quel loco aspro et ermo: / Ma ne l'incontro il suo destrier trabocca, / Ch'al disio non risponde il corpo infermo; / Era malatto,

~~And~~ The Italians also call withered breasts fichi secchi, which implies that the fruit in a less dessicated condition can serve as a ~~simile~~ metaphor for breasts more ~~swollen~~ lush.

Francesco da Barberini's "None intendiate ch'io quelle vi dica / Singhularmente; ma tanto prometto, / Ch'el del parlar ch'io farò intendrete / Quanto conviene a bisongnia saver" (op. cit.) or Tasso's Gerusalemme Liberata, IV, 31-32 on the beauty of Armida: "parte appar de le mamme acerbe e crude, /

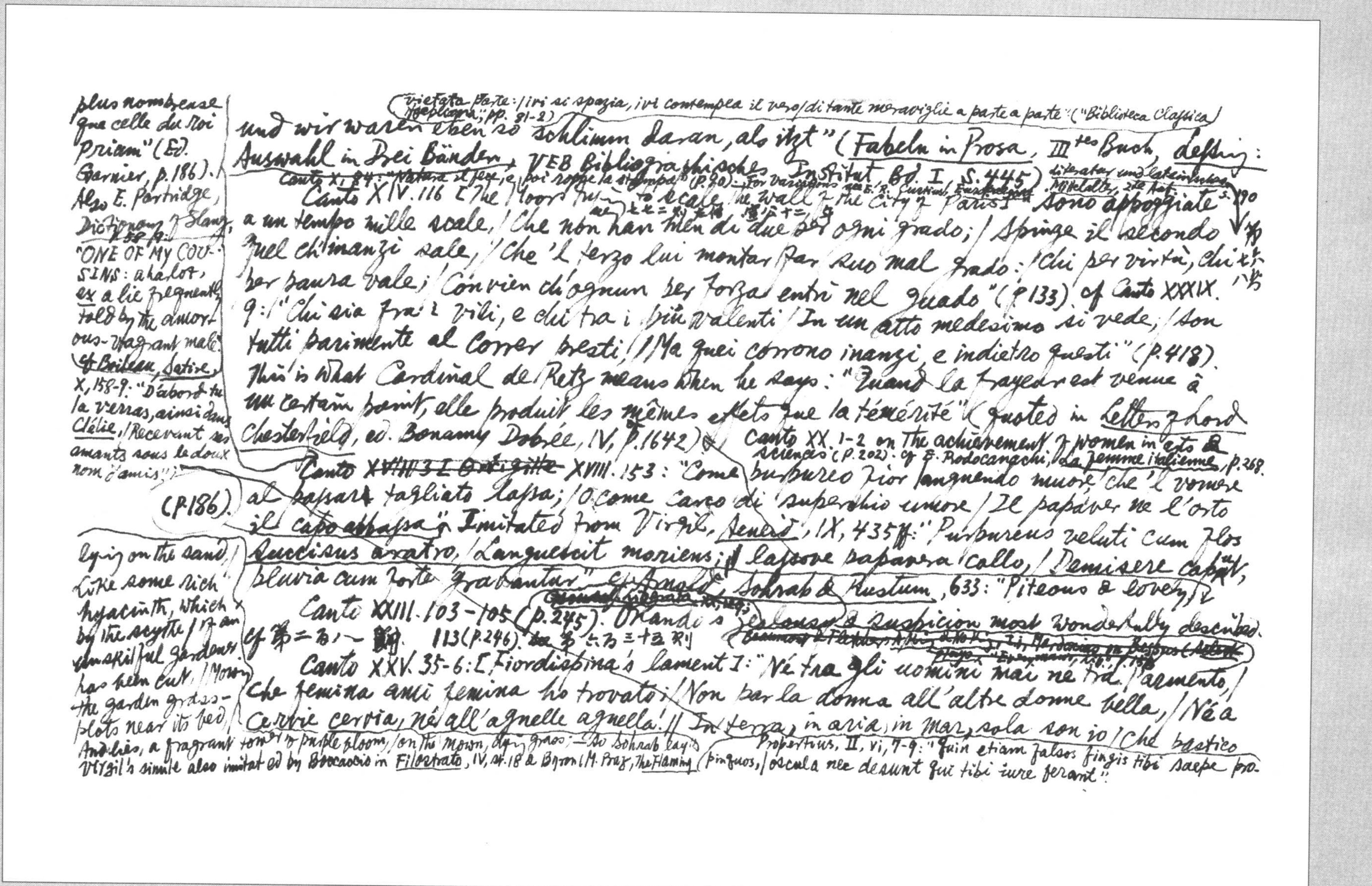
parte altrui ne ricopra invida vesta: / invida, ma s'a gli occhi il varco chiude, / l'amoroso pensier già non arresta, / ché non ben pago di bellezza esterna, / ne gli ~~occhi~~ occulti secreti anco s'interna. // Come per acqua o per cristallo intiero / trapassa il raggio, e no 'l divide o parte, / per entro il chiuso manto osa il pensiero / sì penetrar ne la / — which forestalled Tennyson's supposed attempt ~~[illegible]~~ ~~in his poem~~ to compete with Swinburne: "supple roundedness, ~~And~~ budded bosom-peaks" (Lucretius, ll. 904).

Canto XVII. 13. The treacherous Orrigille pretends that her cowardly lover Martano was her brother: "Gli far stimar colui non che parente, / Ma che d'un padre seco abbia ossa e polpe" (p. 148). cf. Gil Blas, III, ch. 12 on Laure's lovers: "Je me contentais de lui demander le nom des hommes avec qui je la voyais en conversation particulière. Elle me répondait toujours que c'était un oncle ou un cousin. Qu'elle avait de parents! Il fallait que sa famille fût

perché avea troppi anni, / E potrà peggio, quanto più l'affanni. // Tutte le vie, tutti li modi tenta, / Ma quel pigro rozzon non però salta; / Indarno il fren gli scuote e lo tormenta, / E non può far che tenga la testa alta" (p. 67). As Ovid say in Amores, I, ix: "Militat omnis amans... / Turpe senex miles, turpe senilis amor" ~~or~~ of ~~in~~ ~~English slang~~: "~~Old soldiers, old cunts.~~" Petronius's Encolpius describes his own sad plight in terms which ~~recall~~ ~~[illegible] both~~ improve on Ovid's simile & forestall Ariosto's explanation: "Illud unum memento, non me sed instrumenta peccasse. Paratus miles arma non habui... Forsitan animus antecessit corporis moram" (Satyricon, CXXX). Ariosto's two stanzas seem to me better than Ovid's long lament on his own impotence (Amores, III, vii: "At non formosa est, at non bene culta puella, / at, puto, non votis saepe petita meis" etc.) & infinitely ~~X~~ better than Charles Sorel's account of the old Valentin's futile efforts to reinvigorate himself: "Au dessous luy pendoit une grande peau flestrie et veluë que l'on eust prise pour l'escarcelle d'un paysan. Il la frotta" etc. (Histoire Comique de Francion, éd. É. Roy, I, p. 3).

Marini, "Amori notturni":

Canto IX. 28 on the King of Frisa's firearm; cf. [illegible] on a passage in Don Quixote, Pt I, ch. 38. I pointed out there that the use of the cross bow & the long bow had reduced the tactical advantage of the armoured horsemen even before the invention of artillery. And one recalls in this connection the fable Lessing's "Der junge und der Alte Hirsch": When the young stag spoke wistfully of the Old Stag's ~~salad~~ youthful days as a "glückliche Zeit" because man had not then yet ~~dis~~ invented the firearm, the old stag replied: "Du schließest zu geschwind! Die Zeit war anders, aber nicht besser. Der Mensch hatte da, anstatt des Feuerrohres, Pfeile und Bogen;



plus nombreuse
que celle du roi
Priam" (Ed.
Garnier, p. 186).
Also E. Partridge,
Dictionary of Slang,
p. 58:
"ONE OF MY COU-
SINS: a harlot,
ex a lie frequently
told by the amor-
ous-vagrant male."
cf Boileau, Satire,
X, 158-9: "D'abord tu
la verras, ainsi dans
Clélie, / Recevant ses
amants sous le doux
nom d'amis";
(P. 186).

(vietata parte: / ivi si spazia, ivi contempla il vero / di tante meraviglie a parte a parte" ("Biblioteca Classica Hoepliana", pp. 91-2)

und wir waren eben so schlimm daran, als itzt" (Fabeln in Prosa, IIItes Buch, Lessing: Auswahl in drei Bänden, VEB Bibliographisches Institut, Bd. I, S. 445)

Canto X, 84: "Natura il fece, e poi roppe la stampa" (P. 90). For variations see E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Auf. S. 190

Canto XIV. 116 [The Moors trying to scale the wall of the City of Paris] [illegible] "sono appoggiate / a un tempo mille scale, / Che non han men di due per ogni grado; / Spinge il secondo quel ch'inanzi sale, / Che 'l terzo lui montar fa suo mal grado: / Chi per virtù, chi per paura vale; / Convien ch'ognun per forza entri nel guado" (P. 133). cf Canto XXXIX. 9: "Chi sia fra i vili, e chi tra i più valenti / In un atto medesimo si vede; / Son tutti parimente al correr presti; / Ma quei corrono inanzi e indietro questi" (P. 418). This is what Cardinal de Retz means when he says: "Quand la frayeur est venue à un certain point, elle produit les mêmes effets que la témérité" (quoted in Letters of Lord Chesterfield, ed. Bonamy Dobrée, IV, p. 1642). [illegible]

Canto XX. 1-2 on the achievement of women in arts & sciences (P. 202). cf E. Rodocanachi, La femme italienne, p. 268.

Canto ~~XVIII. 31 Orrigille~~ XVIII. 153: "Come purpureo fior languendo muore, / Che 'l vomere al passar tagliato lassa; / O come carco di superchio umore / Il papaver ne l'orto il capo abbassa". Imitated from Virgil, Aeneid, IX, 435ff: "Purpureus veluti cum flos succisus aratro / Languescit moriens; lassove papavera collo / Demisere caput, pluvia cum forte gravantur". cf Arnold, Sohrab & Rustum, 633: "Piteous & lovely, lying on the sand, / Like some rich hyacinth, which by the scythe / Of an unskilful gardener has been cut, / Mowing the garden grass-plots near its bed, / And lies, a fragrant tower of purple bloom, / on the mown, dying grass; — so Sohrab lay". ~~Gerusalemme Liberata, XX, 129;~~ Virgil's simile also imitated by Boccaccio in Filostrato, IV, st. 18 & Byron (M. Praz, The Flaming

Canto XXIII. 103-105 (P. 245). Orlando's jealousy & suspicion most wonderfully described. ~~Beaumont & Fletcher, A King & No King, I, i; [illegible]~~ cf 第二百八一則. 113 (P. 246). 第六百三十五則

Canto XXV. 35-6: [Fiordispina's lament]: "Né tra gli uomini mai né tra l'armento, / Che femina ami femina ho trovato: / Non par la donna all'altre donne bella, / Né a cervie cervia, né all'agnelle agnella. // In terra, in aria, in mar, sola son io / Che patisco

Propertius, II, vi, 7-9: "Quin etiam falsos fingis tibi saepe propinquos, / oscula nec desunt qui tibi iure ferant".

Heart, p.42-3). also *Gerusalemme Liberata*, XX.168 (ed. F. Flora, p.529) Cf *Gulliver's Travels*, Pt. IV, ch.7: "I expected every moment that my master would accuse the Yahoos of those unnatural appetites in both sexes, so common among us. But nature, it seems, hath not been so expert a school-mistress; & these politer pleasures are entirely the productions of art & reason."

da te sì duro scempio" (p.264). Imitated from Iphis's lament in Ovid, *Metamorphoses*, IX, 726 ff: "Quis me manet exitus... / Cognita quam nulli, quam prodigiosa novaeque / Cura tenet Veneris?... / ..... / Nec vaccam vaccae, nec equas amor urit equarum; / Urit oves aries, sequitur sua femina cervum. / Sic et aves coeunt, interque animalia cuncta / Femina femineo correpta cupidine nulla est." ↑ 68: "Non rumor di tamburi, o suon di trombe / Furon principio all'amoroso assalto; / Ma baci ch'imitavan le colombe, / Davan segno or di gire, or di fare alto: / Usammo altr'arme che saette o frombe; / Io senza scale in su la rocca salto, / E lo stendardo piantovi di botto, / E la nemica mia mi caccio sotto" (p.267). ~~It will be recalled that~~ When Pauline, ~~after giving a summing~~ commentary on this ~~episode &~~ after wondering why a poem abounding in obscenities like this, had not been put on the Index⁺, ~~came to~~ ~~seeing~~ reached (the last three lines, Casanova thought his time had come (*Memoirs*, tr. by Arthur Machen, IX, pp.221-2) — another example of "Galeotto fu il libro, e chi lo scrisse" (*Inferno*, V.137). 54: "Le belle braccia al collo indi mi getta, / E dolcement stringe, e baccia in bocca; / Tu puoi pensar s'allora la saetta / Dirizzi Amor, s'in mezzo il cor mi tocca" (p.266). It will be recalled that when the inexperienced Pauline read the episode of Richardetto & Fiordispina & came to this stanza, she wanted some explanations on the expression *baccia in bocca*, & on the love which made Richardetto's arrow so stiff & Casanova, "only too ready to comment on the text, made her touch an arrow as stiff as Richardetto's" (*Memoirs*, tr. Arthur Machen, IX, p.221) Cf Sir Francis Kynaston, *Leoline & Sydanis*, St. 34 on the "erecting" of "Venus' standard" in "the field-bed" (*Minor Caroline Poets*, ed. George Saintsbury, II, p.76). Cf *Il Pentamerone*, I.10 (tr. B. Croce, p.441);

Cf The First Captain's exclamations in his tale: "O Allah, Allah, girls will be boys! But what sort of love can there be between two women? Can the cucumber spring up in the night from a place devoted to quite other planting? Do does sigh after does, hens after hens?.... Sometimes the rose will lean towards the rose, the jonquil to the jonquil!... I still could not understand what two gazelles could do together without one clarinet between them" (*The Thousand Nights & one Night*, tr. Powys Mathers, IV, pp.478, 486, 488); *Greek Anthology*, X.68, Agathias: "Look at the crate of beasts; not one of them dishonours the laws of intercourse, for the female couples with the male. But wretched men introduce a strange union between

Canto XXVIII. 21: Iocondo discovered his wife in the arms of "un garzone, / Allevato da lui each other" ("Laeb", IV, p.39) 亦舊雜譬喻經卷上第十八則國大家子端正無比娶婦亦端正國王召見乃覺 … 由 Marino's ingeniously lascivious description in Venere pronuba: "Là dove piantar soppa/ne la rocca guardata/ il amoroso …"

Canto XXIX. 26 of 堂吉訶德 … d'umil nazione" (p.302). 34. He played Peeping Tom & detected the Queen & un nano avviticchiato" in flagrant delight. 36. He was "attonito e stupefatto" & thought his wife was more excusable: "E s'han tutte una macchia d'uno inchiostro / Almen la sua non s'avea tolto un mostro" (p.303). These might be added to the examples which J. E. Dingwall has quoted from The Arabian Nights, the Heptameron & the works of D. H. Lawrence to illustrate "one of the most curious ~~desire~~ aspects of the civilized sexual life", namely, "the desire to unite with partners of inferior or lower social grade" (Racial Pride & Prejudice, p.230); cf 第八十七則 on Martial XII. lviii. 24: "vedeano gire a Roma e gito era a Corneto" (p.302); cf English catchphrases like "he doth sail into Cornwall without a bark" & "Come to anchor at Cuckold's Point" (see Otto Jespersen, Linguistica, pp. 410-1). 43: "Così dicendo, e al bucolin venuto, / Gli dimostrò il bruttissimo omiciuolo / Che la giumenta altrui sotto si tiene, / Tocca di sproni e fa giuocar di schene" (p.304); cf 64: "Calvacò forte, e non andò a staffetta" etc. & 66: "Stato a cavallo tutta notte sei" etc. (p.306) — examples ~~to be added~~ of riding as a euphemism for coitus which can be added to those given by Ernest Jones, Nightmare, Witches & Devils, p.252. Cf "~~騎~~ ~~in Chinese~~" 第八十八則 a propos of Anacreon, 84 ….

71: "Poi scoppiaro egualmente in tanto riso, / Che con la bocca aperta e gli occhi chiusi, / Potendo a pena il fiato aver del petto, / A dietro si lasciar cader sul letto" (p.307) — a usual occurrence in the Arabian Nights e.g. "She laughed so heartily that she fell over on her backside"; "he broke into so great a gust of laughter that he fell over on his backside" etc. (The Book of the Thousand Nights & One Night, by Powys Mathers, IV, pp.289, 328, 425, 519 etc.; I, p.76, 327, 367; sometimes varied into: "laughed till their legs flew up in the air", I, p.743)

Canto XXX. 50: "Dare ai cavalli morte, ch'è mal atto ……… era vergogna e fallo / E biasmo eterno a chi feria il cavallo" (p.324). In Canto XLI. 87 (p.443) Sobrino first wounded the mount of Olivier — an action very unchivalrous but perhaps to be condoned to a Pagan. Cf "射人先射馬" (杜甫《前出塞》)

Canto XXXVII. 40: [The woman-hater Marganorre] "Nè ch'a noi venga alcun de' nostri, / Come l'odor l'ammorbi del feminco sesso" (p.398). Cf 周書卷四十八: "蕭詧惡見婦人". Per contra, Mozart, Don Giovanni, I. ii. D. G.: "Zitto! mi pare sentir odor di femmina!" Leporello (Cospetto, che odorato perfetto!) (Dover Publications, p.95)

Cf H. Wentworth & S. B. Flexner, Dict. of Am. Slang, 2nd supplemented ed., 1975, pp.426-7: "Ride: to have sexual intercourse with. S. Longstreet, The Pedlocks (1951), p.76: "Have you heard the story of the old Irish woman who was asked if she were ever bedridden? 'Hundreds

of time,' she answered, 'and once in a ~~[illegible]~~ sled!'" ; cf p. 20 Bareback adj. & adv. of a male, without contraceptive; hence Bareback rider.

Alfred Hoare, Italian Dictionary, p. 14 gives as a common saying: "Il cane addenta i sassi che tu gli giri". ~~From Pacuvius~~, fr. 47-8 (see 第六百八十三則) 雖相去數步，遥[illegible]" (see 第[illegible]百四十三則) 78: "Qual mastin ch'al ciottolo che gli abbia / Gittato il viandante, corra in fretta, / E morda invano con stizza e con rabbia, / Nè se ne voglia andar senza vendetta" (p. 401) — a very happy simile much imitated. See Tasso, Gerusalemme Liberata, IX. 88: "Quasi mastin ch'il sasso, onde a lui pòrto / Fu l'altro colpo, impellonito afferra"; Spenser, Faerie Queene, IV. viii. 36: "Like as a cur doth felly bite & teare / The stone which passed stranger at him threw"; Lyly, Euphues & his England, ed. Arber, p. 223: "Wherefore they resemble angry Dogges, which byte the stone, not him that throweth it." Cf 大莊嚴論經卷二之八："為婆羅門五熱炙身，四面置火，如餅在鏊。比邱說偈之言：'汝可炙者，而不炙之；若能炙心，是名生炙……'如師子為人，或以弓箭射而打射之，而彼師子追逐彼人。譬如癡犬，有人打擲，便逐瓦石，不知尋本。" cf Montaigne, Essais, I. 3 (Pléiade, p. 41) Gil Blas, X. 10: "Il m'appliqua sur le visage une demi-douzaine de soufflets si rudement, qu'il me fit voir plus de lumières qu'il n'y en avait dans le Temple de Salomon" (ed. Garnier, p. 576)

Canto XXXIX see top 第一千五百三十四則

Canto XLI. 9: "Surgono altiere e minacciose l'onde, / Mugliando sopra il mar vien il gregge bianco" (p. 436) Partridge, Dict. of Slang, p. 288: "P" [illegible]: "flock of sheep"; Germ. "Schäfchen"; cf Arnold, "The Forsaken Merman": "Now the wild white horses play, / Champ & chafe & toss in the spray"; of the Chinese legend of 白馬 for the swells of tide. Ital. also call it "il cavallone". 182: "Adesso a Brandimarte, e all'altro spesso / Far parer notte, e che non ancor sera" (p. 443). 周祈名義考[illegible]西京[illegible]傳[illegible]東白馬，猶李白所謂連山噴雪 cf 96: "De la percossa Orlando stupefatto, / Vide mirando in terra alcuna stella" (p. 444). In Chinese we have the phrase "眼前金星亂迸" & such stars are graphically represented in all comic strips. 五三七則

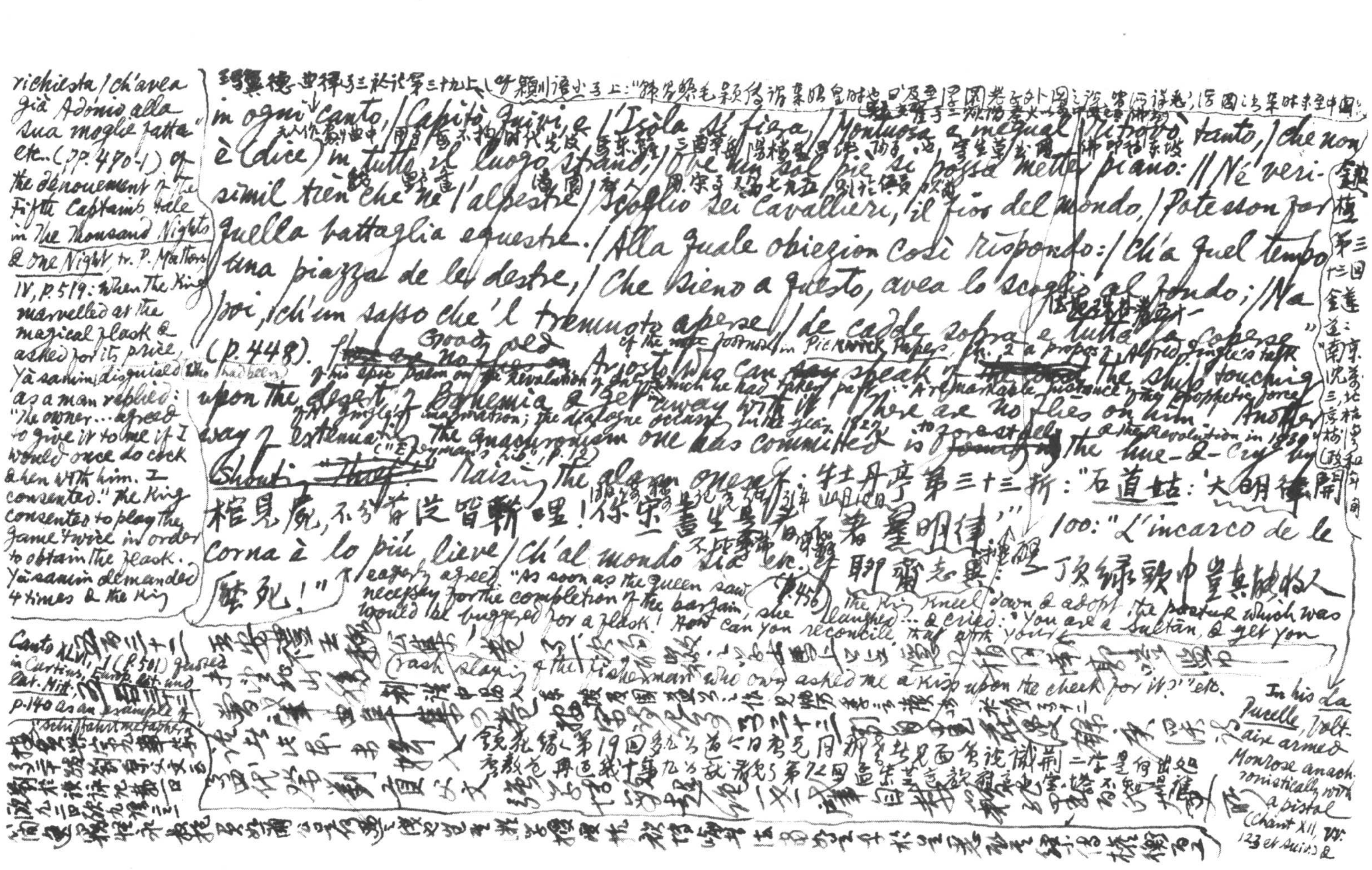
Canto XLII. 20-21: "Qui de la istoria mia, che non sia vera / Federigo Fulgoso è in dubbio alquanto; / Che con l'armata avendo la riviera / Di Barberia trascorsa

W. Friedrich, Moderne Deutsche Idiomatik, S. 49: "Sterne sehen"; cf Partridge, Dict. of Slang, p. 742 "see stars"

"Né di ciò ben contento, al corpo morto, / Smontato del destriero, anco fa guerra;"

("~~Biblioteca~~ Poesie e ~~[illegible]~~ F. Flora ~~Classica Hoepliana~~, p. 221)

Canto XLIII. 138-140 the story of Dr. Anselmo & the negro: "E spesso dice: 'Non potria quant'oro / È sotto il sol pagare il loco egregio'; / A questo gli risponde il brutto Moro, / E dice: 'E questo ancor trova il suo pregio; / Se non d'oro o d'argento, nondimeno / Pagar lo può quel che vi costa meno.' / E gli fa la medesima



richiesta / ch'avea già Adonio alla sua moglie fatta" etc. (pp. 490-1) of the dénouement of the Fifth Captain's tale in The Thousand Nights & One Night, tr. P. Mathers, IV, p. 519: "When the King marvelled at the magical flask & asked for its price, Yâsamin, disguised as a man, replied: "The owner... agreed to give it to me if I would once do cock & hen with him. I consented." The King consented to play the game twice in order to obtain the flask. Yâsamin demanded 4 times & the King eagerly agreed. "As soon as the queen saw the King kneel down & adopt the posture which was necessary for the completion of the bargain, she laughed... & cried: "You are a Sultan, & yet you would be buggered for a flask! How can you reconcile that with your rash slaying of the fisherman who only asked me a kiss upon the cheek for it?"" etc.

[illegible]第三十九上 [illegible] 潁川 [illegible] 上："[illegible]

in ogni canto, / Capitò quivi, e / l'Isola sì fiera, / Montuosa e inegual / Ritrovò tanto, / che non è (dice) in tutto il luogo strano, / Ove un sol piè si possa metter piano: // Né verisimil tien che ne l'alpestre / Scoglio sei Cavallieri, il fior del mondo, / Potesson far quella battaglia equestre. / Alla quale obiezion così rispondo: / Ch'a quel tempo una piazza de le più destre, / Che sieno a questo, avea lo scoglio al fondo; / Ma poi, ch'un sasso che 'l tremuoto aperse / Le cadde sopra e tutta la coperse" (p. 448). ~~There are no flies on~~ Good old Ariosto! Who can ~~say~~ speak of ~~the coast~~ the ship touching upon the desert of Bohemia & get away with it? There are no flies on him! Another way of extenuating the anachronism one has committed is to forestall ~~[illegible]~~ the hue-&-cry by Shouting ~~Thief~~ Raising the alarm oneself. 牡丹亭第三十三折："石道姑：'大明律開棺見屍，不分首從皆斬哩！'你宋書生是看不著皇明律'" 100: "L'incarco de le corna è lo più lieve / Ch'al mondo sia" etc. 聊齋志異：[illegible]頂綠頭巾[illegible]

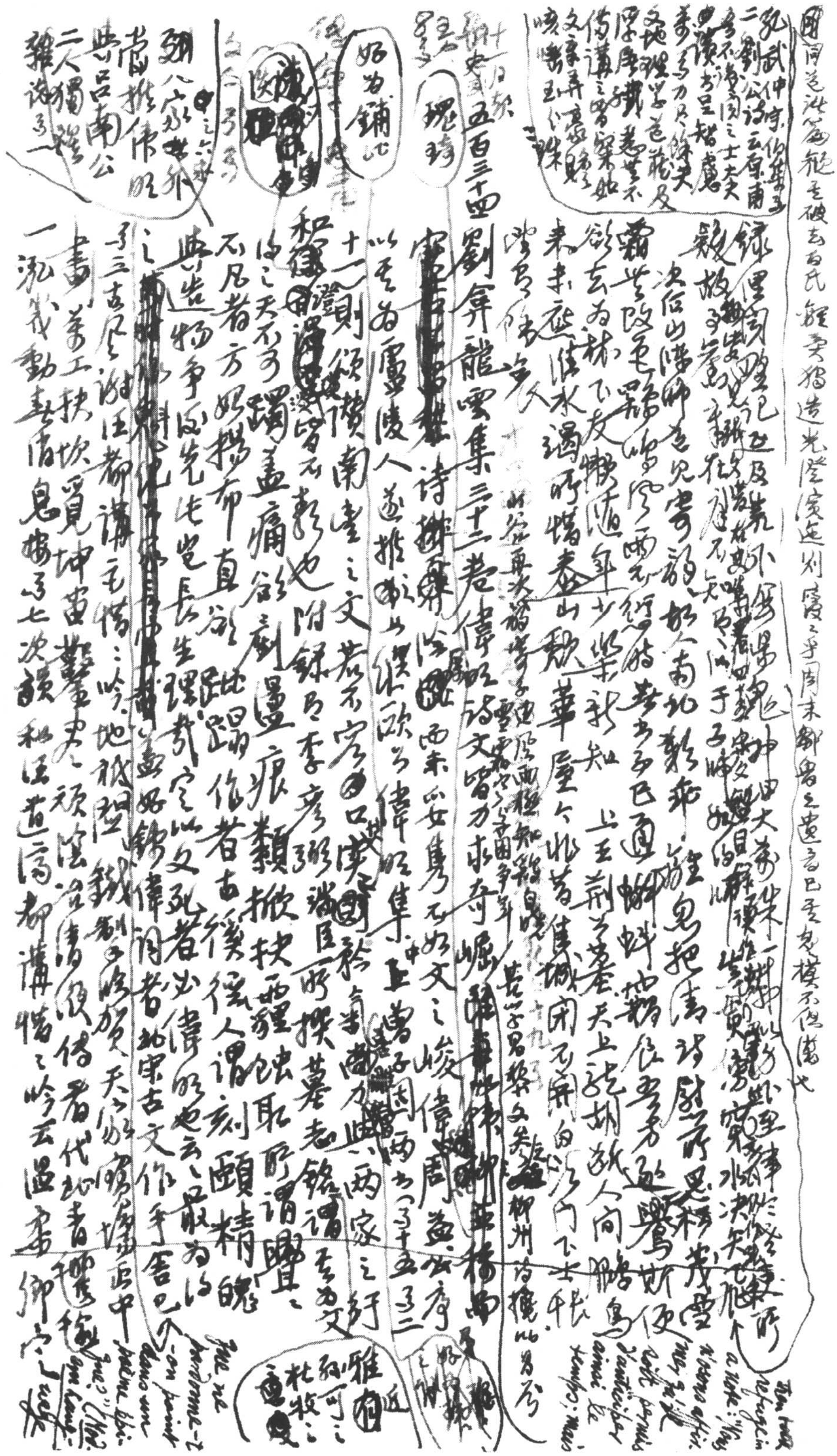
of the mock journal in Pickwick Papers, ch. 2 à propos of Alfred Jingle's talk of his epic poem on the Revolution of July in which he had taken part: "A remarkable instance of the prophetic force of Mr. Jingle's imagination; the dialogue occurring in the year 1827, & the Revolution in 1830" ("Everyman's Lib.", p. 12)

[illegible]第三十三回：金蓮道："南京沈萬三，北京枯樹灣[illegible]

Canto XLVI, 1 (p. 501) glossed in Curtius, Europ. Lit. und lat. Mitt., p. 140 as an example of "Schiffahrtmetapher".

鏡花緣第19回[illegible]第72回[illegible]

In his La Pucelle, Voltaire armed Monrose anachronistically with a pistol (Chant XII, vv. 123 et suivs) &



五百三十四 劉弇龍雲集三十二卷 偉明詩[illegible]詩文皆力求奇崛 [illegible] 偉周益公序

以其爲廬陵人 遂推此以續歐[illegible]偉明集中上書[illegible]兩[illegible]十五之三

十一則 須讀南豐之文 若不字句口講[illegible]兩家之好

[illegible]也 附錄呂李彥弼所撰墓志銘謂[illegible]其爲文

何之天不可躍 蓋痛欲劇 遺痕類撤扶 [illegible]蝕取所謂[illegible]

不凡者方始揚布直欲跐躡作者古 [illegible]人謂刻頤精魄

與告 遺物爭以先佗豈長生理哉 宮以文死者出偉明也云云 最爲[illegible]

[illegible]盡好錯偉詞者 如宋古文作手 舍已

予三吉居 謝任都講毛倩之吟 地祇[illegible] 鐵劉[illegible] 天[illegible]中

書[illegible]著工扶坎 覓坤[illegible] [illegible] 傳者代好書[illegible]

一泓[illegible]動[illegible]息[illegible]七次韻和任[illegible]道高都講[illegible]之吟云 溫[illegible]卿[illegible]

（費袞梁溪漫志一[illegible]集卷三十六引作[illegible]）

能改齋漫錄卷三、劉偲明謂紙作杉判詩云兩書家先若何為生東卷[illegible]南史劉杳傳[illegible]佛經乃

此書為生史書之若得和歐陽文忠公[illegible]上[illegible]課[illegible]樂[illegible]吏部書解[illegible]荷（按西溪）

說兒子耕近著行及時窺北欄不日暗東閣西池終一會論兔園冊

其說謂子 上引 劉杳傳

竟長城竟寥吳郡接老尉艾蒙卷七

佛中卷十二第 ←

蒙條二引宋書字 文若誤用蕭衍[illegible]公羊[illegible]卷

卷八江館：東逕吳草樹橫，暮帶野水鳧鷗黑白甚，暮日暴妻烟靜一樣穗

要降當兩晴千仞館閣樓悴生行樂懶賦張衡我所思軟碧

會終東逕月占滿著飛機畢祝瑞三接第二句春日即卷明月照

人謂此國風之清官況強支卷十本酒二病尋常乃老去花迷一大校無

爛魚以鹹源詩債負閒中言眼昏睡之夫誰知到此西舟內白面書生度

矣乎。按此佛經語之較平易者，然為野調。

凡華仲至稿為七絕一首，見江湖後集卷一第四百五十三則

卷十五上黃五國先生書：閣下所以能文者，正在能變耳。文章之難也，人之致

然此書云：蓋為文星已殊，愈所謂惟陳言之務去，陸機所謂怵他人之

我先者歟。二漢而下，獨唐元和長慶間文章卓爾前代氣骨內

然無所襲也。韓子之文如六六，就餘雕放，足千里，而逸氣強勢出萬物外

之絕羈馽也。柳子厚之文如肅宰叩鯨鐘，聽之壺耀，俊失其佛捷

發新不留賞而無為樅愴淒戾之詞，殆發人之齋閒能乎。李翱之

文如昇，生修除，數墨收陰於財，不在氣而所主者韻味白露清湛

之文如唐崔束端，翔還破桓，當之者駭矣，而驚世韻間。呂溫

文如蘭橡樟聳，非不華文而怨，不為杞梓家所錄。劉禹錫

文如剔柯棘枝，蔑相影蒙而猶欠茂盛。權德輿之文如靜女莊士

能甘檜徽艾媒，則璣矣。若周下之文如廣鄉來能周燁乎。

劉杳傳 正宗撰 楚字蕭 著 書 誤識 高僧集卷 西十四 說云 劉才部 云劉昇 獻南部 大亂刻之 內云固 推左孫 獨 家古地 此宗南 如之獸 之深知 如千乘 萬韓 獨古 楊而於 門云閣說 蝶

[補第五百三十一則] 1. Canto XXXIX: 57: Orlando's recovery: "Che ritornò la mente al primier uso; / E ne' suoi pei discorsi l'intelletto / Rivenne, più che mai lucido e netto" (p. 422). Cf. The Odyssey, X, 392 ff.: "And they [Ulysses' companions who had been turned into swine by Circe] became men again, younger, fairer & taller than before"; The Thousand Nights & One Night, tr. P. Mathers, II, p. 966: "The two girls .... carried [illegible] the power & nobility of Suleiman, return as a man!"; "Ali Quicksilver's daughter had been turned into a dog] leapt to his neck, younger & more beautiful than ever"; 西遊記第七十九回：[illegible]

鮮明歟？乎言若尋常傳聞，多言以不可攬而移也；抗之以渠而不失於銳，諱之以遜而不失於放，誇之以嚴而不傷於介，據之以淡而不迂乎野（疑乃譌誤寫），譯言形似，必如白玉田種之瑚璉，如青翰寫而乃秀，筆如天驥，端影以助理諷，醜如香松，異芸焉哉，夫往矣，如炙輠循環之運而不窮者也；如瘠萬北之抱獵，腥而絕漏，區騰也，如鏤錯列，初君組繡而師；女弟言和逐也。語同卷上張天覺學士書云：盧寸案端，鶴亂等鈞卷畫收，開闔木力，猶壯則遷之而石，子之憶銳捏蟄妙也。予二十上。知有曾內翰子固者云：自孟子以來，雜著甚盛，恩而蕃，獨一掃雄；唐則有元稹、皮日休、韓愈、柳宗元之徒，至本宋而又有歐陽公之文出，及閣下三人者，何其能之鮮耶！韓柳之文，揮鍠據鉞，瑰瑋連牀，如長江大川，一瀉千里，而更風雨雷震，撼砰攫拏，蛟鼉千詭百怪以夭矯，笑日破山，發石之勢，其不當可以激騰而不可以平視；柳子之文，如懸崖絕壑，壁立三千仞，岌嶪山嵂峭拔，洞鴻撲擋，山嶄生獨峙乎蒼烟霧靄之外，使望之者不能跡之，之其不能蹈躡之地；而能絕至乎閣下之文，則不逮虛~~悠~~徐容與，優游平婉，洸乎其若浮欽乎言似無之所以而直之乎，悠怡而不可窮也。云巧構形似以綺媚好詞也。（參觀六百七十五則丁紫芝延翁蘇州文介序）

岳珂玉楮集 8卷

中州集 10卷

五百三十五 呂頤浩忠穆集八卷 元真無意為文，盡事而止，卻頗摯適。諸封事尤可考見南宋用兵而武備廢弛之狀，可宜與世蘇子美、陶商翁諸有軍旅之事華子西

cf. [illegible], Complete

補 [illegible] 三十一則

[illegible] XLII. 20-21 [illegible] 844

集 樵會 卷首 讀

三家村老委曲談 云聲色而侈多 大而濁者處明之 云如一似小東王 三司飽受催 云書墨中富

一、上皇帝書多備禦十策。大渡江一事不得不必為之已，但迎敵拒戰之計豈可少哉

金人用兵，每於冬三之後，每年四月放馬入泊，逐水草，斜日入澱，自屆

山西州軍及契丹諸處契丹及回鶻時，擇美水草之地數十頃禁人耕

鑿，當此處謂之馬入澱，入澱之後馬不喂料，止食青草，十七八月間

乃出澱之際，敵人馬皆大肥，其時出兵不三二而攻之，故可勝也以士卒陳制

贄好貢茶不應 策論契丹者，必曰以十月之糧興六月之師，不破之必，其實皆虛言哉

作吻時已老之度 中國地平，自來所據者隘，敵騎之行若飄風驟雨，卻使步人操

曾在安之偏也梁 作詩說曉妙 所恃不及。宣和七年臨于金人，次年至金人寨中，親見金人引兵到

長之生不要在不 上德壽而京師猶不知，是年十一月金人已渡河，破鄭州，執知州宋伯

用其如以度之 友。張之使仲京師，作友諸都堂，陳述而大臣以謂破鄭州者乃河北

胡邦衡石笥山房 強盜非金人，斥候乘謂如此之甚，自是遣人入長安，至兵我之所長

冬之手一段雲煙記因 矣若彊弩可敵人騎兵，至秦漢使三百步內彊弩無發，人人之口

又積如董仲舒陽 氣從兩相如揚述那 耶律氏黃顧陳玉 度由前則敵人必卻，敵人既卻，我師乃可追之，我師之所以可以

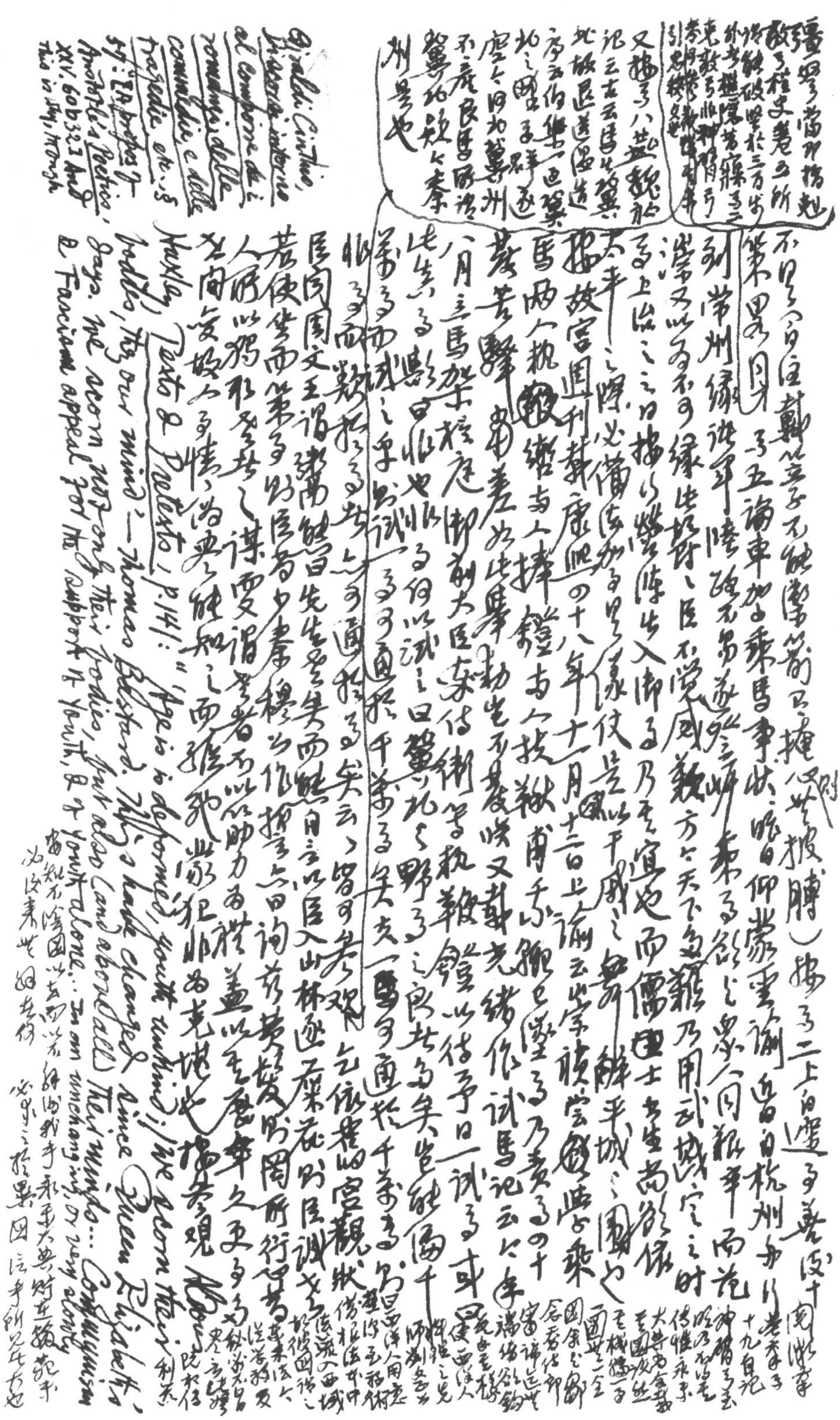
陸士龍張景陽 應以陸龜蒙等作 法戰神臂弓以前陸戰，及素遠懲其勢精進緩急之際施放

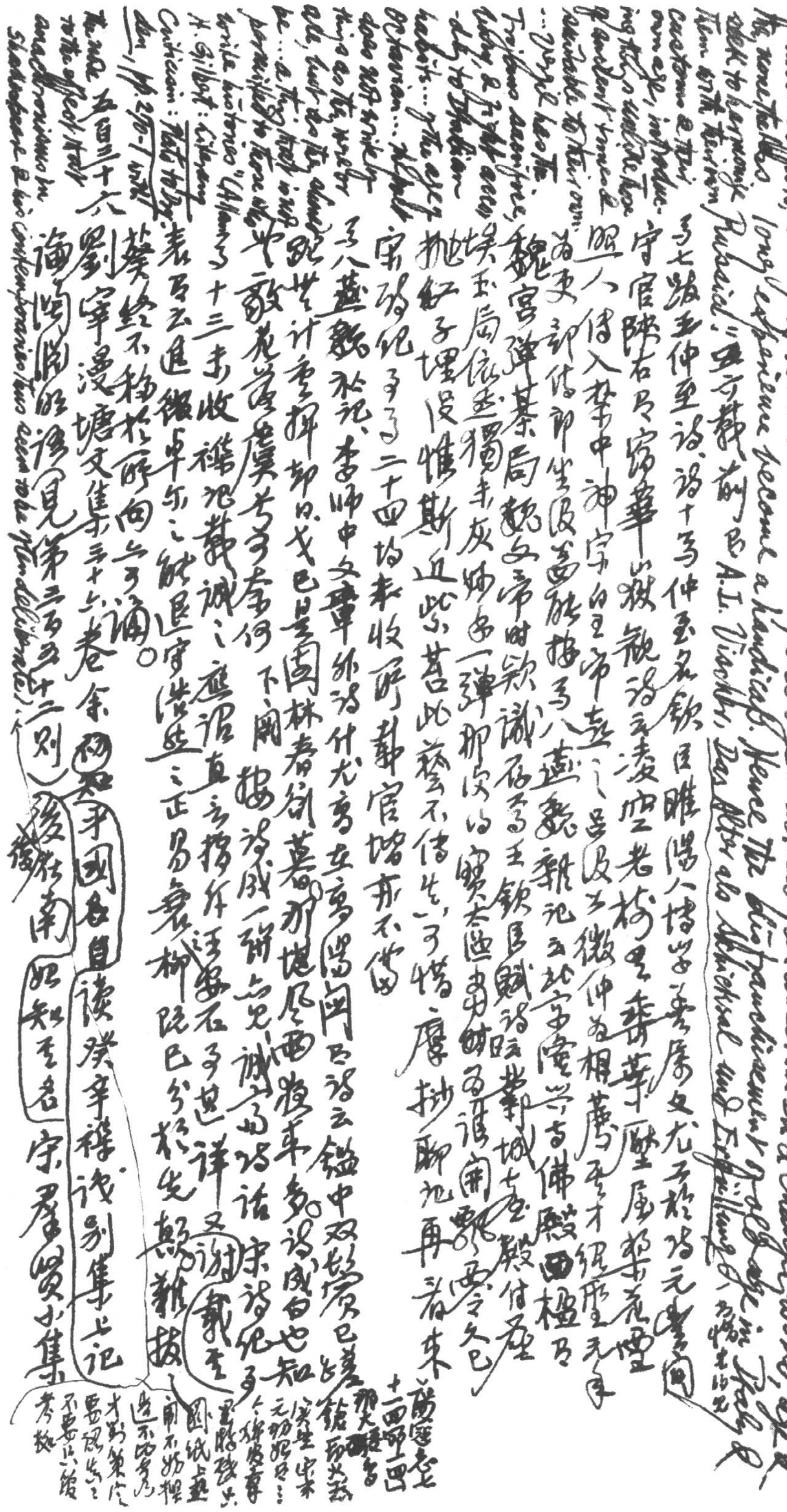
舒道院辭隱自 不快若彊弩之輕捷，中國之寧莫非騎兵器甲，從官統軍能小勝

序云花生字之為 其多為長甲修長，其弓為短甲，能挽七斗弓，其弓箭撥以一石能勝

自解亦難飾非 又退也刎子湯內親 矣為弩，其最勁者三石，致弓弩不適用，及以短兵則用弓弩日甲不

夏華節師曉由此同 甚慎之於張道注，師喜晉中以時入夏，斬草之錄此鄉之 鬧坊之曉子七九〇 堅密如山，人人以恐，用射不能及遠，短兵則馬軍金裝，步人則衣甲





... change; environment, old age is actually an asset ... In a changing world, old age ... long experience became a handicap. Hence the disparagement ... [illegible] Rubaiid. 五子載荊西 A.I. Vasiliev, Das Alter als [illegible] und [illegible]

子七路王仲至詩，謂十子仲至名欽臣，睢陽人，博學善屬文，尤長於詩，元豐間

守官陝右，見寶華山嶽觀，詩云：凌空老檜生奇葉，[illegible]壁屋[illegible]花[illegible]

照入，侍入禁中，神宗曰：「[illegible]」是後五徽仲為相，薦吾才，經歷[illegible]

為吏部侍郎，坐[illegible]按子八燕魏雜記云：北宮[illegible]古佛殿四檻乃

魏宮彈棊局，魏文帝時歆識為王欽臣賦詩云：[illegible]鄭城七[illegible]殿付[illegible]

妝玉局依然，獨見[illegible]灰，姊妹一彈聊以寶太[illegible]，為誰開？[illegible]久已

拋紅子埋沒，惟斯近此，舊此藝不傳矣，可惜，摩挲聊記再看來

宋詩紀事子二十四均未收，所載官館亦不備。

子八燕魏雜記，李師中文章外詩什尤高，在[illegible]時[illegible]已詩云：鎰中双[illegible]已[illegible]

[illegible]世計[illegible]卻日戈已是園林春劍，暮[illegible]西渡來多。詩成白也知

[illegible]花[illegible]廣[illegible]何？下闕。按：詩成一聯亦見誠齋[illegible]詩話、宋詩紀事

子十三[illegible]收[illegible]我識之，[illegible]直[illegible]在[illegible]詳。又謝[illegible]

袁[illegible]退[illegible]卓[illegible]能退守[illegible]之正[illegible]柳[illegible]分於先[illegible]難[illegible]

[illegible]終不移於所向，[illegible]

劉宰漫塘文集三十六卷余[illegible]手國各自讀，癸辛雜識別集上記

論[illegible]後（見第二[illegible]十二則）後[illegible]南[illegible]知[illegible]名，宋[illegible]小集

[illegible] writes [illegible] The [illegible] ... The effect ... [illegible] ... does not [illegible] ... things as they [illegible] ... A. Gilbert: Literary Criticism: Plato to Dryden, pp. 270-1 [illegible] The [illegible] Shakespeare & his contemporaries [illegible] deliberate).

五百三十六

[illegible]十四[illegible]四

[illegible]

湛淵靜語卷二（[illegible]）第二十二冊[illegible]為李和父梅花衲[illegible]（[illegible]第四百五十三則）今[illegible]尚[illegible]集見

[illegible]上東衛 第[illegible]十四頌作書李居梅花衲後，論淵明閑[illegible]則頗草草，甯傍作恨[illegible]一

補[illegible]劉[illegible]枕上呈丁景飾第一首云[illegible]行[illegible]後[illegible]照處無作蝶料[illegible]

[illegible]淵明我意思拋印綬歸來，微露其意[illegible]平國詩文皆[illegible]

論語[illegible]暢沛無頭巾氣，動精警[illegible]此亦為嘉業堂叢書校刊本[illegible]

[illegible]重[illegible]不[illegible]遂果伯賜[illegible]山行但要[illegible]

朱[illegible]頗[illegible]山[illegible]大夫[illegible]入五律而後

口口口皇陵樓[illegible]、雅陣內機，曾七古而編入七律，卷三謝諸友稱[illegible]

湛德及[illegible]乃五言排律而編入五古，富春閑話[illegible]

卷三東陽道中[illegible]枯藤、萬里[illegible]山路，[illegible]車輪[illegible]日往來忙，憑君一[illegible]

詩[illegible]去笑殺兒時射四方，甲午秋歸園[illegible]卷三首，未用[illegible]

[illegible]失笑看雕鶚兩道[illegible]龜山荊州[illegible]乃比詩見第五百十四則

卷二天台道中：花重[illegible]而[illegible]鳥歸[illegible]保風先自流，[illegible]行役見登臨

[illegible]泉新綠山[illegible]捲夕陰，病容[illegible]白髮[illegible]雲白[illegible]

卷五辭免[illegible]除[illegible]田令第一狀：一自[illegible]

乃丙山獄祠，以[illegible]不敢[illegible]

狀云：形容[illegible]鬼[illegible]第二狀云[illegible]

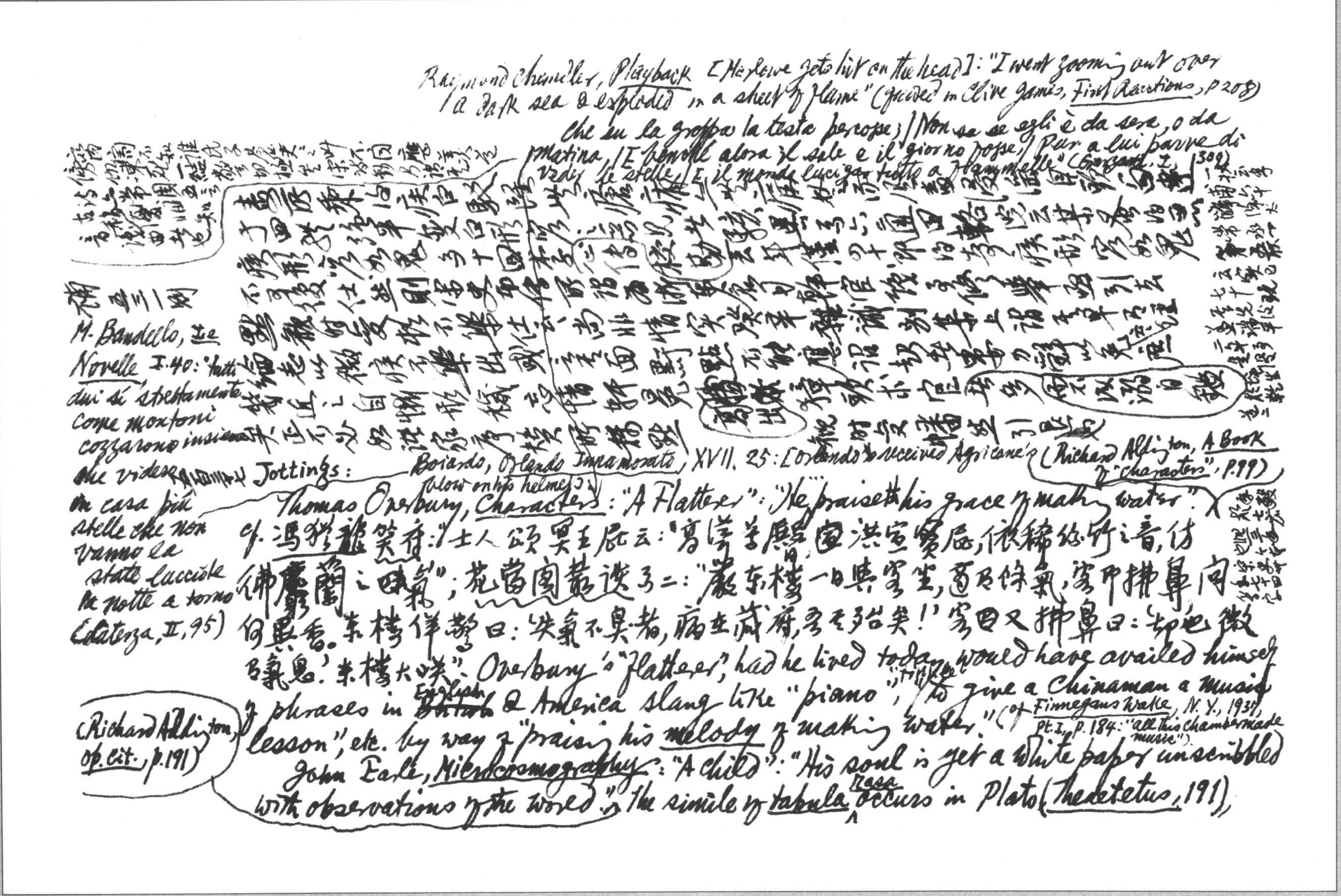
也云：[illegible]於一[illegible]乃[illegible]執[illegible]何哉[illegible]

[illegible]人[illegible]近[illegible]不[illegible]又[illegible]白[illegible]見[illegible]向[illegible]

二六[illegible]惟 七[illegible]淋漓[illegible] 卓然上追元白張王，如卷二開禧紀事，卷四野犬行、猛虎行，其尤者。野犬行云：[illegible]大林[illegible]烏犬[illegible]以食[illegible]不去[illegible]嘗無烟以逝[illegible]言之[illegible]俱[illegible]村南村北[illegible]哭路[illegible]老夫[illegible]氣[illegible]兒[illegible]死兒與祖[illegible]遺無烏啄[illegible]犬[illegible]上[illegible]那有全肌膚[illegible]呼呼五百[illegible]英呼生也[illegible]數死[illegible]

附錄：宋史列傳云：理宗端平元年[illegible]漢[illegible]七十四[illegible]

[illegible]



Raymond Chandler, *Playback* [Marlowe gets hit on the head]: "I went zooming out over a dark sea & exploded in a sheet of flame" (quoted in Clive James, *First Reactions*, p. 208)

[illegible]

補五三一則

[illegible]

M. Bandello, *Le Novelle* I.40: "tutti dui sì strettamente come montoni cozzarono insieme che videro in casa più stelle che non vanno la state lucciole la notte a torno" (Laterza, II, 95)

[illegible] Jottings:

*Boiardo, Orlando Innamorato* XVII. 25: [Orlando's received Agricane's blow on his helmet]: "Che su la groppa la testa percosse; / Non sa se egli è da sera, o da matina, / E' venne alora il sole e il giorno pose, / Par a lui parve di veder le stelle, / E il mondo lucigar tutto a fiammelle" (Garzanti, I, 309)

Thomas Overbury, *Characters*: "A Flatterer": "He praiseth his grace of making water". (Richard Aldington, *A Book of "Characters"*, p. 99) cf. 馮猶龍笑府：“士人頌冥王屁云：‘高聳金臀，洪宣寶屁，依稀絲竹之音，彷彿麝蘭之氣’”；花當閣叢談卷二：“嚴東樓一日與客坐，適有洩氣，客即掀鼻問何異香。東樓佯驚曰：‘洩氣不臭者，病在藏府，當不治矣！’客因又掀鼻曰：‘也微有氣息。’東樓大笑”。Overbury's "Flatterer," had he lived today, would have availed himself of phrases in ~~British~~ English & America slang like "piano", "tinkle", "to give a Chinaman a music lesson", etc. by way of "praising his melody of making water." (cf. *Finnegans Wake*, N.Y., 1939, Pt. I, p. 184: "all this chambermade music"). (Richard Aldington, *op. cit.*, p. 191)

John Earle, *Microcosmography*: "A child": "His soul is yet a white paper unscribbled with observations of the world." The simile of *tabula rasa* occurs in Plato (*Theaetetus*, 191),

[illegible]

In the first of his three [illegible] letters to Josiah Wedgewood which contain a close examination of the first book of Locke's Essay, (opening chapters of the 2nd bk) Coleridge also points out that "Gassendi's & Hobbes's tabula rasa, & Mr Locke's unwritten sheet of paper" are derived from Aristotle (Anal. Poster., Lib. I, cap. 18; Lib. II, cap 19) & the Stoics (Plutarch, De Plac. Philos., IV. 11) (E. L. Griggs, ed. Letters, II, pp. 680-1)

Zeno (see Diogenes Laertius, VII, 45, "The Loeb Classical Library," II, p. 155), Aristotle (De Anima 424 a), Aegidius Romanus, Antonius Andreas, Johannes Gerson, & others (see Prantl, Geschichte der Logik, III, s. 261, 281, IV, s. 143; John Dewey in J. M. Baldwin, Dictionary of Philosophy & Psychology, II; Bosanquet, A History of Aesthetic, p. 84). In English, the locus classicus is of course Locke's Essay, Bk II, ch. 1, § 2. No one seems to have noticed Earle's passage. Cf De Quincey's ingenious elaboration & approfondissement of the simile in the section, "The Palimpsest of the Human Soul" in Suspiria de Profundis (Collected Writings, ed. D. Masson, XIII, pp. 340 ff). "A Mere Dull Physician" (op. cit., p. 114): "No man takes degrees more superfluously, for he is a doctor howsoever." Cf H. L. Mencken, The American Language, 4th ed. pp. 271-2: "In America every practitioner of any branch of the healing art, even a chiropodist or an osteopath, is a doctor ipso facto, but in England a good many surgeons lack the title & even physicians may not have it" etc. The Americans have even abused this title as a general honorific for ~~[illegible]~~ Central European & Oriental politicians & public personages. "Docte, docteur, doctime", as Du Bellay ironically ~~[illegible]~~ called Baïf in an ode.

Colman & Thornton, The Connoisseur: "Sir Politic Heavy": "By means of the maps the baronet sometimes delineates the progress of the French up the Ohio in meanders of port, winding along the table, .... I am withdrawn from the taking of Crown point, represented by a cork, & stormed by Sir Politic at the head of an army of cherry-stones" (Richard Aldington,

Henry Green, Back, p. 124: "She [Dot] was all ready, pretending to be asleep, spread out like butter on bread". As ~~good~~ striking ~~as~~ conceit as T. S. Eliot's "When the evening is spread out against the sky / Like a patient etherized upon a table" ("Love Song of J. Alfred Prufrock"). But cf "John & his maid were caught lying

John Hearne, The Autumn Equinox, p. 175: "He could have spread me on the grass like soft butter!"

bread & batter fashion" (Grose, quoted in Partridge, Dictionary of the Underworld).

A Book of "Characters", pp. 455-6). ~~Ampli~~ Amplified by Charles Lever in his Harry Lorrequer ch. 11 ~~on~~ Colonel Kamworth (a propos of). Cf. 儒林外史第四十四回內余殷 and 余敷 illustrating geomancy by means of bits of boiled noodles.

→ Henry Green, Concluding, p. 5: "The fog bank which had made all daylight deaf beneath." The word "deaf" ~~is~~ an elaboration ~~of~~ on the word "loud" which can be said of colour & light. cf. p. 21: "a great shaft of early sunlight shone so loud." A good example of synaesthesia or what Father Castel would call clavecin oculaire. pp. 6-7: "At this instant, like a woman letting down her mass of hair from a white towel in which she had bound it, the sun came through for a moment, & lit the azeleas on either side before fog, redescending, blanketted these off again; as it might be white curtains, drawn by some one out of sight, over a palace bedroom window, to shut behind them a blonde princess dressing" → ~~the~~ a Baroque domesticating metaphor very similar to Du Bartas's conceit in The Divine Weeks: "Having therefore the World's wide curtain spread / About the circuit of the fruitful Bed / Where (to fill all with her unnumbered kind) / Kind Nature's self each moment lieth in", which seems to have suggested the following lines in Milton's "Nativity Ode": "So when the Sun in bed / Curtain'd with cloudy red / Pillows his chin upon an Orient wave". cf. "[illegible]" ⑩ + [illegible]). p. 95: "'I've got the day off, lidy. I'm not 'ere, you 'aven't seen me'" — Free this makes very good sense; but cf. Otto Jespersen, Linguistica, p. 7: "My efforts were also directed against the meaningless illustrati~~ve~~ sentences then rampant in grammar books. In Kasper's grammar one found sentences such as 'Wir sind nicht hier', or 'Das Pferd war alt

(cf. Partridge, Dict. of Slang, 4th ed., p. 1081: "I am not here").

"... in the megaphone of light"

(Another instance of transposition of senses in Back, p. 84: "He now knew the boy was his, & looked for an echo of his own face in those cheek bones)" This fusion of the senses of hearing & sight was as easy as Dante: "dove il sol tace" (Inf. I, 60), "loco d'ogni luce muto" (V, 28).)

—marginalia to Logau, Sinngedichte: eine Auswahl, hrsg. U. (cf. Green, Living, p. 88: "You go on off out, Jim").

gewesen!'" p. 162: "'Get on off out,' he heard Adams yell after him." Berger, S. 99 "Weltgunst". Otto Jespersen & Niels Haislund, A Modern English Grammar, VII, p. 76 ~~gives~~ culls the following example of "preposition at the end" from a comic paper: "Governess: 'Here is a nice book ~~which~~ I shall read to you.' Little Girl: 'What did you bring me that book to be read ~~out of~~ from for?'" ~~not of a preposition~~ The example I copied out of a back number of The Reader's Digest goes even one better: "Little Tommy, ill upstairs, complained to his mother as she sat down to read to him: 'What did you bring that book I didn't want to be read to out of up for?'" E. Partridge, A Dict. of Catch Phrases, p. 37: "Come on in out of the war!: WW2 c.p. used by civilians during bombing raids meaning 'Take shelter!'"

Henry Green's novels are "treasured as records of spoken English & of manners" (E. Partridge & J. W. Clark, British & American since 1900, p. 60). ~~Does he~~ To live up to such a reputation ~~to live up to it~~, Green has to resort to some very awkward devices. In Loving, e.g., he never ~~app~~ reproduced the talk of the Irish rustic Paddy but contented himself with "He muttered something" (p. 90); "He said something" (p. 91), "He started to mouth something" (p. 96), etc., leaving it to Kate — Paddy's sweetie — to do the interpreting. Similarly in Nothing with regard ~~whenever~~ to Mrs Weatherby and ~~[illegible]~~ her Italian cook Isabella: "She left her place to twitter in bad Italian down the dumb waiter shaft. She was answered by a sweet babble that was almost song" (p. 76); "She called from the table an unintelligible phrase" (p. 77); "A long wail in Italian was the answer" (p. 80); "Isabella flung the door open to announce something in a flood of words, presumably that dinner was served" (p. 174), etc.

[illegible]

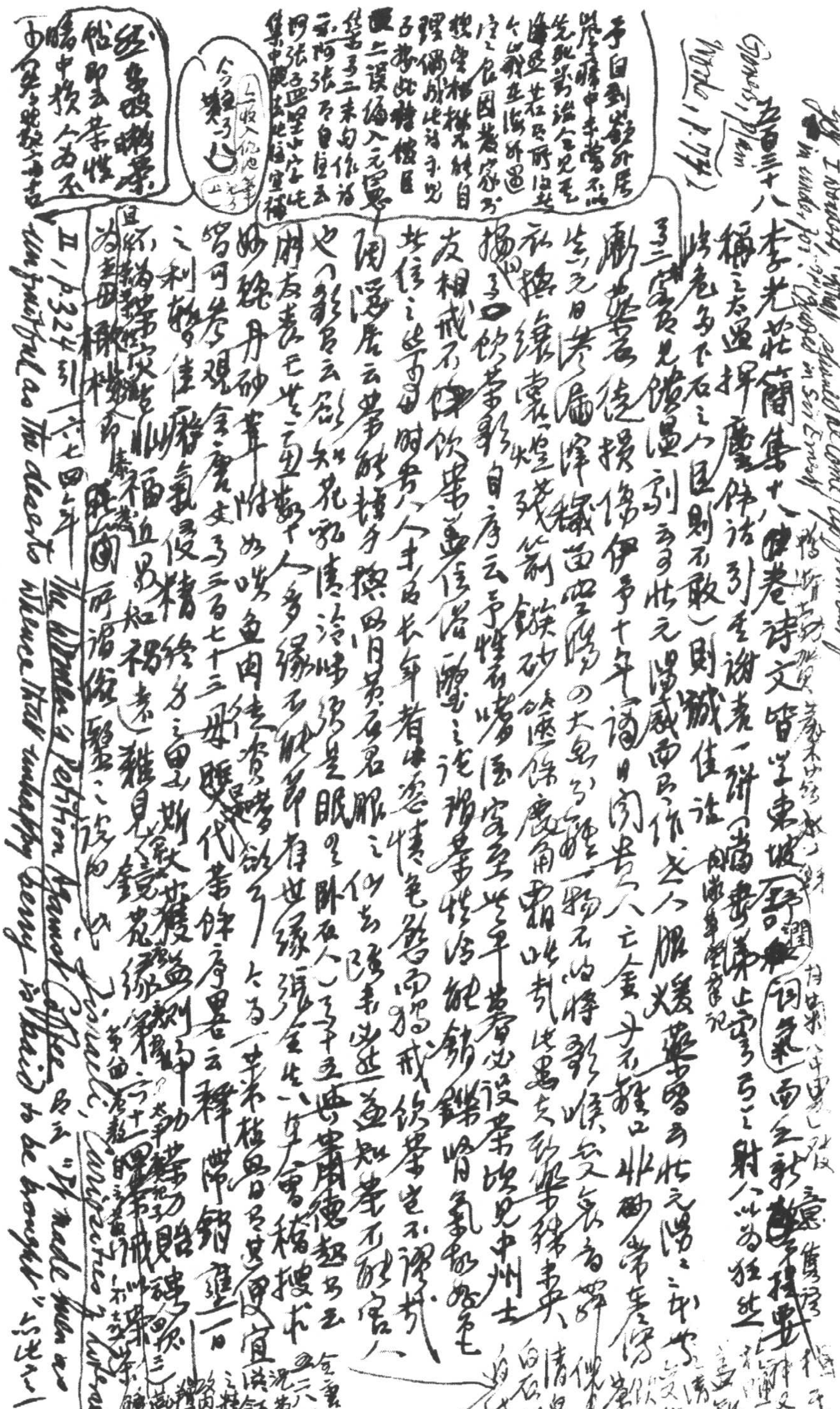
Lessing: "Der grosse Welt": "Die Waage gleicht der grossen Welt: / Das Leichte steigt, das Schwere fällt" (Auswahl in drei Bänden, "Veb Bibliographisches Institut", I, S. 457). of Bacon's "half-ironical, half-irritable saying, that the stream of time lets every solid substance sink & carries down the froth & scum upon its surface" (J. A. Symonds, The Greek Poets, I, p. 248).

to the conversation between

& Carlyle on Voltaire "He is found always at the top, less by power in swimming than by lightness in floating".

Morris Bishop: a preposition: 'I lately lost a preposition; / It hid, I thought, beneath my chair / And angrily I cried, 'Perdition! / Up from out in under there.' ' Correctness

Flaubert, for all his realism, gave long passages ~~of~~ in Spanish from the speech of "un patriote de Barcelone" although "personne ne comprend" (L'Éducation sentimentale, III. i, Conard ed., pp. 442-3)



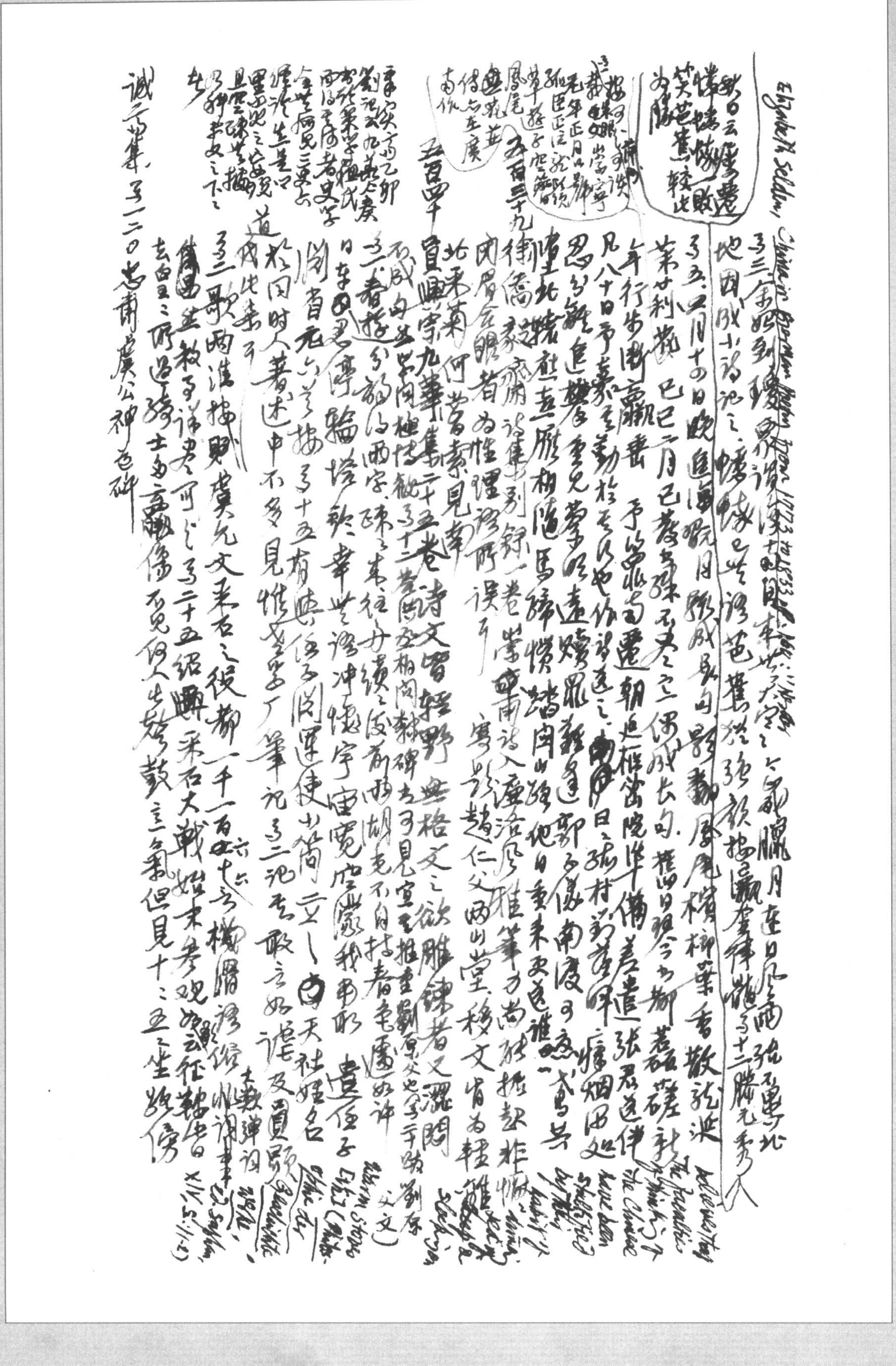
八百三十八　李光莊簡集十八卷　詩文皆学東坡 [illegible]

稱之太過　揮麈餘話引吾謝表一聯 [illegible]

[illegible]

Words, I, p. 779

II, p. 324 引一六七四年 The Women's Petition Against Coffee (Disraeli, Curiosities of Literature) 有云 "It made men as unfruitful as the deserts whence that unhappy berry is said to be brought" 云云



Elizabeth Selden, China in German Poetry from 1773 to 1833

[illegible]日云：[illegible] 蟋蟀[illegible]败 笑芭蕉较比 为胜

三之三 余[illegible]到[illegible]来[illegible]之六月[illegible]月连日风雨[illegible]不[illegible]北

地因賦小詩記之：蟋蟀已無語，芭蕉[illegible]於[illegible]颼[illegible]十二時[illegible]秀

三之五 四月十四日晚自[illegible]院月影成[illegible]影[illegible]風[illegible]横柳葉香撒[illegible]

第廿[illegible] 己巳二月己亥[illegible]之[illegible]俱成長句。[illegible]今[illegible]若[illegible]新

年行步斷[illegible] 予[illegible]還朝迎[illegible]陵華[illegible]善道張君送伊

凡八十日[illegible]勤於[illegible]日之張村[illegible]烟[illegible]如

[illegible]見[illegible]遠[illegible]羅[illegible]道[illegible]南渡[illegible]意[illegible]

[illegible]北[illegible]馬歸[illegible]出[illegible]他日重來[illegible]

五百三十九 衛[illegible]家[illegible]詩集[illegible]別錄一卷[illegible]南詩人[illegible]洛[illegible]雅[illegible]力尚[illegible]

[illegible]眼者為性理[illegible]所誤耳 [illegible]趙仁[illegible]文[illegible]堂、[illegible]文[illegible]為[illegible]

北宋[illegible]何[illegible]見[illegible]

五百四十 [illegible]九華[illegible]集二十五卷 詩文[illegible]野無格文之欲雕[illegible]者又[illegible]

[illegible]十二[illegible]碑[illegible]見[illegible]推重劉[illegible]文[illegible]劉[illegible]文

三之[illegible]春[illegible]兩字[illegible]前[illegible]湖[illegible]不自持春[illegible]遺[illegible]

日[illegible]輪[illegible]幸[illegible]沖[illegible]我[illegible] 遺[illegible]子

[illegible]十五[illegible]使[illegible]二[illegible]天社[illegible]名

於[illegible]時人著述中不多見[illegible]筆記[illegible]及[illegible]

三之三 [illegible]一千一百[illegible]六[illegible]

[illegible]文采[illegible]之[illegible]

[illegible]二十五[illegible]采石大戰[illegible]

[illegible]氣但見十二五之[illegible]

[illegible]之[illegible]十[illegible]

[illegible]集 三之一二〇 志[illegible]公神道碑

方趣下馬詢眾諸眾共來前致詞若平時節使驅為奴遊之輩卿戰
世主無人例分諸陸士兩失官職色亦難再得識今得政日月免我不濟
樞命不僭為問發修第潛是他曹掌命失了憐甥延津經業樂聖
擒已經死家南遷若皆是行能奮義死朝建勳名努力奪朱紫官〻付我
諸如此節使寧使皆在此罪家閑此事歸輪無氣勢勃〻孔道赴而時
戰死了時〻六日行付第五人姓宋云虞候至果在說將略世戰之為方會
出謀將士諺之曰我國王節度使其淮西無日打鑼不打鼓眾曰果如此虞
侯尉燃力口擒不戰若此此半不成了〻〻如此此半死常活亦罗忙之虞
侯曰隨從王擒虎說兵權管西此半不得我若殺過官〻家若我擢銀
來擒設從遣六萬節度觀察至副將射官誥將擢來如此此半作官
家祿官若以此此半三十象不審破戮力一戰至眾且我滿也畏戰但
世人立臣了虞侯〻說我六日只翻兩眼隨你懲戒成了功大〻你擒大
將官誥主將功小擒也的官誥若死於我毛則」帝因死於此若你懲走
我之隨你去你懲意我若去世文〻我便去見官家說甚人通制已
下某人某所義來人不會說罪大謹口〻日了分付大家去廝殺又如殺
云殺之傲元猶不慘南呼達官指蕭止戴云若君無力帥我所思分
決南渡達官再仔細之波浪驚天千丈餘烟新采石三信惡重
去急我看去面一金亮當嫌遊之魂快到番〻攬了若口〻〻速渡汝
何活不爾愛了之立不花若戶相配帥相言懼悍離穴無西說地人頭

領不得保如虎郎主何云存此夜肆星江原溫敕將一、寄乃又御寨三

[illegible]傳衛郎將面前如不識，帳中方[illegible]花如帳外無[illegible]已，金僕姑投

梟騎死手困苦，數[illegible]元[illegible]時處[illegible]姬來云虎將某户[illegible]第户渡江某户

說口園以來在二語，不可渡處，激援劍，數某户罪[illegible]第户第立吾釋

之十二月初言，眾議共講數之夜，即至所居帳中，遂發三箭，射中文[illegible]弓

狀已四面回從，是日[illegible]人是自家人，某户曾自家人，金立口我自去，象

致微芒，並[illegible]多七日，說我人也，自由你也，我也自由你也，不若早之快

隨某户一人生入，即在帳中，數之併及至帳中，她侍無人，唐子西集卷五同

新二劉史五卷[illegible]云歲暮矣，此雙雕我所見，何在五卷，野[illegible][illegible]

至說以似打由宋人說[illegible]長無如鬼董卷一所載王氏女[illegible]命

彰凡二千五百三十餘字

（興宗此文亦見三朝北盟會編炎興下帙一百四十三，可與一百四十七虞尚書采石斃亮記參觀。[illegible]一百三十八及一百三十九遺史曰[illegible]言檜[illegible]實績[illegible]之於太平州及東采石百姓[illegible]以[illegible]說乃知一時記錄大率如此，不可輕信。允文門下捃摭允文所上三劄語[illegible]作為記多之文。允文蜀大也。這自四蜀中傳寫衆唱和之云[illegible]是指興宗此[illegible]也。王果[illegible]西[illegible]集卷十三采石道中云同說前身子分紀星保延第[illegible]北關了二允文印全[illegible]果不講葉[illegible]閩時全）

〔四三〕劉黻《蒙川遺稿》四卷　聲伯[illegible]篤志[illegible]洛之學，時以性理語入詩，至和紫

陽[illegible]二十首之二，然實自法於四靈，四處指要乃云：“香詩今宿古淡泊經

恨於[illegible]格律，要統四人，曲晚為神思自別，不說才田，謂人為風塵之翁

千仞矣。蓋渾蒙其英，辭登為江湖派之晚唐諸也。

夏夜詩：“人家池塘鳴蛙蛤，孤坐如登禪門，開風自閣。”

[illegible]巷中[illegible]云：“新翠極高林，即是落葉多兩山清，即是秋帆沙。”

[illegible]之立[illegible]，小逕晚[illegible]，不覺因為寒，逢入門窗頭。遇極深晴[illegible]

[illegible]寧東風忽轉西，地肥[illegible]眼大，天寒[illegible]要[illegible]家食，蝦只尋幽所，我乃畏惡。

溪墅[illegible]避寒[illegible]上來山[illegible]

王欧圍外砌案請先文征而學先文曰易人人均較歌谷言之之不忍高教生之先乃燃火使金水子卿橫鑣子橋以載約日鐵傅此列你好豐勉力一度主合更亦我淚一遭僕此以竟乃歎生求之

又三、園翁：租得西山數畝田，自甘營圃竟窮年。莫支鋤如東太史筆種斜

搖落分造化權，縮竹為防鄰犬踐，蟠花不礙樹禽眠，雪殘撒書帷

目東常坐因到東齋　王宗仁趙履自仁鄰季竟因游　出關山而着

桃李愛誇西山果，處村舟泊野橋，子柳色欲尋向晚，破苦痕揚占

縱兩鳴為鄉，傷殘陽暝，子弱以友不知齋，影只仲恭燈於己

黃氏日抄　卷首癸巳仲秋之八金陵秉之撰

又見桯史卷四宜　楊升庵集日記　亦可三慶渡我　東京云火林次說為　兼燕果果以為　折新撒通稽名解　自注見桯史養傑　則思

五百四十三　壹賤

華鎮雲溪居士集三十卷　安仁筆致閑展好為 [redacted] 此四詩數條綢陳傑

如可感春賦藥之蓋叟之詞 [redacted] 詳之三千二百餘言

雨之洗鍊之功，殊為層疊，不若文之尚 [redacted] 也，但似之說

桃源園云：燒燭日暖金鱗動，淺紅片玉當衣袂。又云：金素增見

林中大玉羽旋窗，瀧上鷄篁桃炫，炎光門金碧樓閣玲瓏瀲灩

覺瓔珞右，聽甘如醒，鐙當作恥，盤桃燦勝，雖破，麴塵向塵

寬多閒說笑，揩髭如嘶刻意，煙果不自知，至給而雜些誇

則思稽也

又八、秋光：老元日初多，急管公絃能著聞，罷奏帘下應而盡，君叶繁急

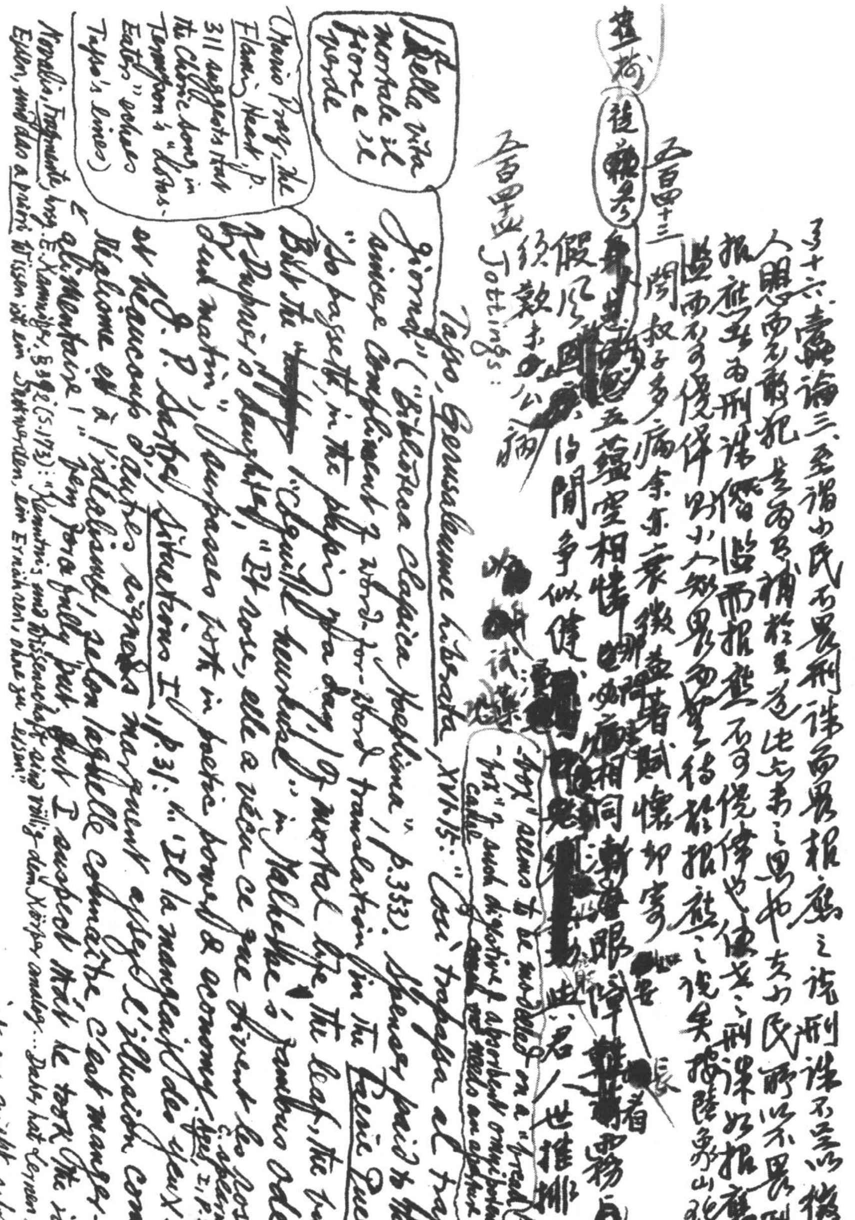
盧一百萬砍削瑰麗，三千斤孔雀毫，寫自日落，楊園細草，何須粒長

秉燭可為樂，壽已三分去一分

又九、近日：呂其姚俗君隊休之，彈鋏便乘輿，畫操板觸穿薄徑

復熱萬盡廿新閑，信是似此小心，紆若緩何如周步，中長揚江南若多

西舟便，不待然風風，媚媚怪魚



又十六、壹論三，至謂古民不畏刑誅而畏報應之說，刑誅不足以懲惡，報應
人思而不敢犯，甚而及補於其意，此乃未之思也。古之民所以不畏刑誅而畏
報應者，而刑誅僭濫而報應[illegible]不可僥倖也。僥倖之刑誅果如報應之說，世[illegible]
濫而不可以僥倖，則小人畏，[illegible]而愈信於報應之說矣。據陸象山語，此言尤切

五百四十三　閱叔子多病，余亦衰微，益著賦懷[illegible]寄[illegible]長

[illegible]　五蘊空相[illegible][illegible]相同消磨眼障[illegible]著霧身心不

假風[illegible]以間爭似健[illegible]此君，世推排[illegible]白髮何

徑數未[illegible]公病[illegible]試[illegible]

五百四十四　Jottings:

"-box" seems to be modelled on a "bread-box" of such digestive & absorbent omnipotence that the alimentary canal needs an aperture only at the incoming end!

Tasso, Gerusalemme Liberata, XVI. 15: "Così trapassa al trapassar d'un giorno" ("Biblioteca Classica Hoepliana", p. 353). Spenser paid to this line the sincere compliment of word-for-word translation in the Faerie Queene, XII, 75: "So passeth, in the passing of a day, / Of mortal life, the leaf, the bud, the flowre". But the ~~happy~~ "coquille heureuse" in Malherbe's iambus ode on the death of Duperrier's daughter, "Et rose, elle a vécu ce que vivent les roses, / L'espace d'un matin", surpasses both in poetic power & economy.

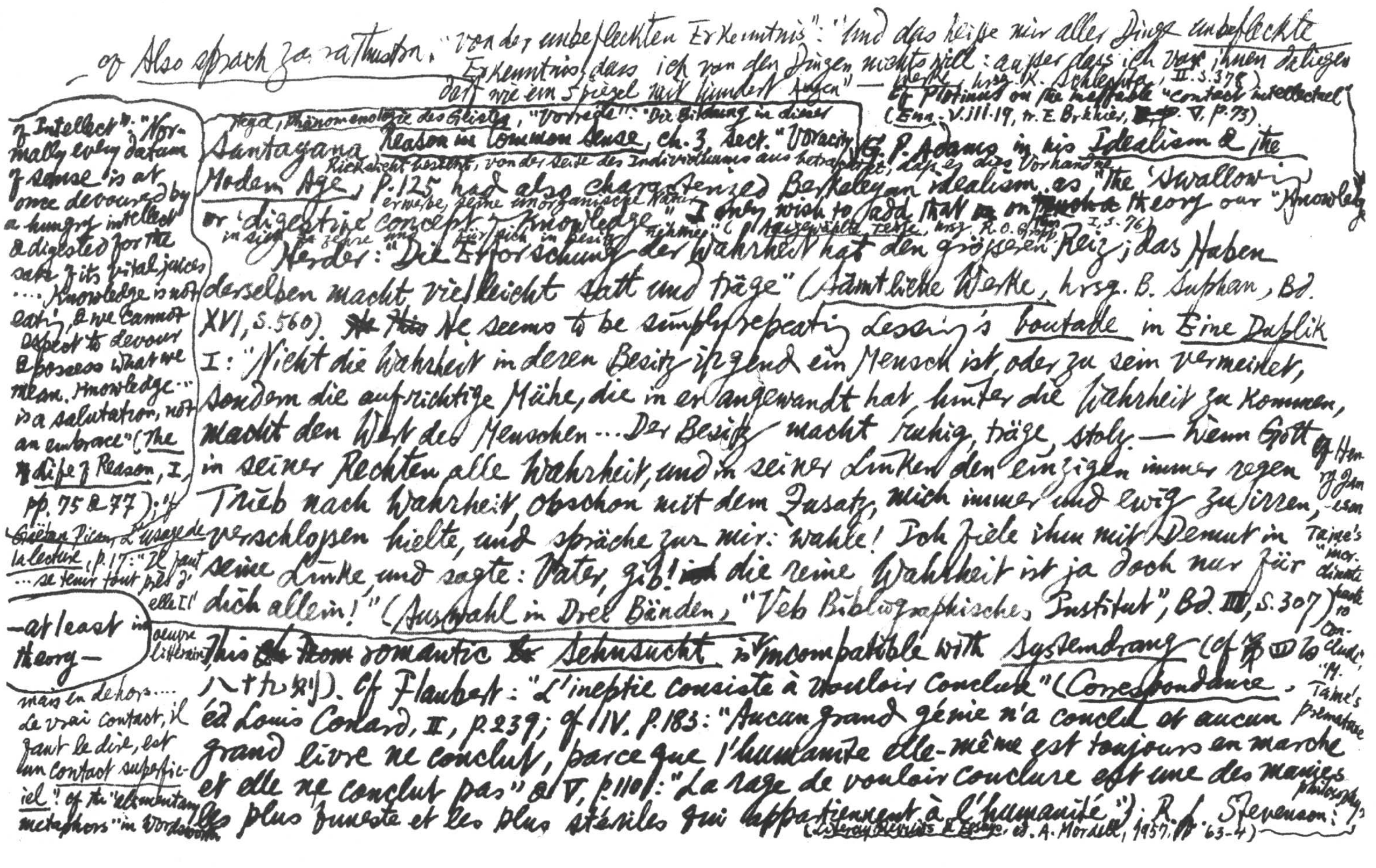
1. Della vita mortale il fiore e 'l verde

(Mario Praz, the Flaming Heart, p. 311 suggests that the Choric Song in Tennyson's "Lotos-Eaters" echoes Tasso's lines)

J. P. Sartre, Situations I, p. 31: "'Il la mangeait des yeux.' Cette phrase et beaucoup d'autres signes marquent assez l'illusion commune au réalisme et à l'idéalisme, selon laquelle connaître c'est manger... O philosophie alimentaire!" Very forcefully put. But I suspect that he took the idea from Novalis, Fragmente, hrsg. E. Kamnitzer, § 392 (S. 173): "Kenntnis und Wissenschaft sind völlig dem Körper analog... Daher hat Lernen soviel Ähnlichkeit mit Essen, und das a priori Wissen ist ein Sattwerden, ein Ernähren, ohne zu essen."

C. Spearman, Psychology Down the Ages, I, p. 257 on St. Augustine & Aquinas's remark that a person's [illegible] is always of an object & [illegible] seems to keep the object away from him.

ist er nicht schön oder brauchbar, so ist er eine Last



— of Also sprach Zarathustra. "Von der unbefleckten Erkenntnis": "Und das heiße mir aller Dinge unbefleckte Erkenntnis, dass ich von den Dingen nichts will: ausser dass ich vor ihnen daliegen darf wie ein Spiegel mit hundert Augen" — Werke, hrsg. K. Schlechta, II. S. 378). Cf Plotinus on the ineffable "contact intellectuel" (Enn. V.iii.19, tr. E. Bréhier, ~~B.P.~~ t. V, p. 73)

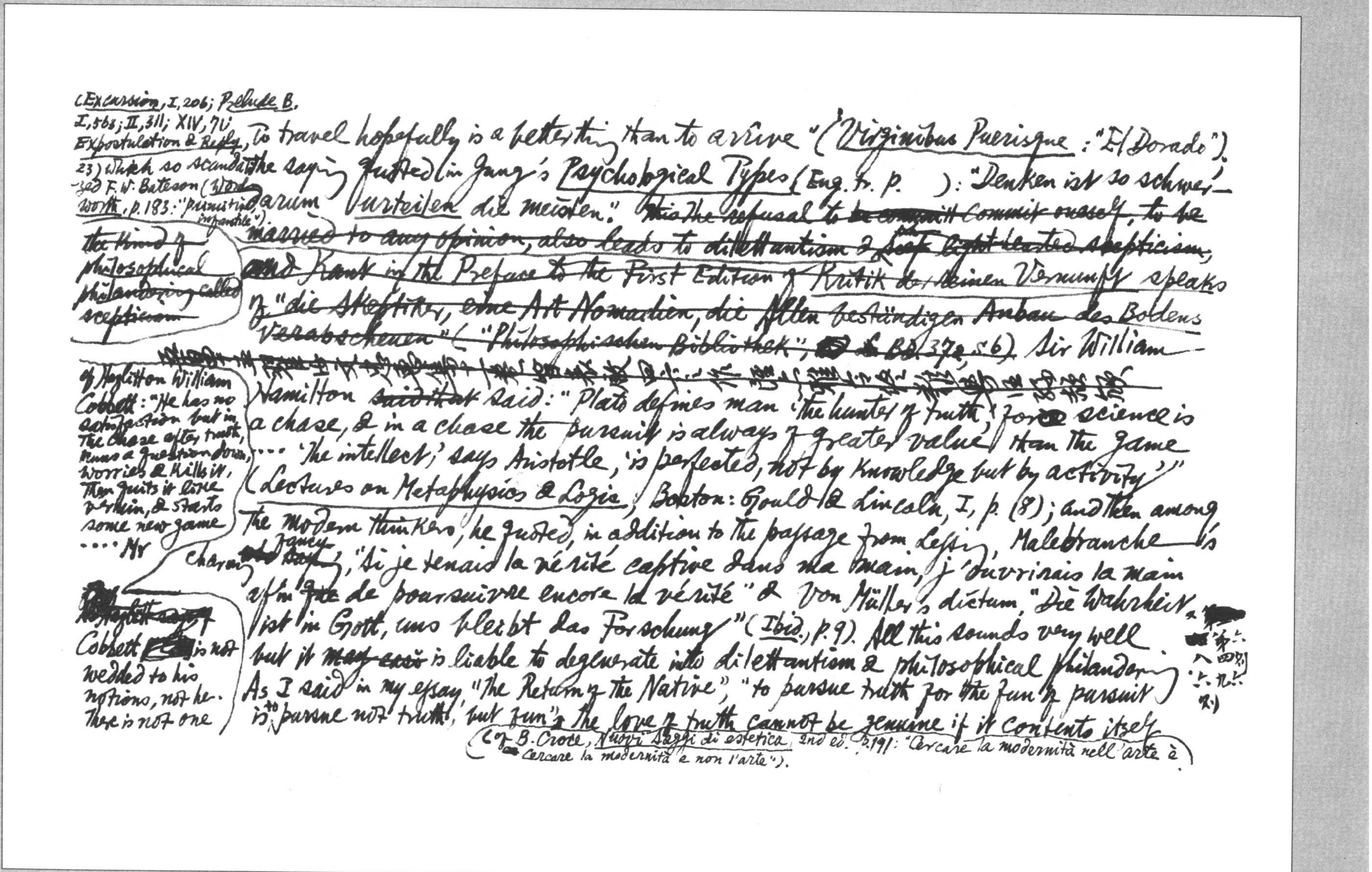
Santayana Reason in Common Sense, ch. 3, Sect. "Voracity of Intellect": "Normally every datum of sense is at once devoured by a hungry intellect & digested for the sake of its vital juices .... Knowledge is not eating, & we cannot expect to devour & possess what we mean. Knowledge ... is a salutation, not an embrace" (The Life of Reason, I, pp. 75 & 77); cf Gaëtan Picon, L'usage de la lecture, p. 17: "Il faut ... se tenir tout près d'elle [l'oeuvre littéraire] — at least in theory — mais en dehors.... Le vrai contact, il faut le dire, est un contact superficiel"; cf the "elementary metaphors" in Wordsworth

G. P. Adams in his Idealism & the Modern Age, p. 125 had also characterized Berkeleyan idealism as "the 'swallowing' or 'digestive concept of knowledge'." I only wish to add that on ~~[illegible]~~ theory our "Knowledge"

Hegel, Phänomenologie des Geistes, "Vorrede": "Die Bildung in dieser Rücksicht besteht, von der Seite des Individuums aus betrachtet, darin, daß es dies Vorhandene erwerbe, seine unorganische Natur in sich zehre und für sich in Besitz nehme" (Ausgewählte Texte, hrsg. R. O. Gropp, I, S. 76)

Herder: "Die Erforschung der Wahrheit hat den größeren Reiz; das Haben derselben macht vielleicht satt und träge" (Sämtliche Werke, hrsg. B. Suphan, Bd. XVI, S. 560). ~~This~~ He seems to be simply repeating Lessing's boutade in Eine Duplik I: "Nicht die Wahrheit in deren Besitz irgend ein Mensch ist, oder zu sein vermeinet, sondern die aufrichtige Mühe, die er angewandt hat, hinter die Wahrheit zu kommen, macht den Wert des Menschen ... Der Besitz macht ruhig, träge, stolz — Wenn Gott in seiner Rechten alle Wahrheit, und in seiner Linken den einzigen immer regen Trieb nach Wahrheit, obschon mit dem Zusatz, mich immer und ewig zu irren, verschlossen hielte, und spräche zu mir: wähle! Ich fiele ihm mit Demut in seine Linke und sagte: Vater, gib! ~~[illegible]~~ die reine Wahrheit ist ja doch nur für dich allein!" (Auswahl in Drei Bänden, "Veb Bibliographisches Institut", Bd. III, S. 307) This ~~the~~ ~~from~~ romantic ~~&~~ Sehnsucht is incompatible with Systemdrang (cf 第[illegible]八十九則). Cf Flaubert: "L'ineptie consiste à vouloir conclure" (Correspondance, éd. Louis Conard, II, p. 239; cf IV, p. 183: "Aucun grand génie n'a conclu et aucun grand livre ne conclut, parce que l'humanité elle-même est toujours en marche et elle ne conclut pas" & V, p. 110: "La rage de vouloir conclure est une des manies les plus funestes et les plus stériles qui appartiennent à l'humanité"); R. L. Stevenson: (Literary Reviews & Essays, ed. A. Mordell, 1957, pp. 63-4)

Cf Henry James on Taine's "inordinate haste to conclude", "M. Taine's premature philosophy"



(Excursion, I, 206; Prelude B. I, 568; II, 311; XIV, 70 Expostulation & Reply, 23) which so scandalized F. W. Bateson (Wordsworth, p. 183: "primitive, infantile").

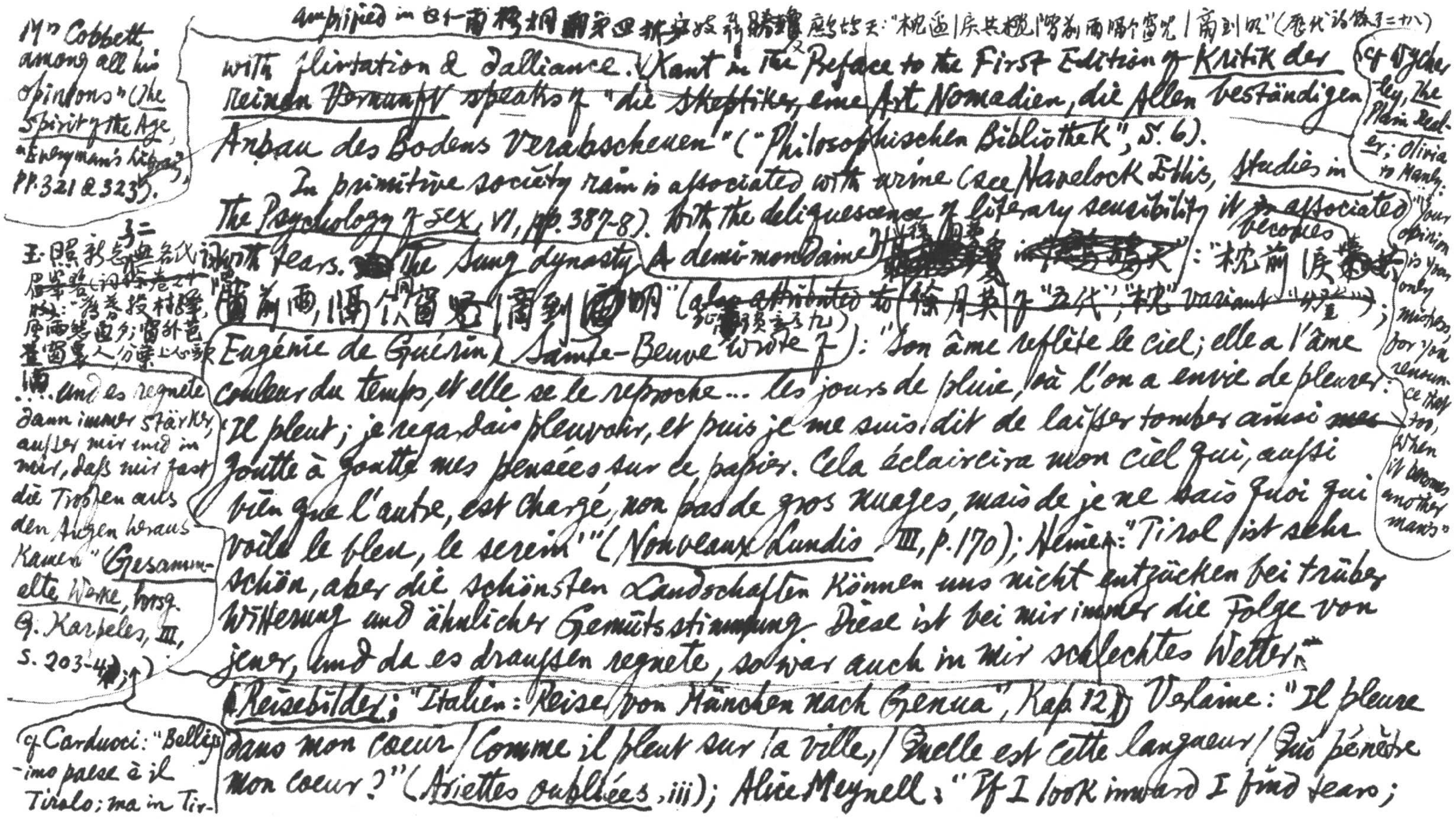
To travel hopefully is a better thing than to arrive" (Virginibus Puerisque: "El Dorado"), the saying quoted in Jung's Psychological Types (Eng. tr. p. ): "Denken ist so schwer — darum urteilen die meisten." ~~This the refusal to be committ commit oneself, to be married to any opinion, also leads to dilettantism & soft light-hearted scepticism, and Kant in the Preface to the First Edition of Kritik der reinen Vernunft speaks of "die Skeptiker, eine Art Nomaden, die allen beständigen Anbau des Bodens verabscheuen" ("Philosophischen Bibliothek", [illegible] Bd. 37a, S. 6).~~ Sir William ~~[illegible]~~ Hamilton ~~said that~~ said: "Plato defines man 'the hunter of truth,' for [illegible] science is a chase, & in a chase the pursuit is always of greater value than the game ... 'The intellect,' says Aristotle, 'is perfected, not by knowledge but by activity'" (Lectures on Metaphysics & Logic, Boston: Gould & Lincoln, I, p. (8); and then among the modern thinkers, he quoted, in addition to the passage from Lessing, Malebranche's charming ~~oft~~ fancy ~~[illegible]~~: "Si je tenais la vérité captive dans ma main, j'ouvrirais la main afin ~~[illegible]~~ de poursuivre encore la vérité" & Von Müller's dictum, "Die Wahrheit ist in Gott, uns bleibt das Forschung" (Ibid., p. 9). All this sounds very well but it ~~may soon~~ is liable to degenerate into dilettantism & philosophical philandering. As I said in my essay "The Return of the Native", "to pursue truth for the fun of pursuit is to pursue not truth, but fun"; the love of truth cannot be genuine if it contents itself (cf. B. Croce, Nuovi Saggi di estetica, 2nd ed. p. 191: "Cercare la modernità nell'arte è cercare la modernità e non l'arte").

~~the kind of philosophical philandering called scepticism~~

of Hazlitt on William Cobbett: "He has no satisfaction but in the chase after truth, runs a question down, worries & kills it, then quits it like vermin, & starts some new game ...." Mr

~~Hazlitt says~~ Cobbett [illegible] is not wedded to his notions, not he. There is not one

[illegible]第六四则 入六九则



amplified in 白仁甫梧桐雨第四折；宋長安妓聶勝瓊鷓鴣天：「枕前淚共階前雨隔個窗兒滴到明」（歷代詩餘卷三十八）

with flirtation & dalliance. 又 Kant in the Preface to the First Edition of *Kritik der reinen Vernunft* speaks of "die Skeptiker, eine Art Nomaden, die allen beständigen Anbau des Bodens verabscheuen" ("Philosophischen Bibliothek", S. 6).

In primitive society rain is associated with urine (see Havelock Ellis, *Studies in the Psychology of Sex*, VI, pp. 387-8). With the deliquescence of literary sensibility it ~~is~~ becomes associated with tears. The Sung dynasty A demi-mondaine 聶勝瓊 ~~[illegible] in [illegible]~~：「枕前淚共階前雨，隔個窗兒滴到明」（~~also attributed to 徐月英 of「五代」；「枕」variant「[illegible]」~~ 花草粹編卷九）; Eugénie de Guérin (Sainte-Beuve wrote of): "Son âme reflète le ciel; elle a l'âme couleur du temps, et elle se le reproche… les jours de pluie, où l'on a envie de pleurer: 'Il pleut; je regardais pleuvoir, et puis je me suis dit de laisser tomber ainsi ~~mes~~ goutte à goutte mes pensées sur ce papier. Cela éclaircira mon ciel qui, aussi bien que l'autre, est chargé, non pas de gros nuages, mais de je ne sais quoi qui voile le bleu, le serein'" (*Nouveaux Lundis*, III, p. 170); Heine: "Tirol ist sehr schön, aber die schönsten Landschaften können uns nicht entzücken bei trüber Witterung und ähnlicher Gemütsstimmung. Diese ist bei mir immer die Folge von jener, und da es draußen regnete, so war auch in mir schlechtes Wetter… und es regnete dann immer stärker, außer mir und in mir, daß mir fast die Tropfen aus den Augen heraus kamen" (*Reisebilder*; "Italien: Reise von München nach Genua", Kap. 12; *Gesammelte Werke*, hrsg. G. Karpeles, III, S. 203-4); Verlaine: "Il pleure dans mon coeur / Comme il pleut sur la ville, / Quelle est cette langueur / Qui pénètre mon coeur?" (*Ariettes oubliées*, iii); Alice Meynell: "If I look inward I find tears;

Mr Cobbett among all his opinions" (*The Spirit of the Age*, "Everyman's Library", pp. 321 & 323).

玉照新志卷二（與歷代詩餘卷七十[illegible]）[illegible]：「[illegible]捲[illegible]村[illegible]，疏雨[illegible]夕；窗外芭蕉窗裏人，分明葉上心頭滴」

cf Wycherley, *The Plain Dealer*; Olivia to Manly: "Your opinion is your only mistress, for you renounce that too, when it becomes another man's."

cf Carducci: "Bellissimo paese è il Tirolo; ma in Tir-

Paul Claudel, *Connaissance de l'Est*, p.137, "Tristesse de l'eau": "Du ciel choit ou de la paupière déborde une larme identique."

if outward, rain ... But whatever I write will be melancholy & self-conscious as are all women's poems" (quoted in ~~the~~ Viola Meynell, *Alice Meynell* p. ; of Mrs Meynell's poem "In Autumn": "Only a summer's fate of rain, / And a woman's fate of tears") Oh, how "wet" all this is!

olo quando il tempo è oscuro e l'animo insieme, nè anche i più bei paesaggi allettanto. In me questo séguita quello, e, quando al di fuori piove, anche ~~dentro~~ dentro fa cattivo tempo.... E pioveva sempre più forte fuor di me e in me, tanto che le gocciole d'acqua mi cadevano quasi dagli occhi (E. Grillo, *The Italian Prose Writers*, pp.540-1)

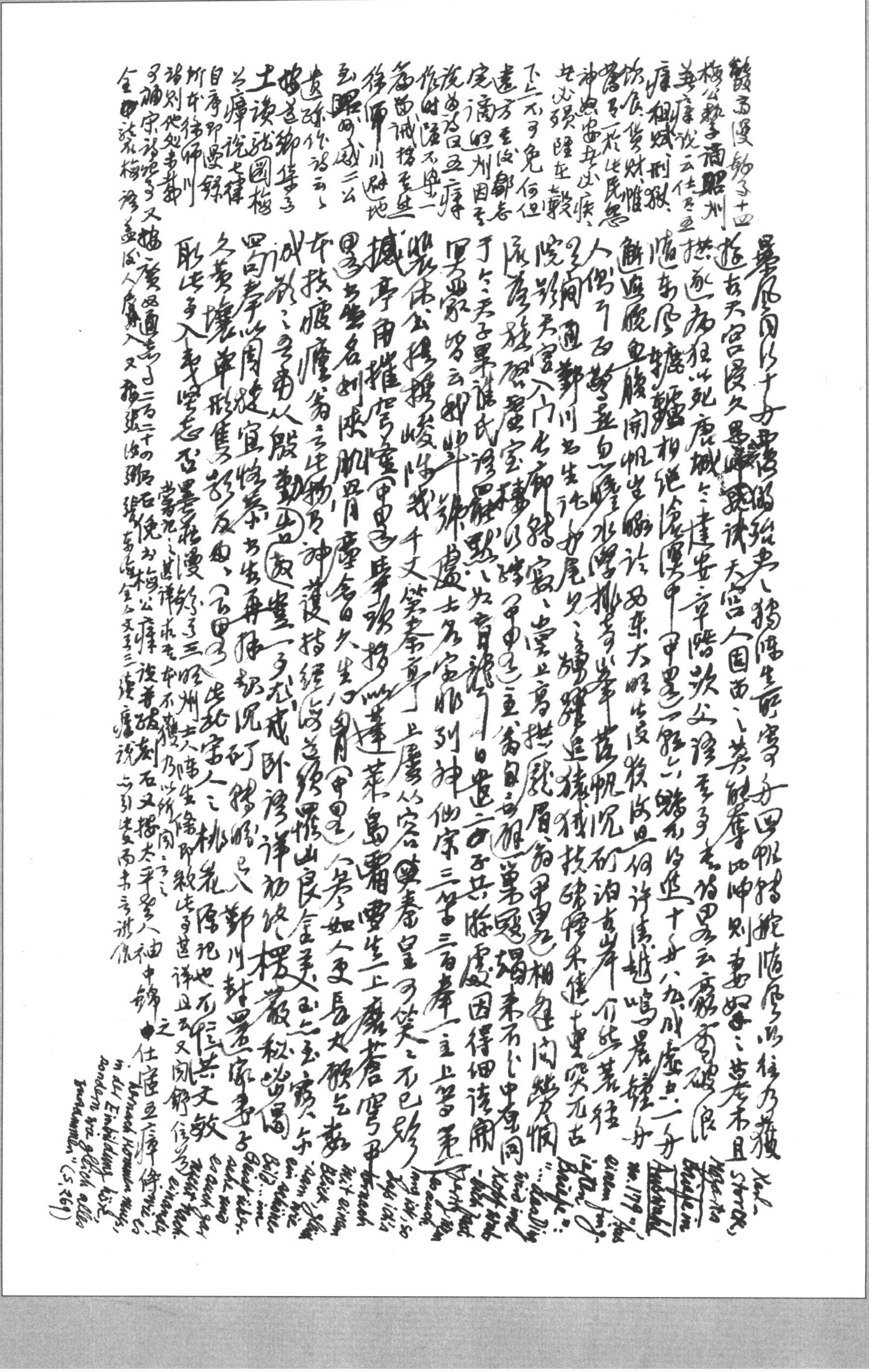
[illegible]

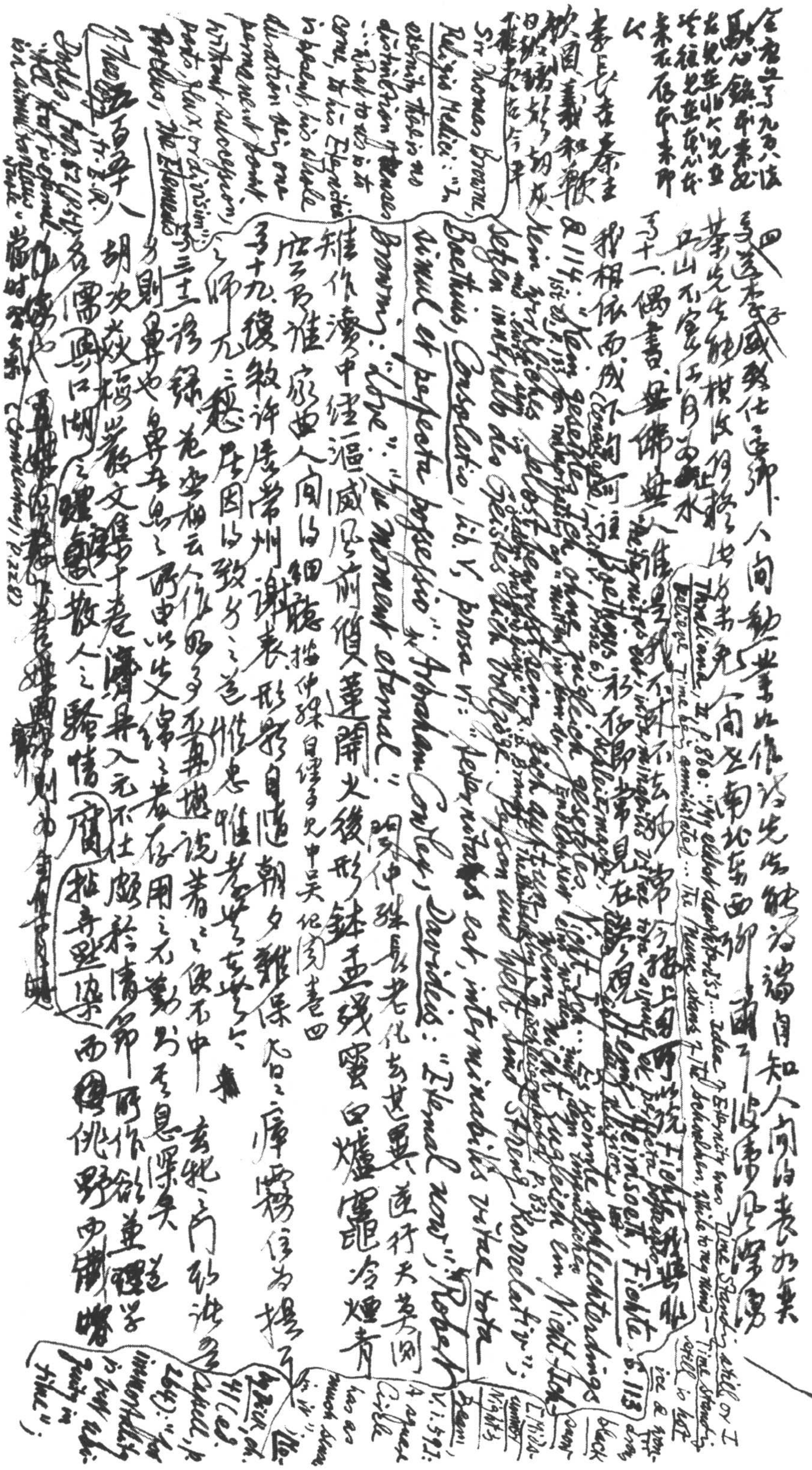
翟汝文《忠惠集》卷十一卷四表、章、啟、牘之作，騷雅縱饒，非浮囂吟廢比也（誤收王半山陰山高之作，見劉後村詩話卷十二）。周樹模《沈觀齋詩》二冊，秀雅而不揚厲，~~西[illegible]~~時之流露較嘉時風華騷客之體，不盡為同光面目，於宋人中亦無蘇東坡在湖為近作江西社魯君也。

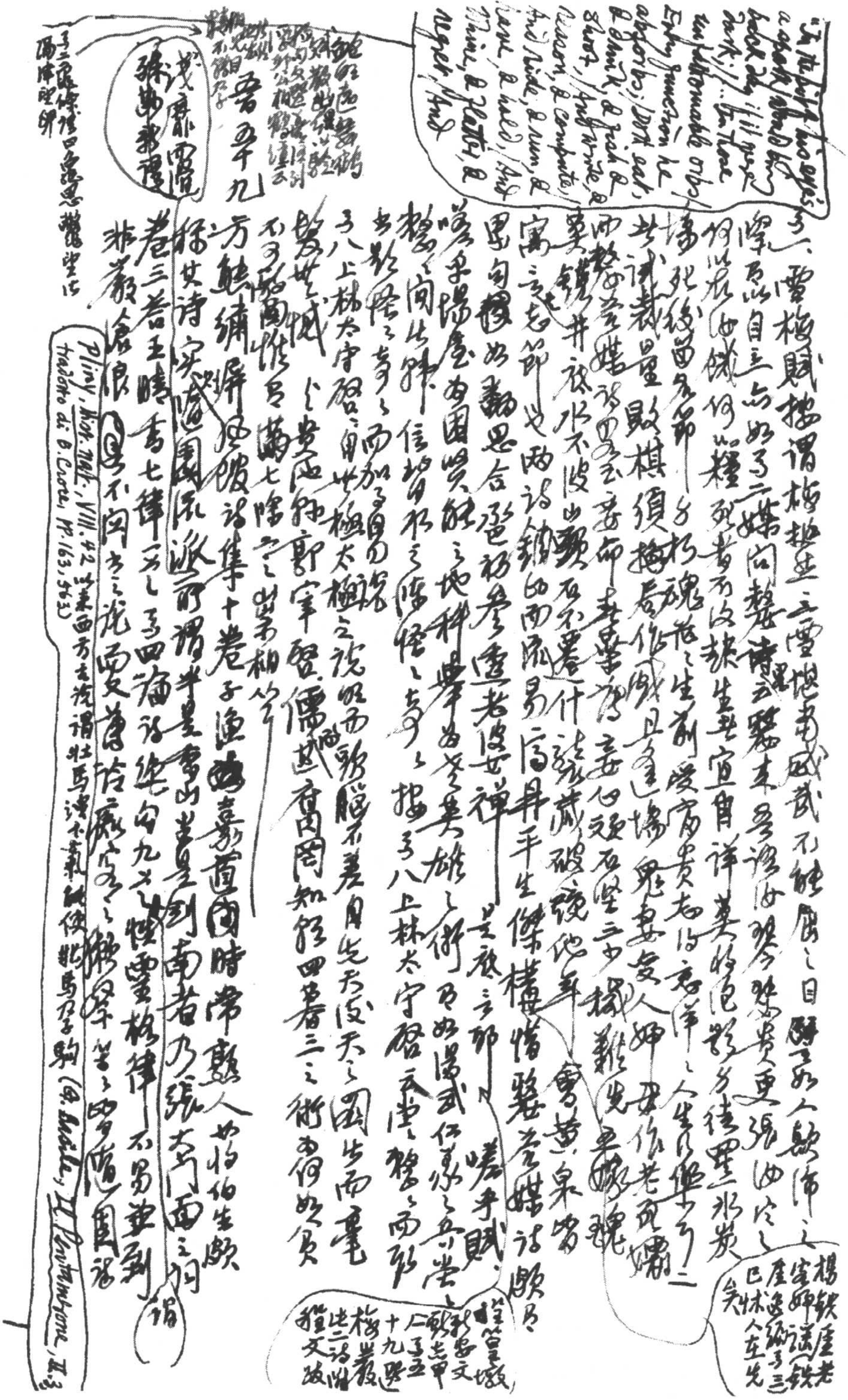
第一冊《經泰山下》：「平原莽千里，走馬南至河。群山湊眼底，爛漫一何多。當天露一峯，挺出若屏風。指言此泰岱，了了知非訛。並來走山下，亂石堆陂陀。陘過回複林巒恐尺寸，松蘿絕頂風，書寫不信天尹摩子如見異人。望氣知能何公之久聞，縱我岳上無他。仲尼魯大聖，東家常見訶。主向巖巖之暮色，隱烟螺。明朝出山去，回看青嵯峨。」晚至滕縣。積潦縱橫侵馬腹，平沙鋪渡鬱華歸。岬山舞蘇數，南中草米不知官之難，羅迷青紅眼倦看，仍至梅閣，虛淒然久陽，莽莽尚征鞍。雲晴不嫌生。「傲睨帝城西，山內前横日金母，山隱且開，西山股之後，隱常以下陰晴，陳根過長路，月返月暈如輪，河靜鳥藉之，根堂豁然噴祖進，樓鼓坎坎，天容晴一點，列星倪地，大峯，當不在眼悽悽。」

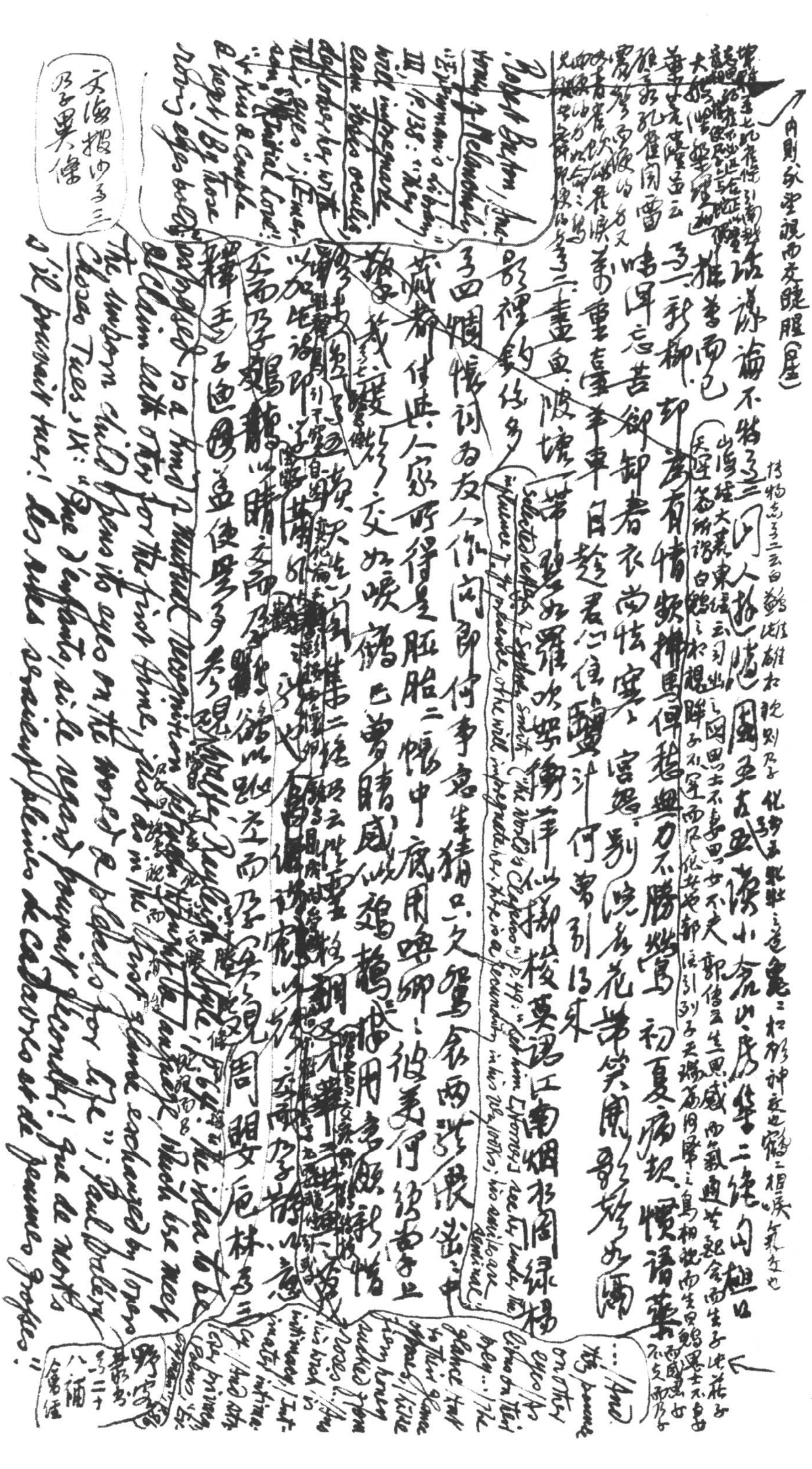
紛書業潛
詩云天風下30
半安
慨知
是西南
晦殘道
語老
芳華
新松
藝宿

後半首力人未之揭出。巖樹向遠破曉栗到尽未乾起觀飛龍花
墻上檻端臨河水圍斜水蜿蠼荒之依壁露無積玉秋成低頂盡成
屐在新叢復十家空之噪金排門拔鬱毛出晚霞向金山一髮好狂村叟
擁黃綿我亦恣看青突兀空粮不深偶成聽殘滴照之飛棲
衾枕好秋不高思輕角聲悲咽搖斷夢燈痕陪鈞識幽情人飯了之
心光出覺月綿之夜氣生畢罷動不陰雲亦寂霜中一杵李鐘鳴
又感筆澀不發弓閉臭霞引岐終聆習康莊　淩霄閣下晚眺林花
墻花地草生墀正妣共家花獨之時落日滄溟鶩阻加鳥遠晚烟城郭
鶴師遲（掛緩半才尺之菩日一徑之好竹花醉過似為之宅之西湖母湖說去後難彩華表鶴歸年之本虞寒園挽文之山詩云煙雨舟湖說去遠月明月華表鶴歸遲）　江山易好角難以帶穢都忘適可知入世要尋安樂法
書勢鬭茶已如絕　槐花暑雨初收日又西蘇傷要偶半　中之遙迷雚臼
人多入槐安夢書君　收兒水性作泥擾晚晴飛穢詩題卷一百三十六王正誼詩話引錢南楼
第一冊山原小憩煙塢漫磧新題字鹵葬者亦不記名　輯以者思光斷名下士無
書未心自注左第老云多事未西兜思非是神、衖　天下士眼
吾五十六 秦敏樹小睡足齋詩錄四卷續錄三卷補錄二卷　舊號之至　子三雜感第中人伴夢
一七尺云 鵰輪翻切大電綫遞流言盜後來西人亦只許幸論　似字實收　中人
吾百五十七 鄭浩道卿集四十卷補遺一卷附錄一卷 異詩書氣遣力健而辛直
無味漁洋跋謂古詩只似樂府女處據詩學機樂無葉石林之力相敵北宋
之雄也，律不可解 文亦平衍
二子悼陳生按其序謂鄞川進士陳生赴年鬧封後時等待安而西一日過









內則豕望視而交睫腥（星）

[illegible]詩論不特[illegible]同人擬隨園五古[illegible]讀小倉山房集二絕句[illegible]

[illegible]推書而已[illegible]有情欲拂馬得[illegible]無力不勝[illegible] 初夏病起，慣諳藥[illegible]

[illegible]新柳[illegible]春衣尚怯寒[illegible]宮[illegible]別[illegible]花常笑風[illegible]

[illegible]重[illegible]車日[illegible]君仁住[illegible]汁何曾別後來

[illegible]畫魚。陂塘[illegible]第[illegible]吹[illegible]岸[illegible]擲梭英語江南烟雨間綠楊

[illegible]寄四惆悵詞為友人作 問郎何事[illegible]只久，鴛鴦衾兩[illegible]

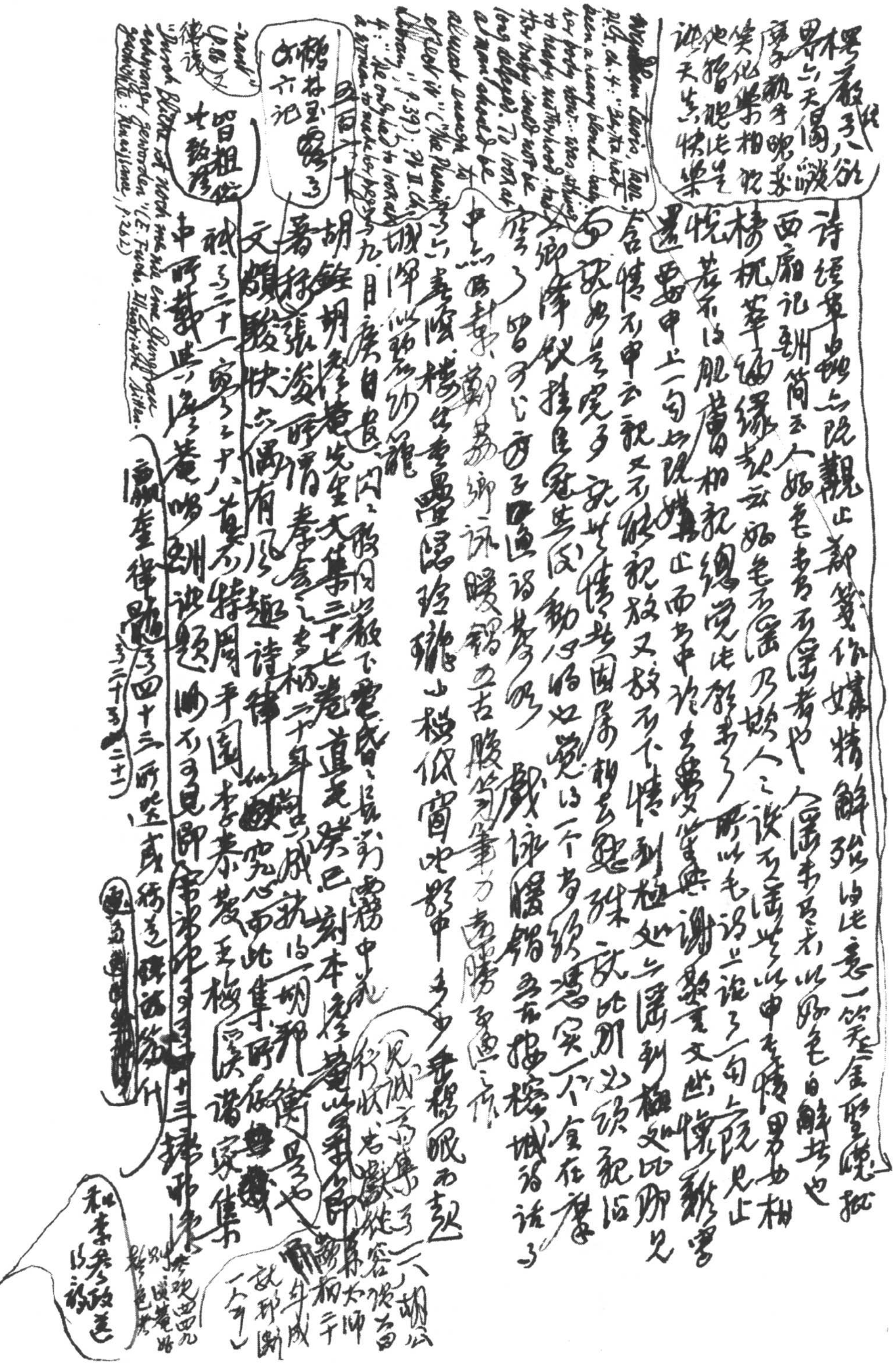
[illegible]付與世人家，所得是胚胎二：帳中底用喚卿卿，彼美何須[illegible]

Robert Burton, *Anatomy of Melancholy*, III. [illegible] p. 138: [illegible]

Selected Letters of [illegible] Smith [illegible] p. 49: [illegible] the will [illegible]

... a kind of mutual recognition [illegible] each other for the first time, just as the [illegible] exchanged by lovers [illegible]

"The unborn child [illegible] in the world & pleaded for life"; Paul Valéry [illegible] "Que d'enfants, dit le regard [illegible] fécondé! Que de morts il pourrait taire! [illegible] de cadavres et de jeunes [illegible]"



楞嚴經六欲界六天偶戲：[illegible]執手，兜率笑，化樂相視，他化暫視，是謂天上快樂。

詩經草蟲「亦既覯止」，鄭箋作「媾精」解，殆得此意，一笑。金聖歎批西廂記酬簡云：「人好色者，不淫者也；人淫者，不以好色自解者也。」[illegible]萃編[illegible]云：「好色不淫，乃妙人之說。不淫之中有情，男女相悅，若不以肌膚相親，總覺此緣未了，所以毛詩亦說了一句『亦既見止』，還要中上一句『亦既覯止』。西廂中說出要[illegible]，謝[illegible]文，此懷新[illegible]合情不中云覯，又不[illegible]覯，故又教不下情到極處，如文此所見[illegible]說如是究多說些情，若因房都去要，殊說比那以頭親的[illegible]卿澤[illegible]自[illegible]的動得的如覺以一个書生獨憑冥一个全在[illegible]窗了，曾可以[illegible]子通語楚呢。」戲詠[illegible][illegible]樓城詩話了。

Wyndham Lewis, *Tarr*, Pt. I, ch. 4: "Bertha had been a heavy blond... baby. her body now... was strung to heavy motherhood. the baby could not be long delayed. To look at a man should be almost enough to effect it" ("The Phoenix Library", p. 39); Pt II. ch. 4: "He only had to look at a woman to make her preg-nant" (p. 86) 德譯文 "Durch Blicke ist noch nie eine Jungfrau schwanger geworden" (E. Fuchs, *Illustrierte Sittengeschichte: Renaissance*, p. 262)

中之[illegible]鄭[illegible]卿詠暖錯亦古腋[illegible]筆力[illegible]勝[illegible]

壽陵樓臺重疊隱玲瓏，山樓低窗比影中，[illegible]無窮眠雨起

城陣似動紗籠，九月廣白長[illegible]，閃閃[illegible]因以微下霜晨，[illegible]霧中花

樵林玉露卷三 [illegible]六記

胡銓胡[illegible]桂巷先生文集三十七卷，道光癸巳刻本，[illegible]巷山房[illegible]著錄張滋時謂孝[illegible]之多，楊[illegible]二十年[illegible]成，就以一胡那[illegible]衛[illegible]文頗駿快，亦偶有風趣，詩律[illegible]究心，而此集所存無幾，且字也[illegible]

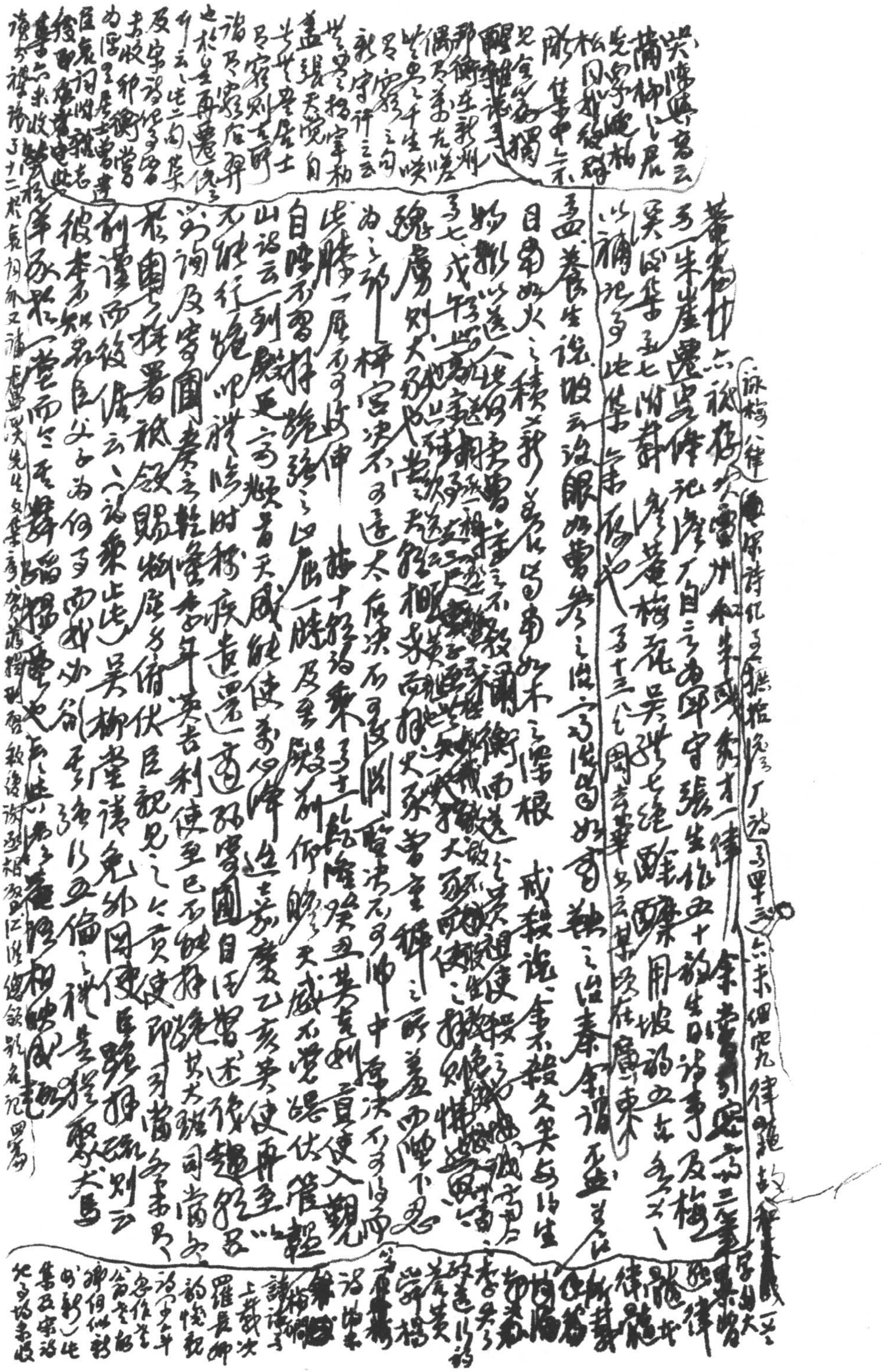
昭祖從 女毅然

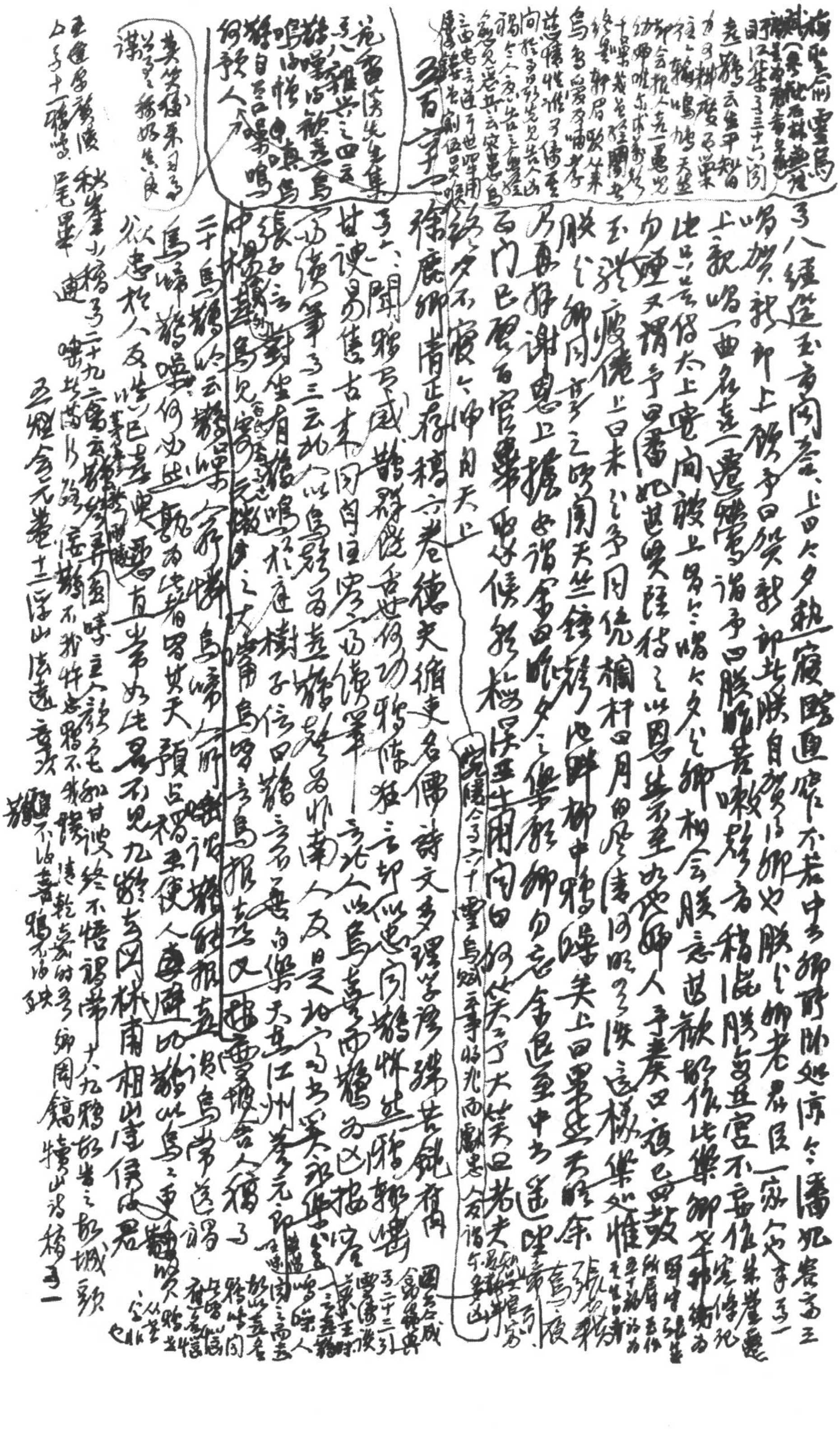
祇卷二十一，卷二十八首，不特周平園、李泰發、王梅溪諸家集中呼載與[illegible]庵吟[illegible]詩題，而不可見，即[illegible]十三掃[illegible]瀛奎律髓卷三之四十三（卷二十五之二十二）所選，或[illegible]

胡公[illegible]容齋[illegible]太師相宇成斷[illegible]耶試一公[illegible]

秋來以參政遷

[illegible]號詩[illegible]卷四九





梅聖俞靈烏（梅宛陵集卷四十八石林燕語） 目江集卷三十六引 走避鵝云生平 左手料理 右手掌 注之 輪鳴鳩 天然 卿会報人 去一遷 幼卿 唯求 十年 藏 終 新居 歌笑 鳥 鳥 豈予 喃 孝 慈悲 惟 作（予 傳） 向 於 予 先見 告人 禍 今人 言 吾 先 告 之 皆 將 （家 兒 若 具 云 宋 惠 烏） 三 西 晉 言 道 予 世 四 年 用 佳 卷 創 伍 吳 喉

卷八紀遊玉帝閣云、上每夕執寢殿直廬，不若中書卿所處。惟今潘妃嘗爲王

鳴賀新郎，上賦詩曰賀新郎。此朕自賀得卿也，朕之卿老君臣一家人也。卷十一

上歡鳴一曲，名曰遇鸚鵡，請予曰朕喉音嗽聲爲稱慮，朕宜出宮不妨作朱崖遷

比曰：太上寵向被上留之，曙久久之卿相會，朕意甚歡，卿作此樂，卿等神術爲

力道，又謂予曰：潘妃甚異，臣得之以因恩出宮至此，卿人予奏曰：願已無數

玉樓瘦僊，上曰：來之，予因倪欄村四月白居清同明之俠，這樣樂如惟

朕之卿因之，晚聞天竺鐘鼓，此畔柳中鸚歸，笑上曰：果然不醒余

乃再拜謝恩，上據此諸金白晚之，之俄舉般卿勿忘金良逢中書遊吟

西内已履百官舉乎侯般松樓開塞閉闔，白好笑之了大笑曰君其

綠之夕不寢，久仰内天上

（按：三十、靈烏賦云：事將兆而獻忠，人反謂爾多凶）

三百十一

徐鹿卿清正存稿六卷　德夫循吏名儒，詩文多理學語，殊苦鈍滯

卷六聞鴉戲效鵲群後吾世何功殊陳雅言，卻似憫鵲憐烏，雅鄭樂

甘談易售古來同，自昔忠言每僨事。言北人以鳥喜而鵲爲凶，指客

卷三張子言封，朕有鵲鳴於庭樹，子信口語之云：無鵲非南人，反以是大笑而樂，與夫真江州參元郎

范香溪先生集卷八雜興之四云：鵲噪何歡喜，烏鳴何慘傷，鵲自吉凶鳴，何預人

中樣鵲烏兒室之大常烏鳴，主烏報喜，又雪猿舍人稽了

二十烏鵲吟云：鵲噪烏啼所鵲報喜，爲烏常遭謗

烏啼鵲噪何必然，直當若天預占禍福，要使人避。比鵲比烏之更

欲惠於人反忌己，吉與凶直常如此，君不見九齡去國林甫相，此言使君

笑殺樓東西鳥謀

秋崖小稿卷二十九 一鶴云：鵲能噪主人，寧免嘲出甘讒，終不悟，禍常十八九，鴉啼占之或識頭

噪報不能作怒，鴉不能，譴戟鄉國鐫贖山谷稿卷一

王道學蘇陵 卷十一 鵲噪 尾畢 通

五燈會元卷十二浮山法遠章：鵲不以喜，鴉不以殃

自稱主人世欺　敉鴉行忽聞鴉信而鴉忠直一　薛浪語人信烏賊為人真鷙而無烏功人真烏而無賊為北更於映而世名訂又多於名是
南人以加人好君為正（非南人無子
二千三百の十五烏字）

臨路燈乐口乃出

咄乎死　送周幹　陸正則　星終金璞者所知之前莫斷絃

號乃五百六十二

姚勉雪坡舍人集五十卷　述[illegible]之湖[illegible]之道晚處者[illegible]驛文[illegible]影康[illegible]

又一百九十別四

對古文亦[illegible]量謝轉[illegible]故為國相士卜人所作詩文尤多

百八十六別

觀其胸中有書清狀元二字則[illegible]於古衍之後而信之然未可引為弟子

自解也其欣第四百八十一別

（馬以蜀[illegible]失之[illegible]樣卑陋）

（文山集卷三一向為為星相人作詩前後為狀元如出一轍[illegible]里[illegible]全集[illegible]謝[illegible]）

了手　花下問鶯、吹花不知午風輕懶想寬絲風暖晴詩料前收不

安陵棠花下又問鶯　催海棠、把定叮嚀囑海棠勝紅何似東曹桂

[illegible]不嫌老社以世白空方閉村恨中香

了十三蚕老事業、好峯多佛占今世只儒崩　放生池納蛟晚峰、鍾巖達

述之及第作
李先人詩隔船窗　兹傍松窗噪晚鴉空世窗魏鱼鸕度生　丈室、

贊新郎云動
蕭然丈室處嬌佛似僧居影與分身禪　樂和鶴也莫餘的二種業習

龍額人主班頭
玉腰古唱、眾
畔一函書不似僧家妃疊之幽賞聲球　和影西德遺晚兔鷺置其一隱鱼

以眼……九衍人
安花書生腦、
爭攤入狀元局
畏餘遊山林鄉後尔湖後前曾京家　葉笑多方談模嘆不著高及綬

命許未飾諸重
逢然加一封好他
且人狀之諸且遠
隨墅花其笑依筆蔭

了函觀畫竹外向倉自有相仇兔的清風　款筆頭塗難不知三伏趨　款行

好之古贊拾遊　洗其窗路公墳氣化作江南水百秋我的一[illegible]憐如屯因君

思玄理庭舟　送陳御尉、太和我使、好面[illegible]根、試利齋好嘗頭無路

著免難可知定忠世知已自愛應餘不愛錢　至申積雨、楷[illegible]賤

（其詩及四六好用本朝典故而呈一例）

米元章嘗咏風雨宿鍾官舍○賦俊上人雲巢、雲峯來覓雲

坡詩崖陰坡半雲總宜一字[illegible]傍房間竹折終須[illegible]聽當知出巖

收泉雲無蹤溜石壁梅花側出枝到了飲煙歇一片須還山外大雲時

按卷十八彭雲巖胡則贈詩卷之（[illegible]云君子雲巖居雲坡坡中雲步

巖雲多試的二雲平章着坡中雲出巖如何中見之雲無彼此共一家玉

堂茅舍和答羞紅燈一片合生趣昔[illegible]教刺破非封螺雲堂仙伯詩

館去天台雲巢後何處人君子釣雪江空人同唱酬斜分簑笠內無生篇不

閑之又罷閑了三十七只此後再讀詩序題像卷十八詩某日又兩篇

許道士[illegible]軍峰山館煙[illegible]鏡窗鏤鋼鏡月借玻璃現玉盤

卷十五次韵黃李[illegible]傳[illegible]敲水燒葉者煮鐵茶一吹平生識面遲道上飛程飲無日

至遁思白解貂財餉失了西窗月老鳳凰趣似讀晴烟暖霧昔甚矣名用子華子

卷從上下口彭說去湖世期和張子深莫甚觀火鋪作宮更不能比分如著

[illegible]中炊煙方附勢爭投寨蟬欲追涼別選枝靜語終宵無雲良倦

投水[illegible]師風遊異鄉儂僧窗底休憾龍道閑道盧南巴出師

卷十七送廬陵鄭僉判致仕詩按又云挪律誤編入五古

卷三十二贈玉生古自跋云為京第錄影角妓服上一聯云玉雙眼懷香

勝玉酥胸列滑於酥妓證雕鏤之度宮多狀元再過未家影一絕云冰

肌滑潤常微紅[illegible]載之嵌管[illegible]血色羅裙巧遮掩不煩他自

碧紗籠[illegible]宇靖詩卷十八

共歎戲言以[illegible]卷十四[illegible]當是春伯唐詩出處

卷二十二上巡相吳履齋啓：「荊公陽官而安靜，不辭學制，嫌人倚講學不受職受說，去觀其進退之間，居延先儒之辨。」見佑印任志心啓：「先後進退乎相須，師弟子離於古，遇陰陽之教，先從地出，先摭而後進，陳嚴修敬而辨香。」此南宋對先生。見秘監洪照高啓：「及先生從此為之，先使之某行威者小卷二十五回張先生華求詩序啓：『[illegible]術亂璞為遺，又寧取信於荊 [illegible] 嫫母，爲而猶但可於師曠，一經品評，固作佳士，苟輕許可，如之安人之不能三好以謂長生，觀君數寸長，以補其尺短，固宜貴其所貴乎，為亦不傳也。』本來序：「僕此所僭子爲歸師。」

“Mobile woman”, however, has noth^g^ to do with fashion or ~~the~~ the cut of clothes, as can be seen from the following passage in Henry Green, Back, p. 86: “Now that her mum was evacuated, Nance came under the heading of mobile labour, which is to say that … she could be sent anywhere in England … The country was so short of mobile women”.

卷二十七月崖新集序：「天高月小，空影生地，水澈淨如鏡，魚罟畏人不改北猶梅影生水向。」月崖吳集序：「五言如驚鳧從水，激乾葉狂飛，稍搖。」若論可詩序：「余獨愛其『寒字』『室』詩曰：『地偏容傲骨，天似虐心寬』。」此卷評詩序等，楊誠齋謂其似所摘 [illegible] 句，衍楊誠齋，稱宋詩絕多。

五百六十二 Jottings

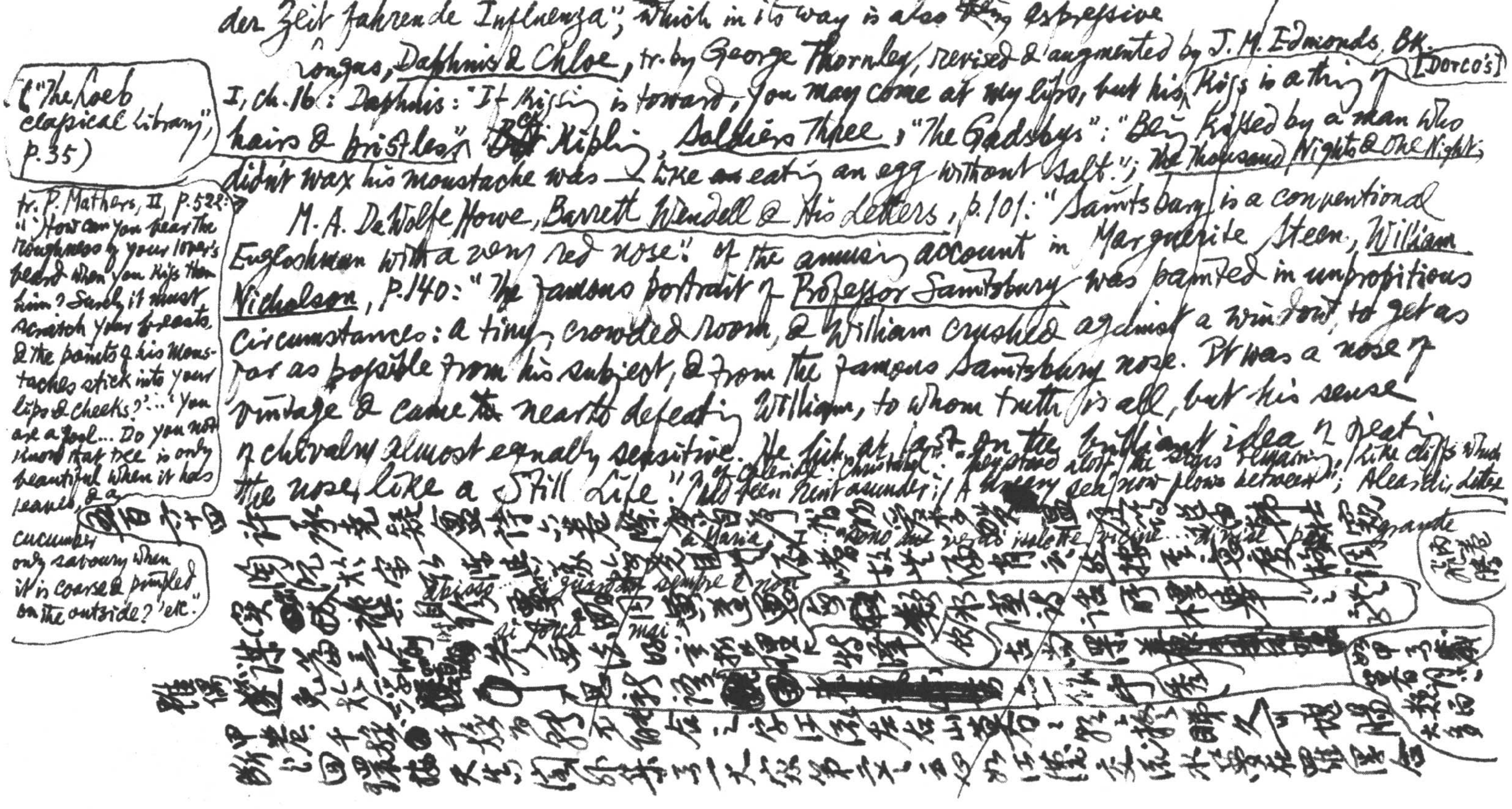
Alexander Abingdon’s three collections of “bones” guaranteed to be genuine howlers made by real school-boys (desperately trying to keep teachers ignorant of their ignorance) contain many excellent examples of native wit ~~battling~~ ^wrestling^ with mother-tongue (or “stepmother-tongue” in the case of immigrants). Some of them can rank among the best of specimens of “Spoonerisms” and are as ~~good~~ amusing as “extymology” [a] or “extiquette” [a], “were-wolf”, etc. ~~all of~~ which are ~~listed in~~ given dictionary status in Berrey & Van den Bark, French: “les perles scolaires”.

The American Thesaurus of Slang.* "A mayor is a he horse" of The Freshman's Spelling Book (Boners): "Mare, a kind of horse; Mayor, a kind of ass." "M.D. signifies 'mentally deficient'" (Ibid.); of E. J. Trelawny, Adventures of a Younger Son, ch. [illegible]8: "M.D. means 'Man Destroyers'", & Hamish Maclaren, Cockalorum, p. 210: "Certificate: M.D. — 'Many Deaths'." "Voici l'Anglais avec son sang-froid habituel: Here comes the Englishman with his usual bloody cold" (Ibid.); cf. Osbert Sitwell, The Scarlet Tree (The Reprint Society), p. 315: "It seems possible that the cold is an English invention ... In the 18th century foreigners seem to have been much struck with this feature of English life. Thus Mozart's father called it 'a kind of English complaint' (The Letters of Mozart & His Family, tr. by Emily Anderson, I, 724)", & Memoirs of Casanova, tr. by Arthur Machen, IV, p. 155: "The disease [constipation] got me compliments in Russia ... & I found it in such esteem that I did not dare to complain. The same kind of thing happened to me at Constantinople, when I was complaining of a cold in the head in the presence of a Turk, who was thinking, I could see, that a dog of a Christian was not worthy of such a blessing." "Mediaeval cathedrals were supported by flying buttocks" (More Boners); cf. T.L.S., July 10, 1954, p. 484: "By 1924 flatness is all, & thanks to elastic The Queen celebrates the 'hips that passed in the night' ... During the war the official term 'mobile woman' caused some merriment." ⑤

J. A. Symonds, Wine, Women & Song, p. 30: "A Volkslied, once created, becomes common property. It flies abroad like thistledown." A very picturesque simile. But F. Zimmern, Über den Begriff des Epos, S. 18 speaks of the communal authorship of the folk-epic as "eine Fuder Luft

⑤ They constitute what the German aestheticians call lächerlichen Irrtum (cf. Kuno Fischer, Über den Witz, S. 87 fol.) or unfreiwillige Witz (Johannes Volkelt, System der Ästhetik, II, S. 514). I should like to call them nit-witticisms.

As to "e[a]tymology" of The Thousand Nights & One Night, tr. P. Mathers, II, p. 466, Gudar to the Moor: "Eating is my one accomplishment & sole delight. I flatter myself I eat rather well."



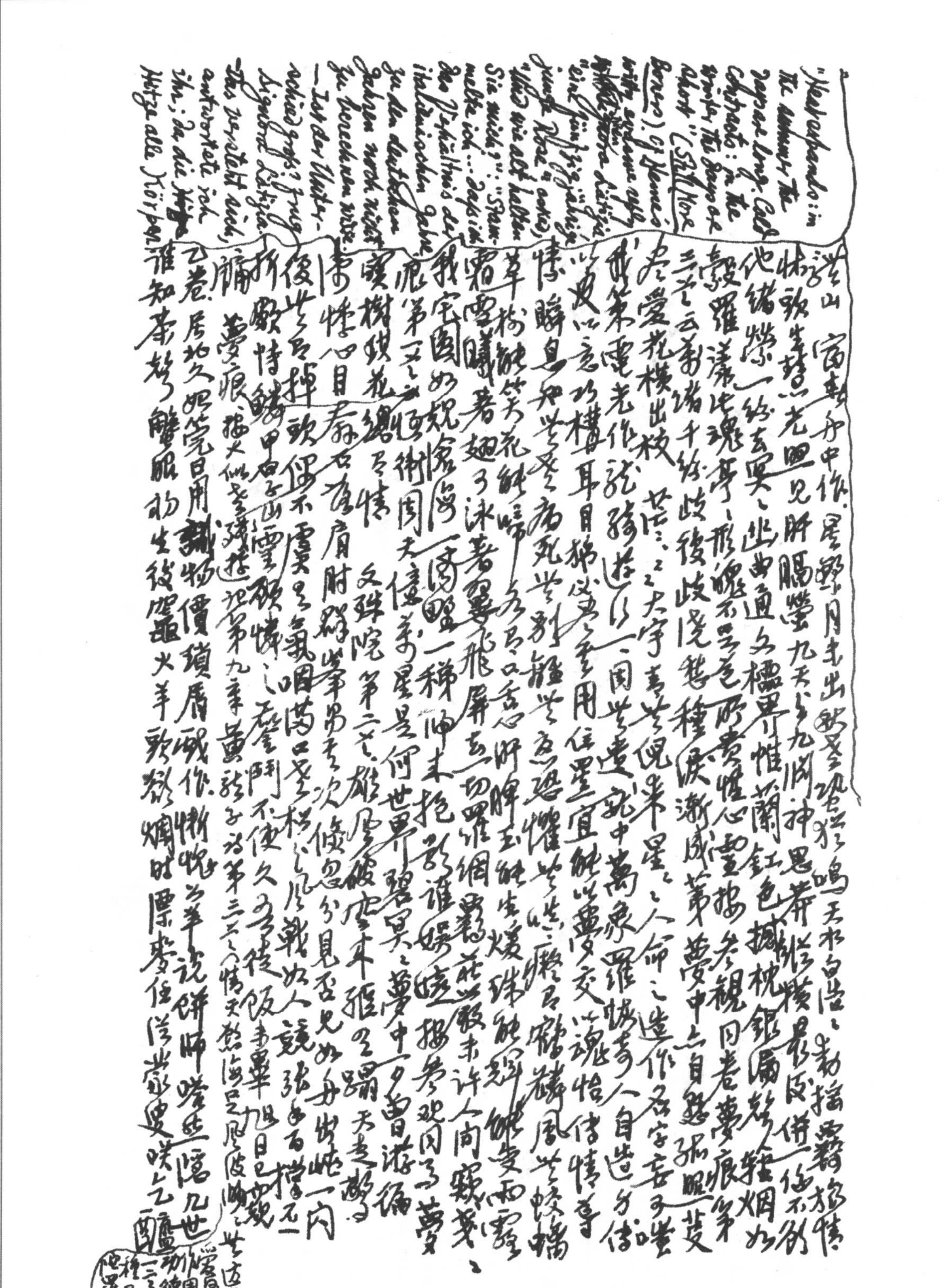
der Zeit fahrende Influenza"; which in its way is also quite expressive

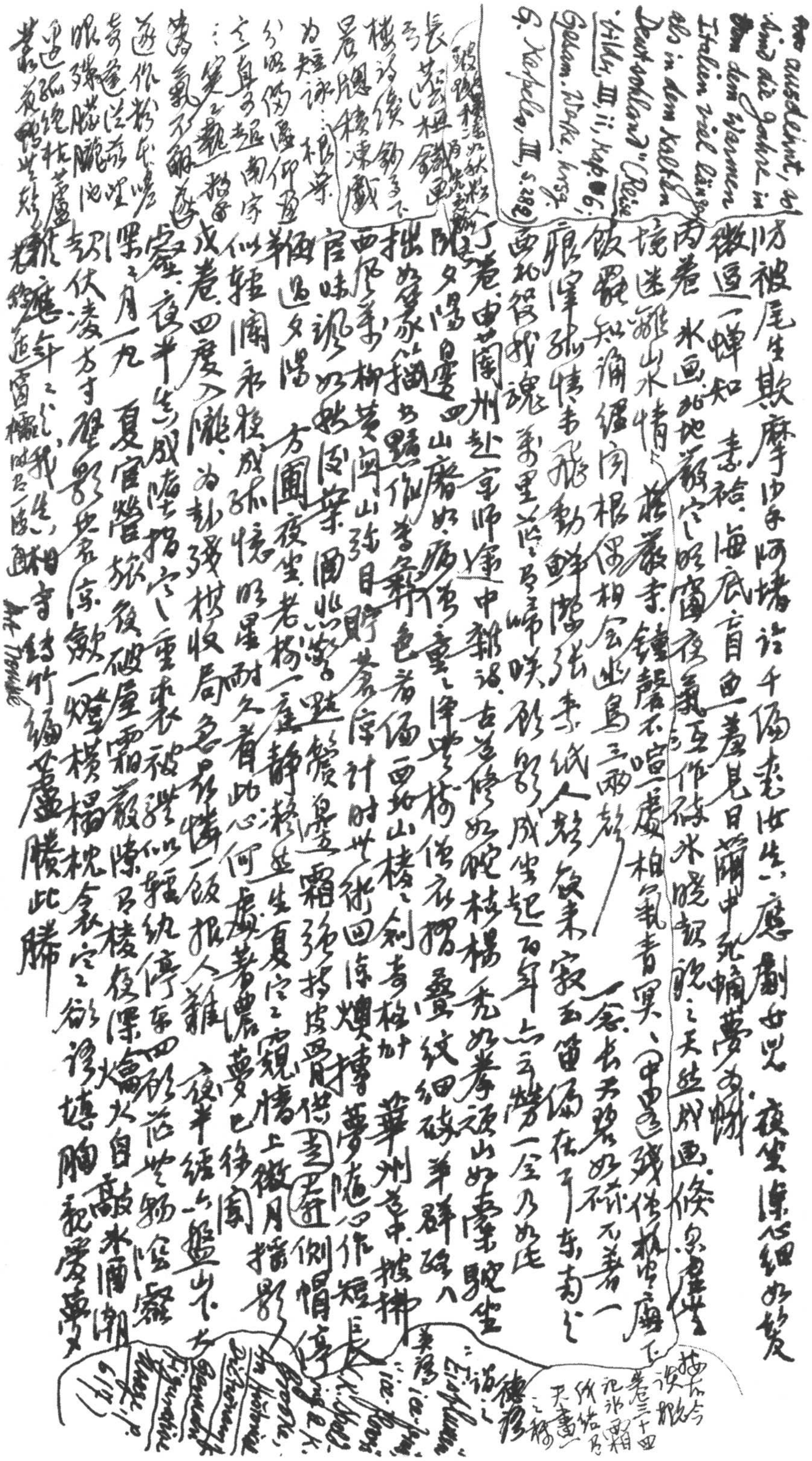
Longus, Daphnis & Chloe, tr. by George Thornley, revised & augmented by J. M. Edmonds, Bk. I, ch. 16: Daphnis: "If kissing is toward, you may come at my lips, but his [Dorco's] kiss is a thing of hairs & bristles" ("The Loeb Classical Library", p. 35). Cf. Kipling, Soldiers Three, "The Gadsbys": "Being kissed by a man who didn't wax his moustache was — like ~~an~~ eating an egg without salt."; The Thousand Nights & One Night, tr. P. Mathers, II, p. 522: "'How can you bear the roughness of your lover's beard when you kiss him? Surely it must scratch your breasts & the points of his moustaches stick into your lips & cheeks?' ... 'You are a fool... Do you not know that tree is only beautiful when it has leaves, & a cucumber only savoury when it is coarse & pimpled on the outside?' etc."

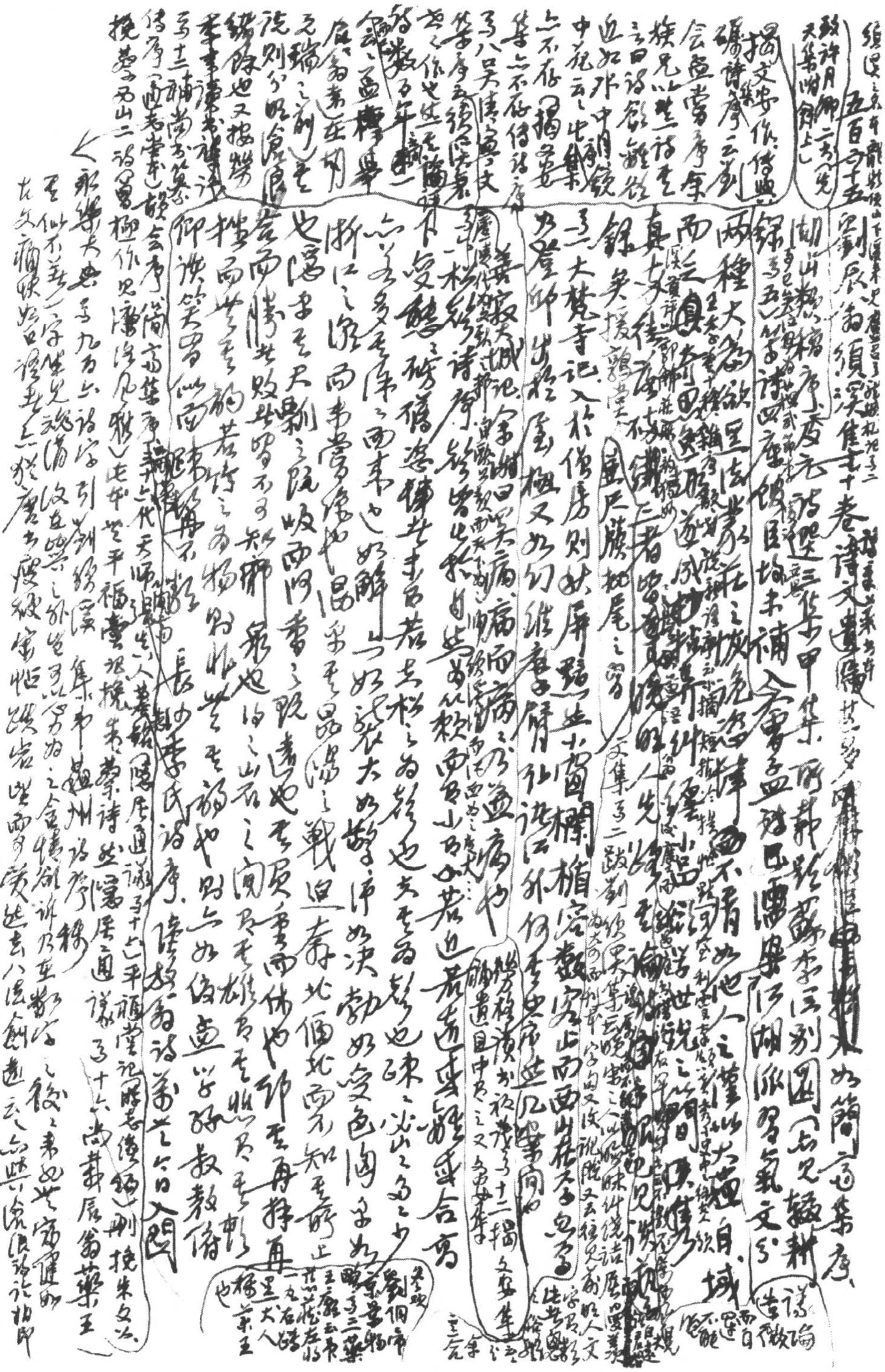
M. A. DeWolfe Howe, Barrett Wendell & His Letters, p. 101: "Saintsbury is a conventional Englishman with a very red nose"; cf. the amusing account in Marguerite Steen, William Nicholson, p. 140: "The famous portrait of Professor Saintsbury was painted in unpropitious circumstances: a tiny, crowded room, & William crushed against a window, to get as far as possible from his subject, & from the famous Saintsbury nose. It was a nose of vintage & came ~~to~~ near to defeating William, to whom truth is all, but his sense of chivalry almost equally sensitive. He hit at last on the brilliant idea of treating the nose like a Still Life."

Cf. Coleridge: Christabel: "They stood aloof, the scars remaining, / Like cliffs which had been rent asunder; / A dreary sea now flows between"; Aleardi, Lettere a Maria, I: "Sono due vezzi isolette vicine ... di mia patria grande" [illegible]

許承堯疑盦詩 [illegible]







樊口左畔說楊王，望右畔孫生，入騎虎惟見藥王屹立於雲中，不說不肯獨行，大為[illegible]不知何故。（卷十七尚[illegible]底翁數）

本朝列聖賢像

一文比本尚無偏

卯昭叢東撤方

律說錄見下[illegible]

翁韻會序西譯之

日經[illegible]解莊子見

昨日出塞渡河幾萬[illegible]曾如萬人想見猿居青伊吾北有志出時轟我（貫休[illegible]四[illegible]同[illegible]井之[illegible]禪師[illegible]）

[illegible]走山空[illegible]入馬上之嘆惜[illegible]人，馬上萬里復少比昔勞氏[illegible]

趙仲仁詩序：劉氏村做[illegible]

公子所以英雄冠絕[illegible]風塵之表

[illegible]像為之左右相抽用之[illegible]至五七言者尚以此[illegible]然而不毀

[illegible]尺寸[illegible]能者詩也，許自處不可以擴餘光於[illegible]錄第四十二[illegible]（[illegible]丈人之[illegible]）

可與同卷辛[illegible]序參觀

不平鳴詩序：更在今之不平者，此如天人其所不平，則亦出於人所求

出於[illegible]信者所求者於造物能之故也。若天之既下也，吾不平為甚於我

[illegible]為烈風為迅雷，為山崩，為裂水，開川瀉[illegible]

李[illegible]下第大題詩[illegible]

又評杜詩其出處

[illegible]下第大題詩之[illegible]劉[illegible]

元陳樂[illegible]勤見

益齋序：往時[illegible]州出行經千七百里，長亭短堠，如查衢信之間，華館送人入

旅亭豈盡[illegible]憩奔驅，馬不見情。西列肆書樓，傳門殿市，以其如織

然後[illegible]老人山林之退士，見終身不出鄉井，閒東上南吳大趙[illegible]

董[illegible]詩

劉辰翁父老[illegible]

七年不語好怪

近名（見四庫提要總目子言）

二十二

西之若者[illegible]其佇[illegible]壁世族泉若定之烈，盡歷通藝，復[illegible]謁迭與[illegible]千[illegible]

不得年歲，固見倦作山常而談，旅其亢不少，顧鄉里出兒白首往來[illegible]

如悵附驥，如湯情形，果如緇屠，[illegible]月見異聞，[illegible]陳生詩

序：諸花露橋風雪中，[illegible]子上林也。鳥啼花落，[illegible]根出落，料濁斗留

[illegible]時之處，每之[illegible]可接以此從步飯借，養平生父子此[illegible]

任[illegible]文[illegible]翁前

[illegible]類稿卷四十七題

劉[illegible]評[illegible]

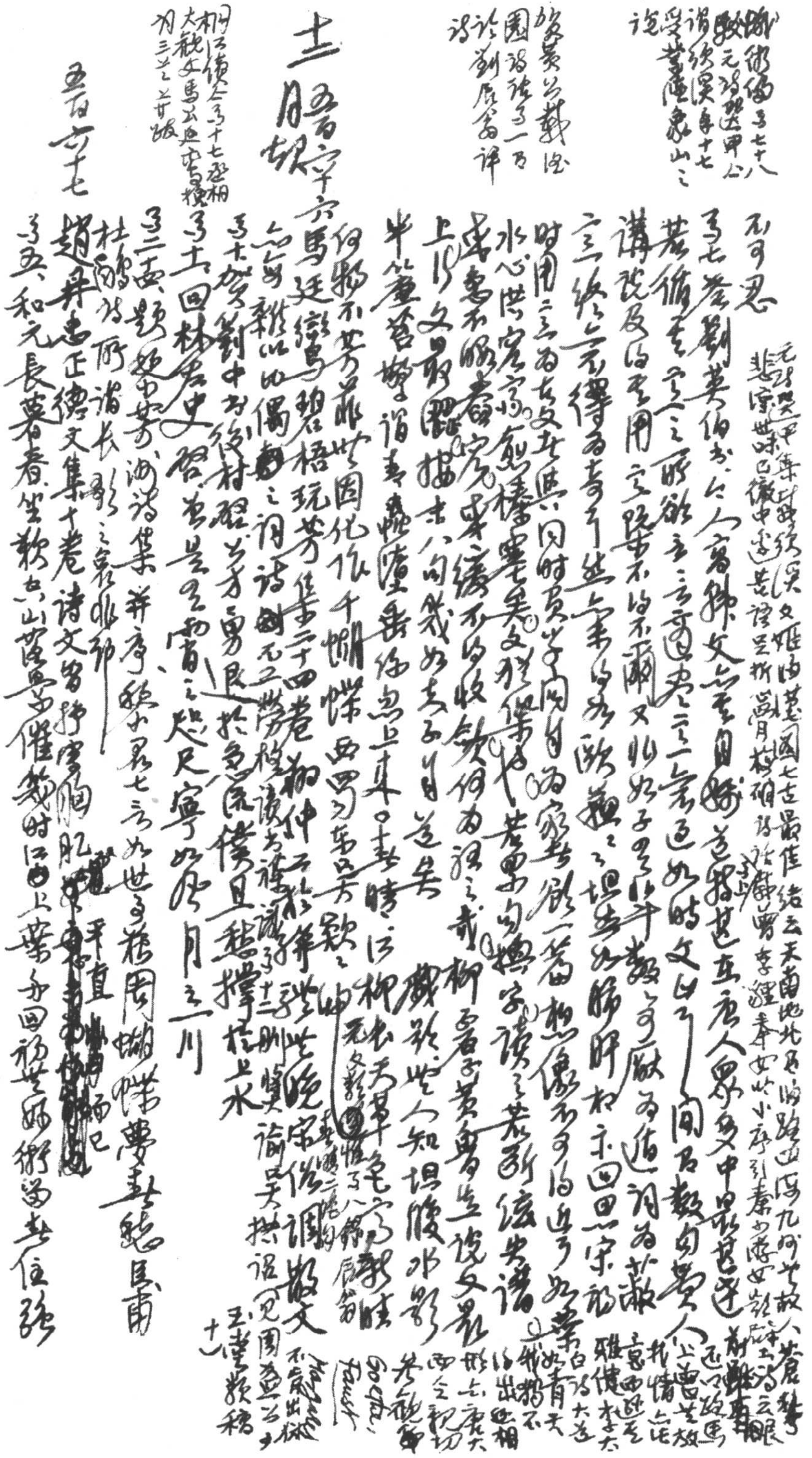
異同云[illegible]世

後生兒童之見

不甚也（見李杞平傳為例）

兄弟家人，鄰里朋友之[illegible]，無已而愈不止，甚力敢難，即[illegible]東二三詩而如

[illegible]母子中[illegible]仲[illegible]，似云安，太白作，夜[illegible]國，四方[illegible]不[illegible]在山中，迎[illegible]



[illegible]術偕子七十八
[illegible]元詩選甲公謂須溪子十七
學業崇象山之說

旅[illegible]公載隨
園詩話卷一有
論劉辰翁評
詩

不可思

子七卷劉英伯書云人富錄文無定目[illegible]道甚在唐人眾多文中最甚遂[illegible]（元詩選甲集[illegible]須溪文姬詩墓圖七古最佳結云天南地北路迢迢九州[illegible]故人[illegible]悲涼世味已微中[illegible]甚諱呈[illegible]月樓[illegible]詩[illegible]李[illegible]秦如此小序引秦如[illegible]）

若循[illegible]之所能言之言道者之一[illegible]道如時文[illegible]間有數句者人[illegible]

講說及為世用之路者不得不爾又[illegible]如子[illegible]數之可厭為俗[illegible]詞為蕪[illegible]

之之終[illegible]釋為書行然[illegible]為[illegible]之堪[illegible]勝時柯示四[illegible]宋[illegible]

時用之之為古文者[illegible]因時費學問[illegible]家[illegible]一篇相[illegible]不可[illegible]近于如[illegible]

水心[illegible]宗[illegible]樓[illegible]矣文[illegible]也若要由[illegible]家讀之若新[illegible]語

[illegible]不[illegible]窮求[illegible]不[illegible]收斂何為題之哉 柳[illegible]黃魯直[illegible]說文[illegible]

上行文最[illegible]描出八面錢如[illegible]道矣 [illegible]世人知堪腹水影

半篇[illegible]諸[illegible]徐[illegible]上來[illegible]晴江柳[illegible]

十二月[illegible]

五百六十六

馬廷鸞碧梧玩芳集二十四卷

何物不[illegible]非世因化作千蝴蝶西[illegible]東風[illegible]歎之

[illegible]如[illegible]以比偶之詞[illegible]二[illegible]讀書[illegible]識子十三則[illegible]

子十卷劉中[illegible]程若木勇退於急流勇[illegible]撐於上水

子十一回林石史[illegible]是[illegible]當之恕尺寧如[illegible]月之一川

（桐江續集卷十七題相大觀文馬公延鸞[illegible]卷三十之廿跋）

子三西題[illegible]湖詩集并序稱其[illegible]七言如世子[illegible]周蝴蝶夢[illegible]甫

杜鵑詩所謂長[illegible]之[illegible]鄉

五百六十七

趙鼎忠正德文集十卷詩文[illegible]

子五和元長[illegible]春[illegible]山[illegible]催我時江[illegible]上葉亦回[illegible]任[illegible]

[關五百七十一則] Keats to J. H. Reynolds: "This crossing a letter is not without its association — for chequer work leads us ~~to~~ naturally to a Milkmaid, a Milkmaid to Hogarth Hogarth to Shakespeare Shakespeare to Hazlitt ~~H~~— Hazlitt to Shakespeare & thus by merely pulling an apron string we set a peal of Chimes at work" (Letters of John Keats, ed. Hyder E. Rollins, I, p. 280: "Keats was possibly thinking of 'L'Allegro'" ll. 65, 96)

覓條歡情傍水來誤力盡之多便鄉邦文字牙梟送怯新梅英弟川洛水錄華多白首天邊巷步比盈多之夢覺竹枕簾牀一室華虛之欄風殘之（秋寒苦寒山館為謠）（度寒）（寬有）夢醉殘破窗猿之流螢度老我來情不寒女（遠鍾之耄秋牀低語吳全英才集）

五百六十八

同岑五家詩鈔

嘐□軒豪時風華軒雜之詩其中句葉綠[illegible]

楊伯夔頤標新藻選傑句秋水東華卿之季面不盡筆寫此殘者

趙函良甫樂潛堂集二卷自云至南臺竹枝詞八首擬引張喜

甫南浦帆波錄卷四第四首云石鯈銖珠甜鄉入饌南方水族又加

恩使多形物（於鷺綠識多山移葉塘以筆涇魚鷺鶿自矢）

顧翰萬蕈塘拜石山房集四卷多一湖樓五感根韻詩之以詩第一首結

白云後西蒲之孤客坐寒之花點淡一鐙饞猫因多清明日西中撫

單何絲詞云一瓢撥黃蓮傍溪山店杏花殘不紅用字太巧譏仄

似詞學響書集多二虹橋秋柳第三首之結句云帥燕學之道來還以宝

是如涿亂鴉何逕用王漁洋詞語入詩亦未大雅當時郎[illegible]

加州詩與乃出輪吳江舟次小艇風度打槳屋吳歌嶠到

水仙祠半堆膿綠收萎荻一鏡明漪路曾繪鷺陽岸[illegible]常

斜日冷陰湖蘇鏡如幽順風吹如何楓落吳江向便算崔郎一壁

巷詩然後能入第六乙自注王小穀西湖竹枝詞及巧其巧在荷上露

既為散以又重圖之內祇園精舍路因曲折禪意道境為[illegible]開蹊[illegible]

汀涼　卷二偶然睡來泛舟虹橋橋影臥晴闌一枝自弱生輕颸偶蕩

漾窕窕千百折　涿州寓齋宣伯夔動名決絕東叢患難相尋亦汝交

寓齋宣伯夔生與伯夔咸語第八又曉山淡似無影西去水清於奔

色清劉莫韵太史招遊極樂寺痛飲已前三太白劇談自黑而東

腹據樊山使二子作對至工　卷三馬達勝曉發郵壽之聽鈴歟剔

者唱于役者和出門曉月白張天片片霜華如雪大激敕一鉤殘落於紙

兮似窗櫺風刹破已恨叢緣自纏結還亂作米供顛職戍樓宿火

瓦燈餅鍾煙生土鎚卻憶向時真懶惰拖影半林人為臥鼯

术歌枕睡眠書婦子屠炊煮香糯餅家隱此宜郵草之雜家

計真左傳云奔走為飢驅蓮漿俘當少寒之饑　北山曉貝子祇踏

遙知俗葬蘆微是先生健來天　卷四秦沈之白布衣南丰當作留外

搖記隨玉冊封題璐偶滯得未雅舉十年藤詩衣香花描石腰

堂晚香集陳書進詩王石谷山水卷三題沈之白琉璃觀

海圖像司隆詩品二西則傳藤答見而笑曰此四言詩也

因蒼港集中以備一評描不厭郵頻伽詞品之更詩都逼於素

子僕詩品所天如此苕溪云此花初闢晚香如重鐘遂云山月飛來急

見人影君天無際似無不盡古今煙流生情聲疎散云無端無蓋

君往君墨野水無鷗波盜一峰風管成韻塵不可刪峭拔云奇峰

按呂詩西遊記詩樂府岳祥

閑居集卷六鈔仲蔗遊華蓋吟錢塘西姚詩

甚欲歎西民眼蕭國沒漆碑以詩客觀其妙子

師　方唐輝蓮折隨錄卷五鮑覺生邊及詞司空表聖詩品

張孝顏水樞花下知第公藜齋蓋中書詩十二則

郭氏詞品見靈芬館詩話卷二楊伯夔亦有詞品十二則

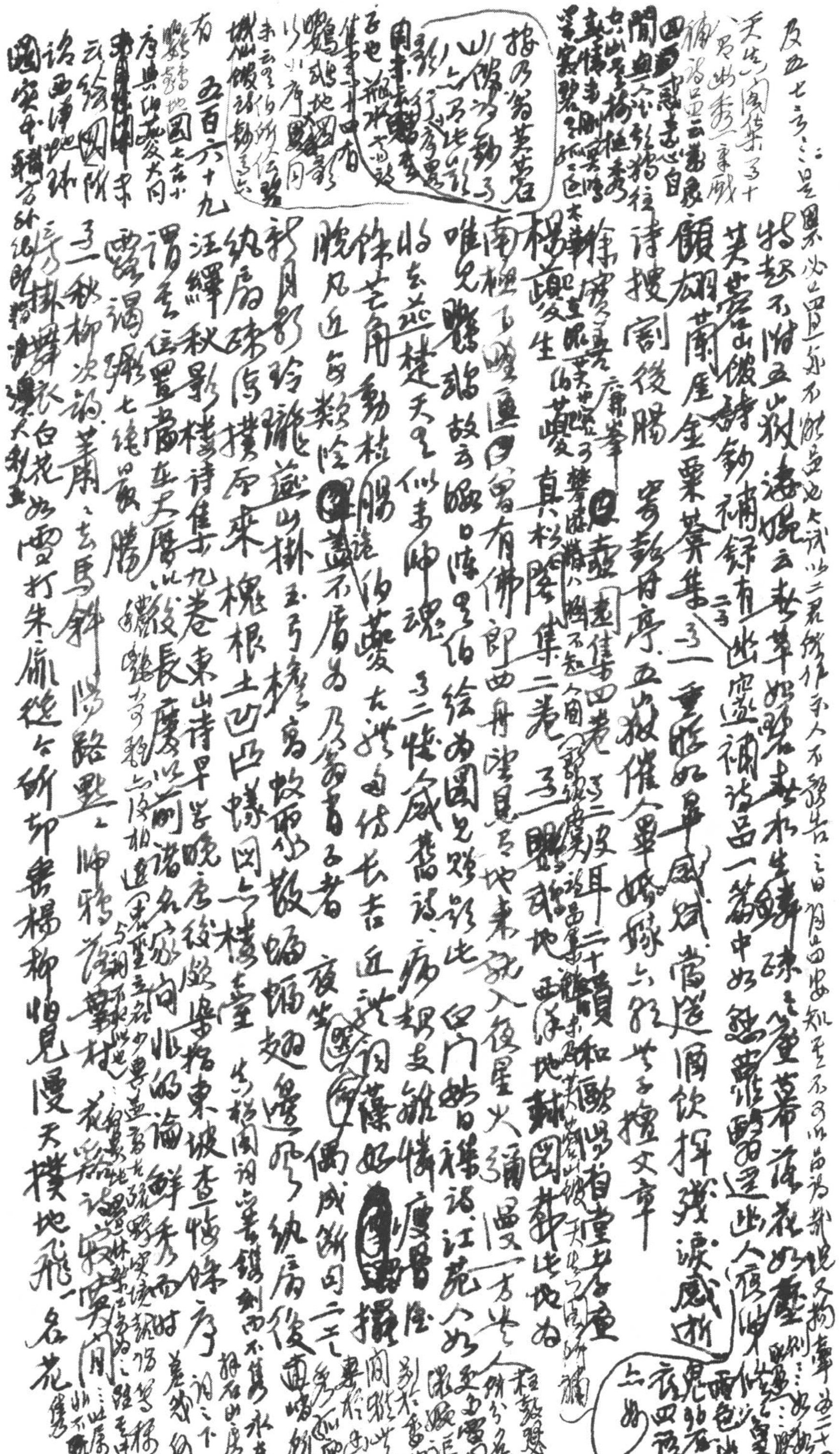
（小倉山房詩集卷二十）

律蓮子居詞話卷三

聯郭頻伽並謂云探漁夢如花墮衣濕雲雨日影漾亦光

之如雪夜云　閒三者言洽之如限精鍊云水為沈底墨無數若雲情云如女仙人移

佛國一鈔獄二章鐘鼎模山範水詞話卷十二先祖之説謂不過一瞬初學之隅何異西門遷之廣發數言多長短句實不



敬業堂詩卷三十三、七月十六日馬城直廬一夜聞房師唐公作古愴情痛切追挽家四十三年卯為主僕事師年月日醫藥已隨鳧印遣，金鈴護復別叢架上雲衣。應有語只今諧合無聞

云：早曾同座主君及作門生。卷三之三云：嬢子的籬（周暉齋堂卷六句）

巳二、柳枝詞：一種風流得自持，水村天與好腰肢。月殘風曉無窮意，說

與桃花總不知。二、菊園雜興（世、）：夾岸人家罨畫橋，波紋塗遍漲痕消，行芳

地堪容足豆大，蝴蝶滿陌跳。菱蔕黃、又蘆與殘夢秋時節，尚輕冷里家

（揚宋一尊宮子江城子詠柳云：便作黃鶯總軟，大付之眼眉腰美）

也為向影收芳，千蜂旅不奉宮。又六楊貝子木未行畫詩，又一兩夜渡上峰

至（不）碉上草窩辦成，為云甚就十百點人跡，豆大蝴蝶亂跳窺本莂一絕來

巳三、燕集於閨即事：暝色已歸檐外樹，斜陽猶戀柳梢頭

巳五、讀倣物詩勸王稼路，莂女自憐殷兄張丈與和呼竹

巳六、庚辰禳俊使赴順天府容馬上口占云：帥計未謀千鍾（隨園詩話卷一巳云。又云：生自然云生計未諸云云）辦十年（金白）

（何出）
（隨園詩話記日並序帥閣公寄云草隨西屋錢南園為名三客陰放方豬過謹堂上擬況在田覺蓮一帳所擲云葉之何來錢呼白菜因以雙白菜呼云方大在老坡鋤先生微之墨）

官帥分試京忽怪薊擢遂呈成六絕，其第七絕句云：

巳九、紀夢：房櫳仿彿飛雲漾，清仿佛橫塘花路紀行，穴穴妖氣歸非

煙非內務膜心情畫長，祇怪重燈冷櫳靜，還燈寶鏡明惝怳開

巳十、七白髮垂櫻花落，記薊生

為時行謄雲文集四卷，當可詩文留爽閣，尚是南渡以前風格步羅

悅代之功（吳汝文今為七十五偶讀隨園詩話稱其別號說出有風姿度至極性）

巳三、同遊寫述，末論競苕忽訟紙罷葉落，平心作巨帚一掃付清廊（談代壇三說許以）

巳二、贈張梓夫簧蕃卷樓，儒生該書不貴書，枕頭閣師鼓吹聲余反（賊及也）

不惹宮塵賓貝為出，金作字海說按出凌雲盧，楚詞鐵江頭望（依然當自卫拙稀過）

（口傳中狀元貝諸堂魚先弭老黃戴南遊求其西湖海明尾晴時其他又為妙語云白菜終日別山堂）

cf. P. Curtis, *Letters of Laurence Sterne*, pp. 182-3: "Good God! we were toasted, roasted, grill'd, stew'd & carbonaded on one side or other all the way — & being all done enough (assez cuits) in the day, we were eat up at night by bugs, &

other unswept-out vermin, the legal inhabitants (if length of possession gives right) of every inn we lay at"

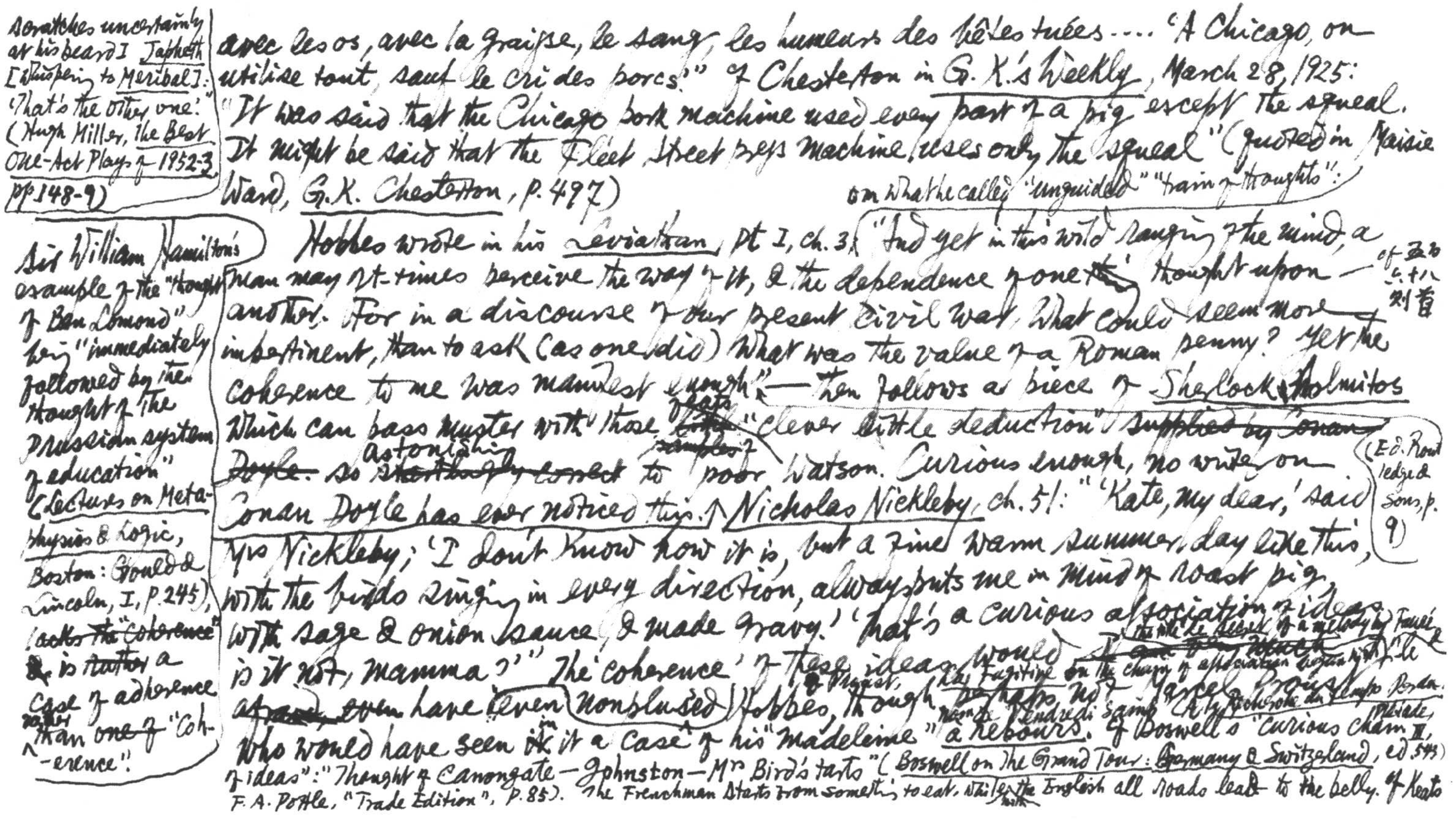
雲晴，氣暮風吹寒天開日麗圖雲消無奈白雲細不禁飛日光、[illegible]
江上黃昏鳴雁，白鳴晚來清徹骨瘦物巧入衣 秋夜無言，燈燭文
夕陽數羅空，數竹桃笑晚咏中本生多清魂而作意操人奉兩何
十年歌聲，然點吟百千萬緒空愁多少山寂寞庭如此琴了自無弦 [illegible]
殷歌（三四之九）[illegible] [illegible]
三、不成神驛不及錐頭利花鼓勤蔽尾甜[illegible]

Cf. W. S. Gilbert's letter to Mrs Talbot on ~~[illegible]~~ Noah's Ark: "What I cannot swallow is their being 8 Jews & only 2 fleas among them" (S. Dark & R. Grey, W. S. Gilbert, p. 180) [illegible]

Jottings. (9)

James Huneker, Steeplejack, I, p. 214: "Next morning I sought the head steward & asked him why I was covered with little red spots... 'Ah, Monsieur,' he deprecatingly replied, 'some things must be. The fare is cheap, & if you find certain other passengers, well — the company doesn't charge extra for their passage.'" Cf. Jules Supervielle, L'Arche de Noé: "Quelques heures à peine après le départ, Noé, voyant un singe se gratter, comprit qu'il avait dans l'Arche des passagers clandestins. 'Les bêtes, si petites soient-elles, dit-il, doivent voyager séparément. Je ne veux pas de parasites à bord, vous m'entendez?' 'Pas même, demanda un chien, deux malheureuses petites puces qui ne font qu'un avec moi?'" (M. E. Coindreau & J. R. Loy, ed., Contes et Nouvelles du Temps Présent, p. 87). Incidentally, Supervielle's way of introducing the fleas seems neater than A. A. Milne's in his one-acter Before the Flood: "Noah: 'You are responsible for the animals, & so far you seem to have done nothing.' Ham [scratching his elbow]: 'On the contrary, I have caught a flea. Whether male or female, I can't say.' ... Hannah: 'Well, there's one thing. With all these animals I needn't provide food for the fleas.' ... Noah: 'H'm!' [He

Georges Duhamel, Scènes de la Vie future, pp. 123-4: "Le musée des sous-produits. Des tambours et des pipes, des brosses à dents et à vêtements, des chaussures, des gants, des savons, tout ce que l'on peut fabriquer avec la corne, avec la peau, avec les poils,



scratches uncertainly at his beard] Japheth [whispering to Meribal]: 'That's the other one.'" (Hugh Miller, the Best One-Act Plays of 1952-3, pp. 148-9)

avec les os, avec la graisse, le sang, les humeurs des bêtes tuées.... 'A Chicago, on utilise tout, sauf le cri des porcs.'" Cf Chesterton in G. K.'s Weekly, March 28, 1925: "It was said that the Chicago pork machine used every part of a pig except the squeal. It might be said that the Fleet Street press machine uses only the squeal" (quoted in Maisie Ward, G. K. Chesterton, p. 497)

Hobbes wrote in his Leviathan, Pt I, Ch. 3 on what he called "unguided" "train of thoughts": "And yet in this wild ranging of the mind, a man may oft-times perceive the way of it, & the dependence of one ~~[illegible]~~ thought upon another. For in a discourse of our present Civil War, what could seem more impertinent, than to ask (as one did) what was the value of a Roman penny? Yet the coherence to me was manifest enough" — then follows a piece of Sherlock Holmitos which can pass muster with those ~~[illegible]~~ feats ~~samples of~~ "clever little deduction" ~~supplied by Conan Doyle~~ so ~~startlingly correct~~ astonishing to poor Watson. Curious enough, no writer on Conan Doyle has ever noticed this. (Ed. Routledge & Sons, p. 9) cf 五百六十八則首

Sir William Hamilton's example of the "thought of Ben Lomond" being "immediately followed by the thought of the Prussian system of education" (Lectures on Metaphysics & Logic, Boston: Gould & Lincoln, I, p. 245), ~~lacks the "coherence"~~ is ~~rather~~ a case of adherence rather than ~~one of~~ "coherence".

Nicholas Nickleby, ch. 51: "'Kate, my dear,' said Mrs Nickleby; 'I don't know how it is, but a fine warm summer day like this, with the birds singing in every direction, always puts me in mind of roast pig, with sage & onion sauce, & made gravy.' 'That's a curious association of ideas, is it not, mamma?'" The 'coherence' of these ideas would ~~at [illegible], even~~ have even nonplused Hobbes, though perhaps not Marcel Proust, who would have seen in it a case of his "madeleine" (cf. [illegible] the little phrase of a melody by Vinteuil & La Fugitive on the chain of association begun by the name Vendredi Saint, A la Recherche du Temps perdu, Pléiade, III, 543) [illegible] A Rebours. Cf Boswell's "curious chain of ideas": "Thought of Canongate — Johnston — Mrs Bird's tarts" (Boswell on the Grand Tour: Germany & Switzerland, ed. F. A. Pottle, "Trade Edition", p. 85). The Frenchman starts from something to eat, while with the English all roads lead to the belly. Cf Keats

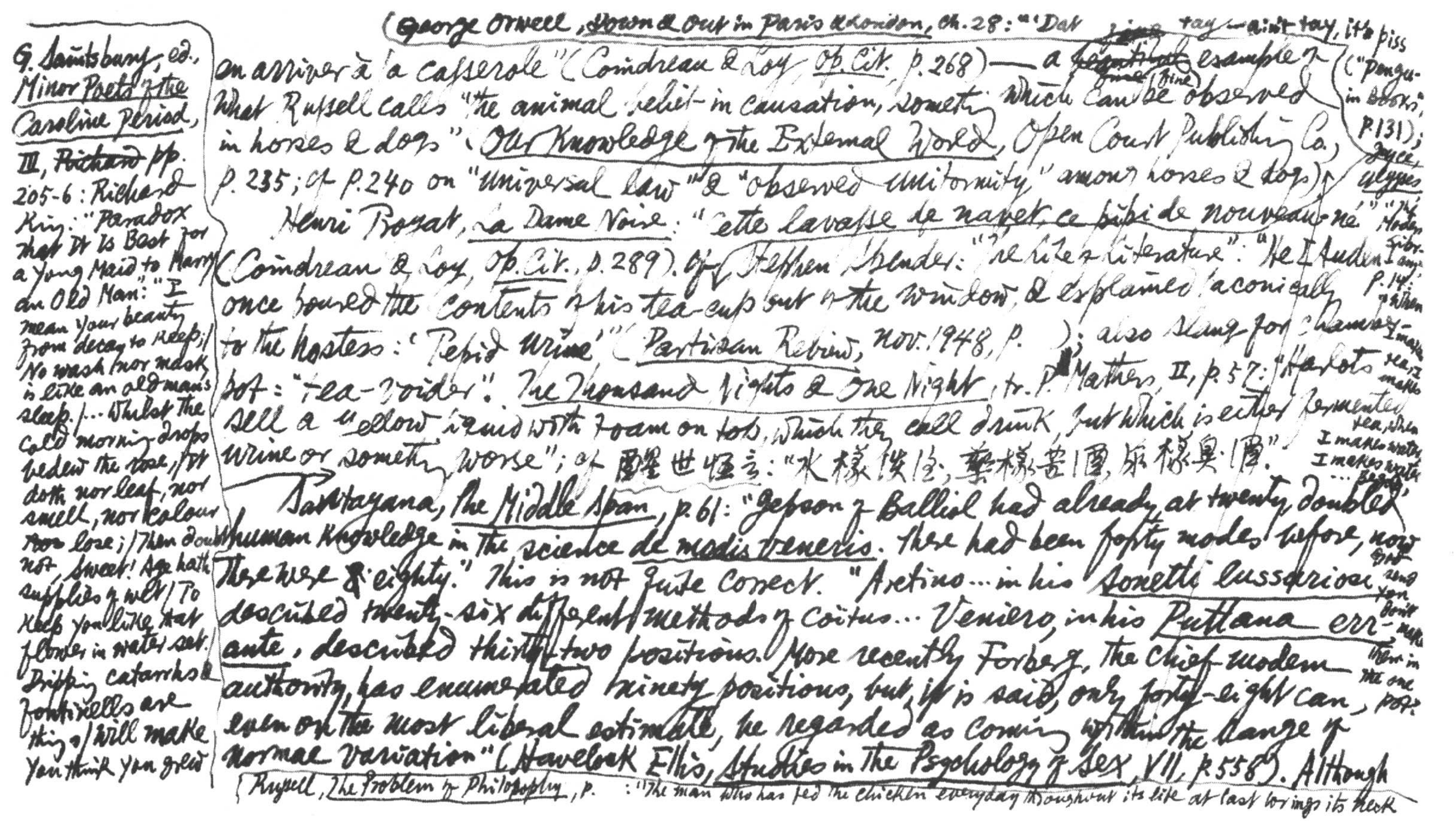
Letter to Reynolds, May 3 1818: "This crossing a letter is not without its association — for chequer-work leads us naturally to [redacted] a Milkmaid, a Milkmaid to Hogarth, Hogarth to Shakespeare — Shakespeare to Hazlitt, Hazlitt back to Shakespeare — & thus by merely pulling an apron-string we set a pretty peal of Chimes at work"; to James Rice, March 24, 1818: "I am obliged to run wild, being attracted by the Loadstone Concatenation" etc. ~~[illegible]~~ (H. Buxton Forman, 4th ed. pp. 142, 122) more naïve

Paul Shorey, Platonism Ancient & Modern, p.103: "If only in the spirit in which my old teacher Prantl wrote in his Geschichte der Logik. 'I wrote it,' he says in his Preface [in the "Vorwort" of his] 'so that nobody would ever have to read those books again.'" A slight mistake. Carl Prantl, Gesch. d. Log., Bd. IV. s.iii: "Ich dachte ich bei meiner Arbeit an Lessing's Ausspruch (Einl. z. Leben des Sophokles): 'Keine Mühe ist vergebens, die einem Andern Mühe ersparen kann; ich habe das Unnütze nicht unnützlich gelesen, wenn es von nun an dieser oder jener nicht weiter lesen darf.'" Lessing goes on to say: "Ich kann nicht bewundert werden; aber ich werde Dank verdienen" (Sophocles, in Lessings Werke, hrsg. Julius Petersen & Waldemar v. Olshausen, XIII, S.396)

Abel Hermant, Les Vacances de Miss Elsie Chalegreen: "Les souliers étaient de ce jaune que la bonne société d'aujourd'hui, plus bégueule que celle d'autrefois, n'oserait point nommer de son nom" (Coindreau et Loy, Op. cit., p.18). He refers to caca d'oie or merde d'oie, a greenish yellow colour. Cf Oskar Fischel & Max von Boehn, Modes & Manners of the 19th Century, tr. by M. Edwards, I, p.103: "Other names were now given to the colours; instead of Caca Dauphin, Vomissement de la Reine, Cardinal sur la paille we have à la République, à l'Egalité, à la Carmagnole."

Marcel Aymé's Le Petit Coq Noir (in his Les Contes du Chat Perché) is one of the wittiest & wisest cautionary tales I have read &, as a story, even better than George Orwell's Animal Farm. Can there be higher praise? The cock [in Aymé's story] replies to the fox: "Tu en penseras ce que tu voudras, mais je préfère mourir de ma mort naturelle... Je veux dire: être mangé par mes maîtres... C'est la loi commune, il n'y a personne qui puisse y échapper... C'est une règle sans exception, il faut toujours

The tale "The Invitation to Universal Peace" in The Thousand Nights & the One Night (tr. P. Mathers, III, pp. 718 ff), in which the fox tried to induce the cock to descend from a ruined wall by pretending to be the representative, the commissioner, the herald of "universal peace", for which cause a "great congress" had just been held, reads also like a tract for the times. (Bot)



on arriver à la casserole" (Coindreau & Loy, Op. Cit. p. 268) — a ~~[illegible]~~ (fine) example of what Russell calls "the animal belief in causation, something which can be observed in horses & dogs" (Our Knowledge of the External World, Open Court Publishing Co., p. 235; cf p. 240 on "universal law" & "observed uniformity" among horses & dogs).

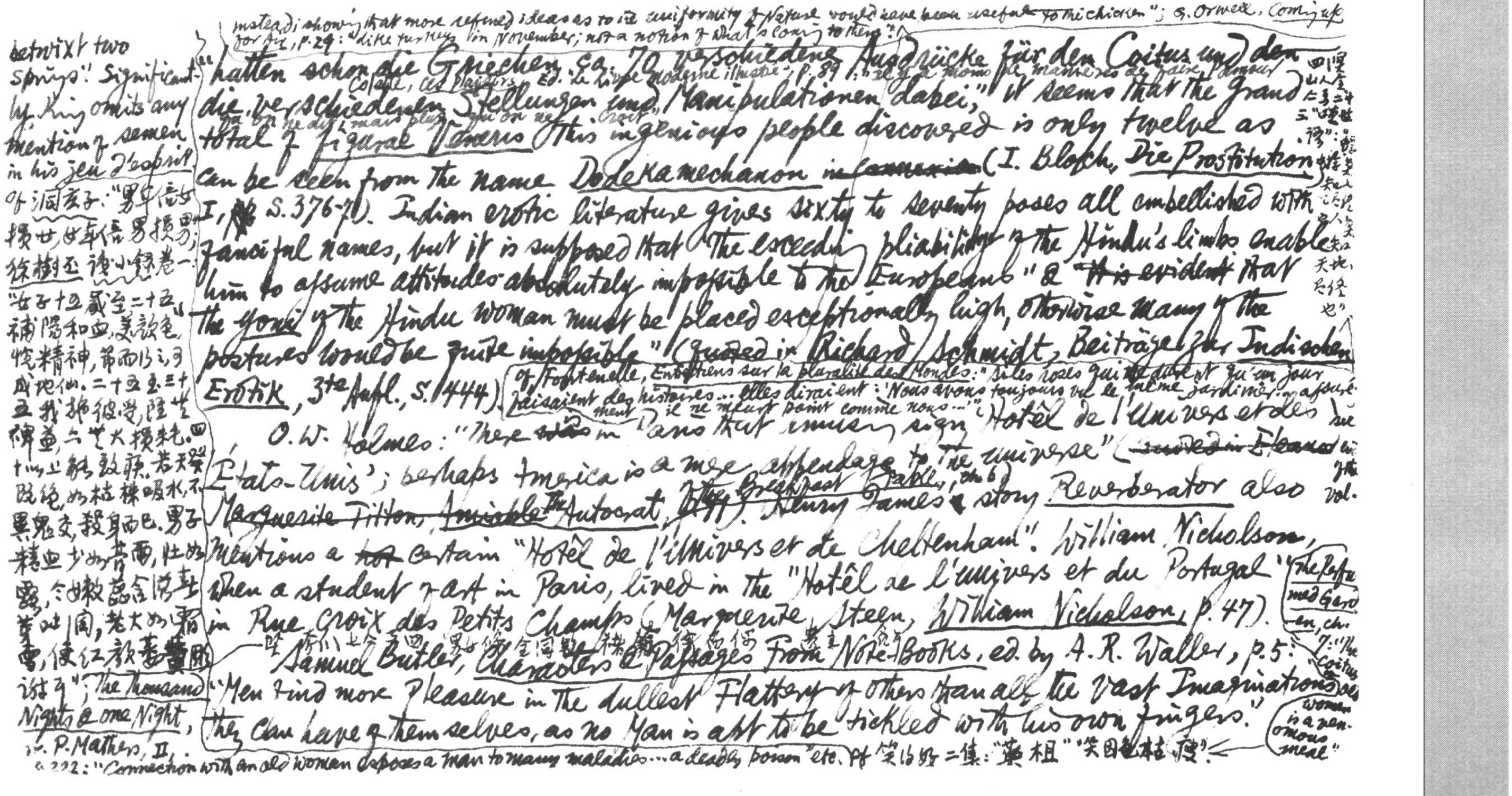
Henri Prozat, La Dame Noire: "cette lavasse de navet, ce pipi de nouveau-né" (Coindreau & Loy, Op. Cit., p. 289). Cf Stephen Spender: "The Life & Literature": "He [i.e. Auden] once poured the contents of his tea-cup out of the window, & explained laconically to the hostess: 'Tepid urine'" (Partisan Review, Nov. 1948, p. ); also slang for chamber-pot: "tea-voider". The Thousand Nights & One Night, tr. P. Mathers, II, p. 57: "Harlots sell a yellow liquid with foam on top, which they call drink, but which is either fermented urine or something worse"; cf 醒世恒言："水樣淡[illegible]，蜜樣甜[illegible]，尿樣臭[illegible]".

(George Orwell, Down & Out in Paris & London, ch. 28: "'Dat ~~[illegible]~~ tay — ain't tay, it's piss'" ("Penguin Books", p. 131); Joyce, Ulysses ("The Modern Library", p. 14): "When I makes tea, I makes tea, when I makes water, I makes water ... Begob, ... now God send you don't make them in the one pot."

Santayana, The Middle Span, p. 61: "Jepson of Balliol had already at twenty doubled human knowledge in the science de modis veneris. There had been forty modes before, now there were eighty." This is not quite correct. "Aretino ... in his Sonetti lussuriosi described twenty-six different methods of coitus ... Veniero, in his Puttana errante, described thirty-two positions. More recently Forberg, the chief modern authority, has enumerated ninety positions, but, it is said, only forty-eight can, even on the most liberal estimate, be regarded as coming within the range of normal variation" (Havelock Ellis, Studies in the Psychology of Sex, VII, p. 558). Although

(Russell, The Problems of Philosophy, p. : "The man who has fed the chicken every day throughout its life at last wrings its neck"

G. Saintsbury, ed., Minor Poets of the Caroline Period, III, ~~Richard~~ pp. 205-6: Richard King: "Paradox that It Is Best for a Young Maid to Marry an Old Man": "I mean your beauty from decay to keep; / No wash nor mask is like an old man's sleep. / ... Whilst the cold morning drops bedew the rose, / It doth nor leaf, nor smell, nor colour lose; / Then doubt not, Sweet! Age hath supplies of wet / To keep you like that flower in water set. / Dripping catarrhs & fontinells are things / Will make you think you grew



betwixt two springs": Significantly King omits any mention of semen in his *jeu d'esprit*. Cf 洞玄子: "男年倍女損女，女年倍男損男"; 徐樹丕《識小錄》卷一: "女子十五歲至二十五，補陽和血，美顏色，悅精神，節而行之，可成地仙。二十五至三十五，我損彼受，陰陽俾益，六七大損耗。四十以上，顏致疲，若天癸既絕，如枯株吸水，不異鬼交，殺身而已。男子精血少如春雨，壯如露，令嫩蕊含[illegible]，[illegible]閭，老大如霜雪，使紅顏萎黃[illegible]耳"; *The Thousand Nights & one Night*, tr. P. Mathers, II, p. 222: "Connection with an old woman exposes a man to many maladies … a deadly poison" etc. Cf 笑[illegible]二集: "藥相" "笑因[illegible]枯瘦".

instead; showing that more refined ideas as to the uniformity of Nature would have been useful ~~to the chicken~~"; G. Orwell, *Coming up for Air*, p. 29: "like turkeys in November; not a notion of what's coming to them".

"hatten schon die Griechen ca. 70 verschiedene Ausdrücke für den Coitus und den die verschiedenen Stellungen und Manipulationen dabei," It seems that the grand total of *figurae Veneris* this ingenious people discovered is only twelve as can be seen from the name *Dodekamechanon* ~~in commercio~~ (I. Bloch, *Die Prostitution* I, S. 376-7). Indian erotic literature gives sixty to seventy poses all embellished with fanciful names, but it is supposed that "the exceeding pliability of the Hindu's limbs enable him to assume attitudes absolutely impossible to the Europeans" & ~~it is evident~~ that "the *yoni* of the Hindu woman must be placed exceptionally high, otherwise many of the postures would be quite impossible" (Quoted in Richard Schmidt, *Beiträge zur Indischen Erotik*, 3te Aufl., S. 444).

Colette, *Ces Plaisirs*, Ed. "Le Livre moderne illustré", p. 89: "Il y a moins de manières de faire l'amour qu'on ne le dit, mais plus qu'on ne croit".

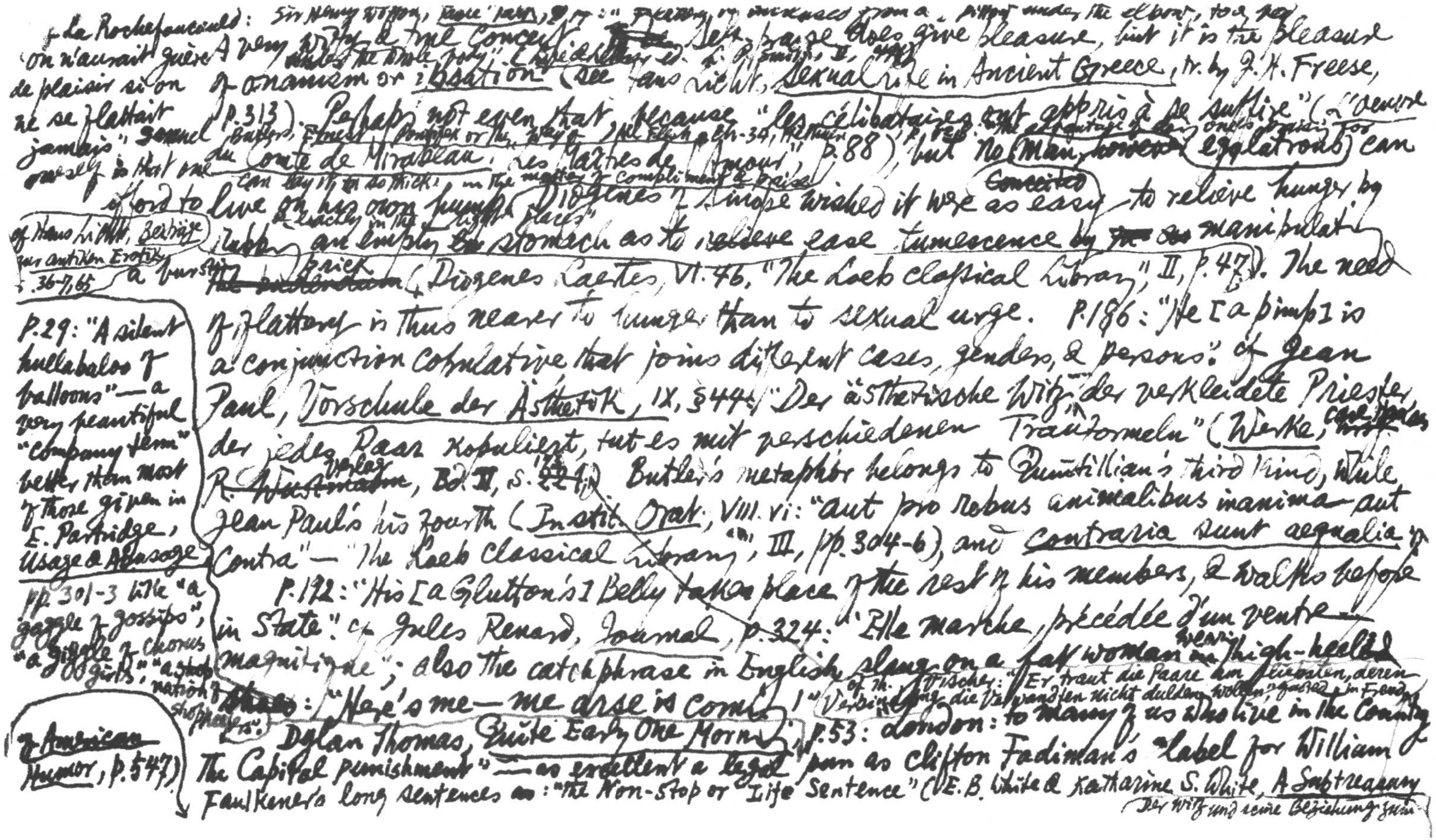
四[illegible]山人[illegible]二十三"[illegible]"：[illegible]天地、[illegible]也"

Cf. Fontenelle, *Entretiens sur la pluralité des Mondes*: "Si les roses qui ne durent qu'un jour faisaient des histoires … elles diraient: 'Nous avons toujours vu le même jardinier … assurément il ne meurt point comme nous …'"

O. W. Holmes: "There ~~was~~ in Paris that amusing sign 'Hotêl de l'Univers et des États-Unis'; perhaps America is a mere appendage to the universe" (~~Quoted in Eleanor~~ ~~Marguerite Tilton, Amiable~~ *The Autocrat* ~~of the~~ *Breakfast Table*, ch. 6). Henry James's story *Reverberator* also mentions a ~~hot~~ certain "Hotêl de l'Univers et de Cheltenham". William Nicholson, when a student of art in Paris, lived in the "Hotêl de l'Univers et du Portugal" in Rue Croix des Petits Champs (Marguerite Steen, *William Nicholson*, p. 47).

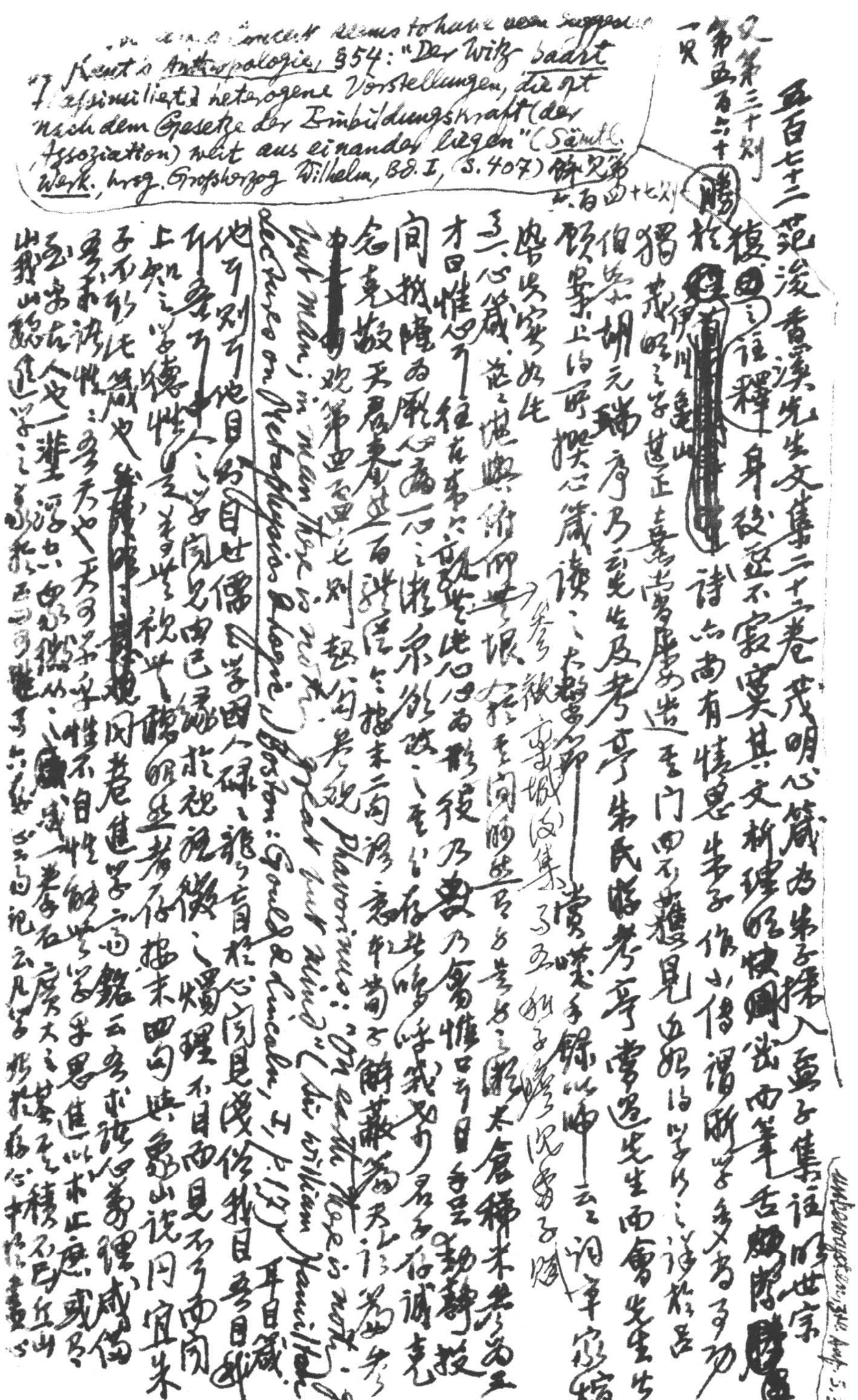
*The Perfumed Garden*, ch. 7: "The coitus of old women is a venomous meal."

Samuel Butler, *Characters & Passages from Note-Books*, ed. by A. R. Waller, p. 5: "Men find more Pleasure in the dullest Flattery of others than all the vast Imaginations they can have of themselves, as no Man is apt to be tickled with his own fingers."



of La Rochefoucauld: Sir Henry Wotton, Table Talk, [illegible]: "[illegible] from a pillow under the elbow, to a [illegible]
'on n'aurait guère A very witty & true conceit. ~~[illegible]~~ Self-praise does give pleasure, but it is the pleasure
[illegible] the whole party" (Life & Letters, ed. L. P. Smith, II, [illegible])
de plaisir si on of onanism or ipsation (see Hans Licht, Sexual Life in Ancient Greece, tr. by J. H. Freese,
ne se flattait p.313). Perhaps not even that, because "les célibataires ont appris à se suffire" (L'oeuvre
jamais" Samuel Butler, Ernest Pontifex or the Way of All Flesh, ch. 34, [illegible]: "the advantage of doing one's own praising for
oneself is that one du Comte de Mirabeau, Les Maîtres de l'Amour", p.88), but no (Man, however egolatrous) can
can lay it on so thick, in the matter of compliment & praise ~~Conceited~~
afford to live on his own ~~[illegible]~~ Diogenes of Sinope wished it were as easy to relieve hunger by
& exactly in the right places"
of Hans Licht, Beiträge zur antiken Erotik, S. 36-7, 65
rubbing an empty ~~the~~ stomach as to ~~relieve~~ ease tumescence by ~~[illegible]~~ manipulation
a bursting ~~[illegible]~~ brick (Diogenes Laertes, VI. 46, "The Loeb Classical Library," II, p. 47). The need
of flattery is thus nearer to hunger than to sexual urge. P.186: "He [a pimp] is
a conjunction copulative that joins different cases, genders, & persons." cf Jean
Paul, Vorschule der Ästhetik, IX, §44: "Der ästhetische Witz, der verkleidete Priester,
der jedes Paar kopuliert, tut es mit verschiedenen Trauformeln" (Werke, [illegible]
~~R. [illegible]~~ Verlag, Bd. II, S. 173). Butler's metaphor belongs to Quintillian's third kind, while
Jean Paul's his fourth (Instit. Orat., VIII. vi: "aut pro rebus animalibus inanima aut
Contra" — "The Loeb Classical Library", III, pp. 304-6), and contraria sunt aequalia of
P.172: "His [a Glutton's] Belly takes place of the rest of his members, & walks before
in State." cf Jules Renard, Journal, p.324: "Elle marche, précédée d'un ventre —
magnitude"; also the catchphrase in English slang on a fat woman wearing high-heeled
of Th. Vischer: "Er traut die Paare am liebsten, deren Verbindung die Verwandten nicht dulden wollen", quoted in Freud, Der Witz und seine Beziehung zum
~~shoes~~: "Here's me — me arse is coming!" Dylan Thomas, Quite Early One Morning, p.53: London: to many of us who live in the Country
The Capital punishment" — as excellent a legal pun as Clifton Fadiman's label for William
Faulkner's long sentences as: "The Non-Stop or Life Sentence" (E. B. White & Katharine S. White, A Subtreasury
of American Humor, p.547)

P.29: "A silent hullabaloo of balloons" — a very beautiful "company term" better than most of those given in E. Partridge, Usage & Abusage pp. 301-3 like "a gaggle of gossips", "a giggle of girls", "a chorus of [illegible]", "a [illegible] of shoppers".



又第三十則　第五百六十一則

五百七十三　范浚香溪先生文集二十二卷　茂明心箴為朱子採入孟子集注，明世宗[illegible]

[illegible]注釋身段，[illegible]不寂寞。其文析理明快，[illegible]西筆，[illegible]

勝於[illegible]詩，亦尚有情思。朱子作小傳，謂[illegible]學多文，[illegible]

猶[illegible]伊川龜山[illegible]之學甚正[illegible]門，四方[illegible]見[illegible]以學行之[illegible]

伯[illegible]胡元瑞序乃云先生及考亭朱氏[illegible]考亭當過先生而會先生[illegible]

頗[illegible]上[illegible]所撰心箴讀之，太[illegible]賞嘆手錄以呻[illegible]云[illegible]

[illegible]其實如先

云心箴：茫茫堪輿，俯仰無垠。人於其間，眇然有身。是身之微，太倉稊米，參為三才

曰惟心耳。往古來今，孰無此心？心為形役，乃獸乃禽。惟口耳目，手足動靜，投

間抵隙，為厥心病。一心之微，眾欲攻之，其與存者，嗚呼幾希！君子存誠，克

念克敬，天君泰然，百體從令。按末二句[illegible]解蔽篇[illegible]天君[illegible]參

[redacted]觀第四百七則[illegible]說

Phavorinus: "On earth there is nothing great but Man; in Man there is nothing great but Mind" (Sir William Hamilton, Lectures on Metaphysics & Logic) Boston: Gould & Lincoln, I, p. 17

他可別可他目[illegible]自世儒[illegible]學因人碌碌，聾之盲目於心，閉見淺俗，我耳吾目[illegible]

[illegible]之學[illegible]於視[illegible]燭理不目而見不[illegible]而聞

上知之學德性[illegible]者存。按末四句與象山說同，宜朱

子不能[illegible]也。[redacted]閉卷進學云[illegible]銘云吾求諸心[illegible]理成偽

[illegible]性[illegible]天也，天可學乎，性不自性[illegible]學乎思，進以求止[illegible]

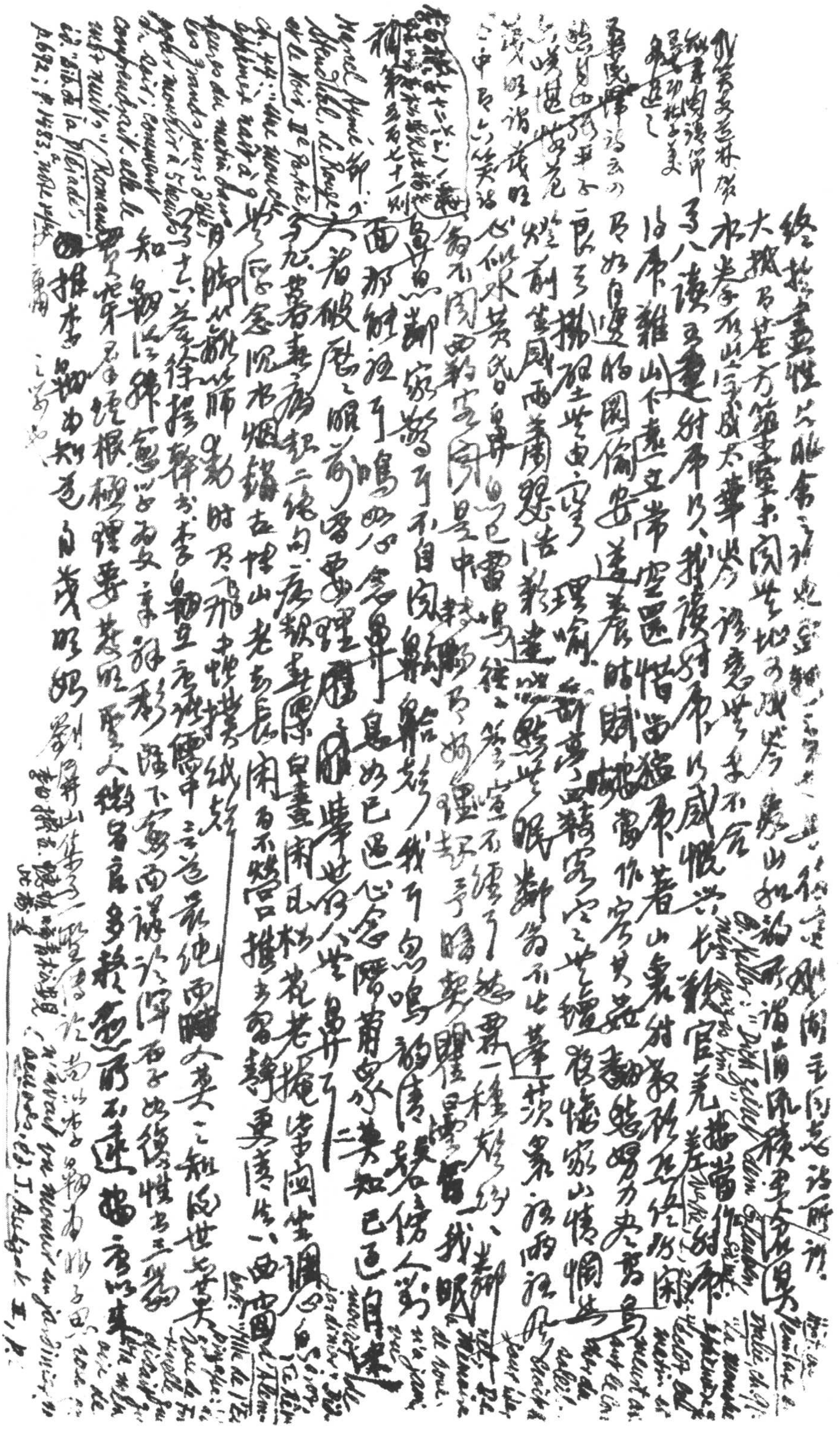
[illegible]古人也一[illegible]從之[illegible]廣大之基[illegible]積不已，丘山

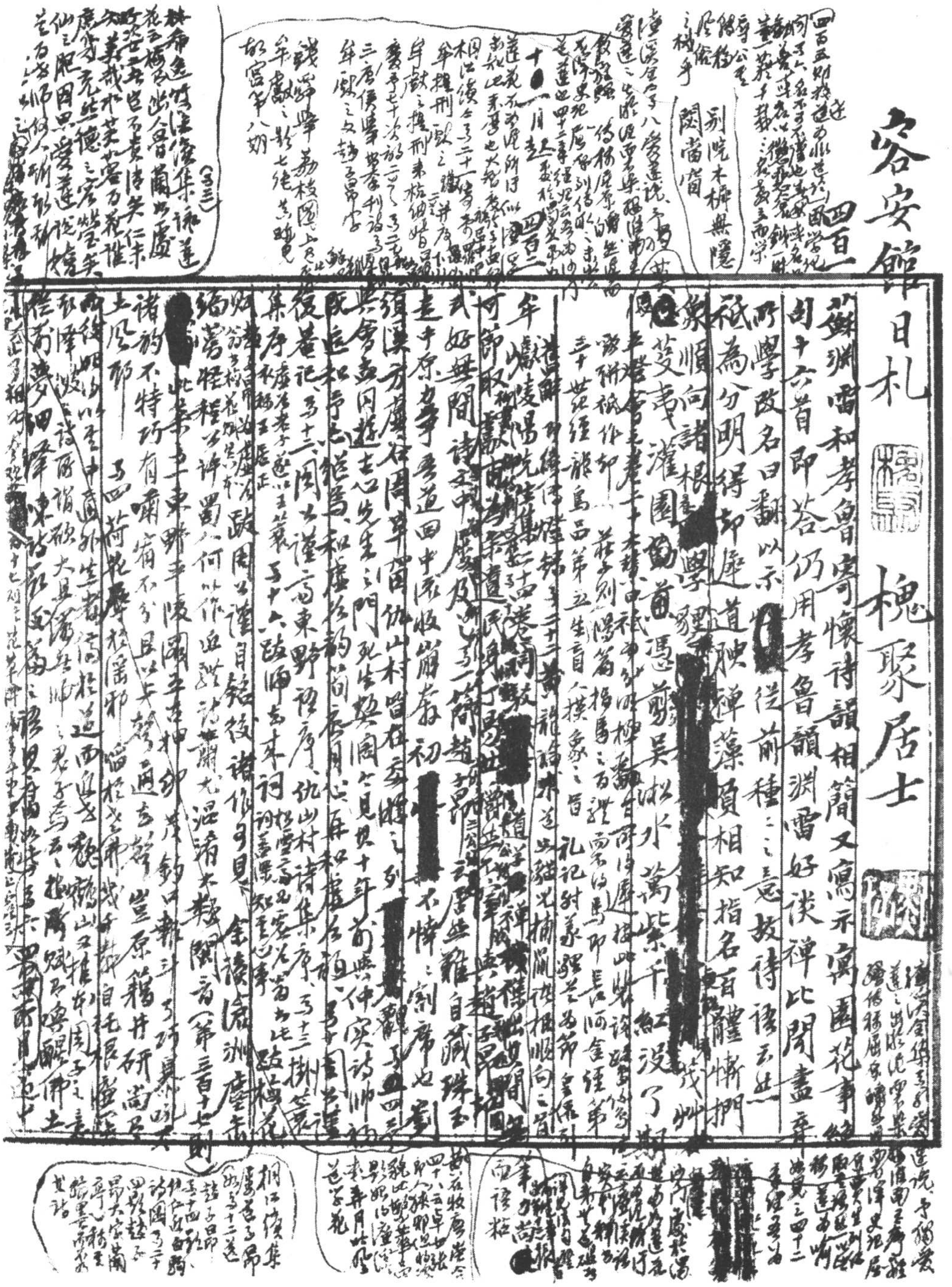
[illegible]

Kant's Anthropologie, §54: "Der Witz paart (assimiliert) heterogene Vorstellungen, die oft nach dem Gesetze der Einbildungskraft (der Assoziation) weit aus einander liegen" (Sämtl. Werk., hrsg. Großherzog Wilhelm, Bd. I, S. 407) 餘見第六百四十七則

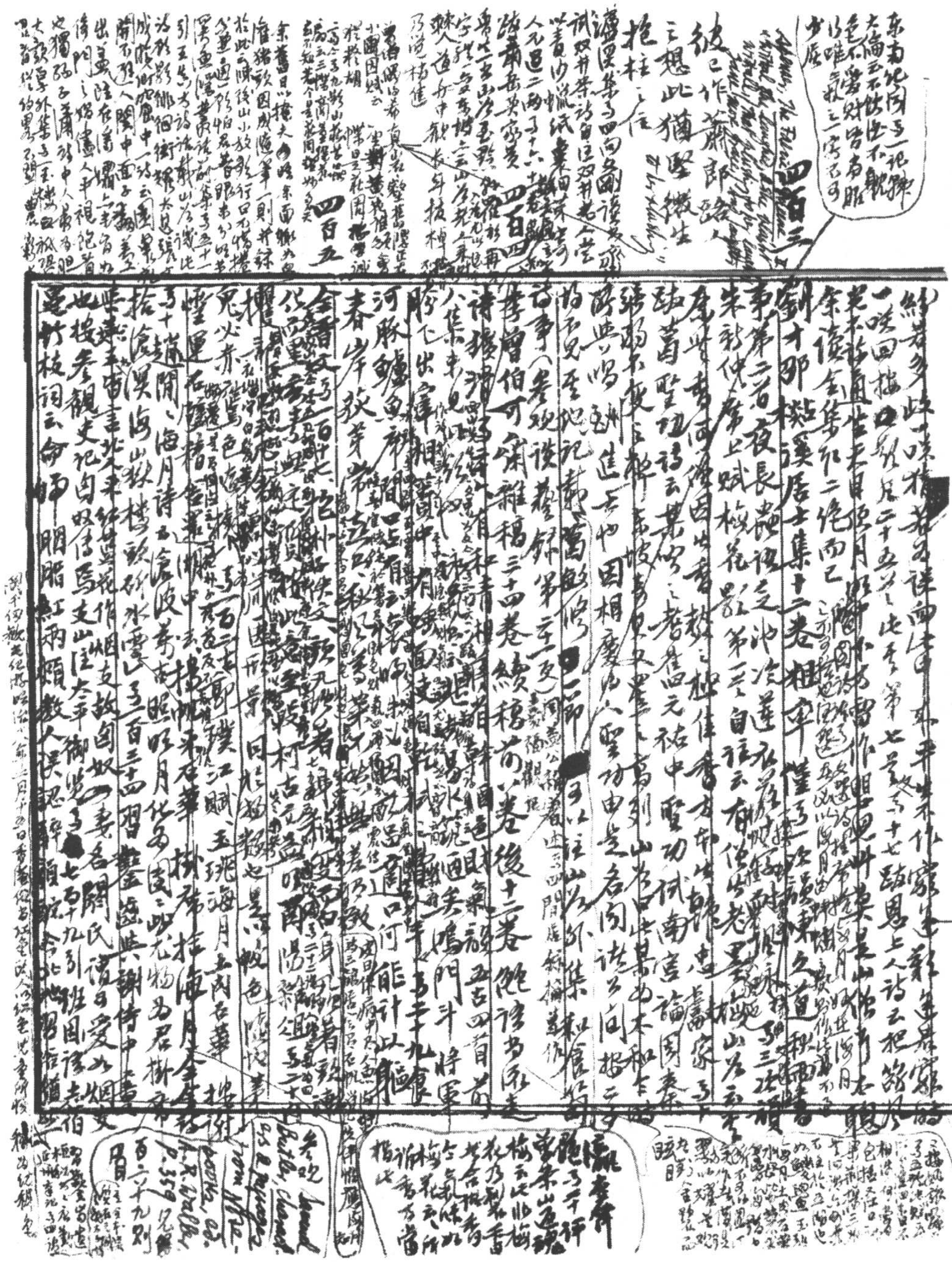
[illegible] conceit seems to have been suggested

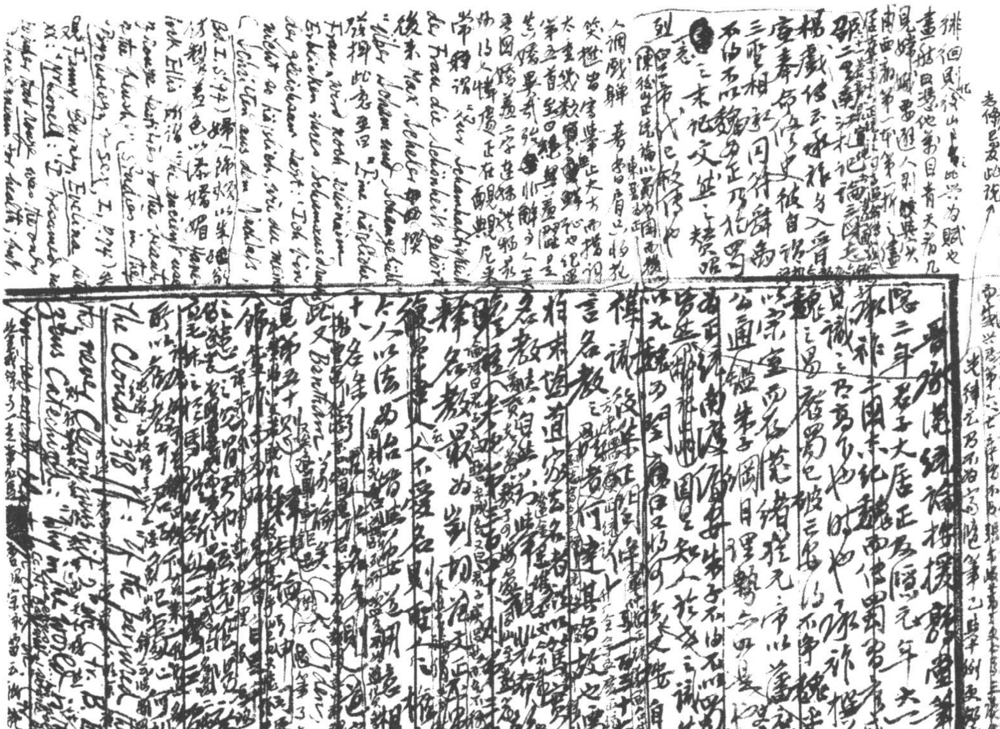
[illegible] Aufl. 5.3

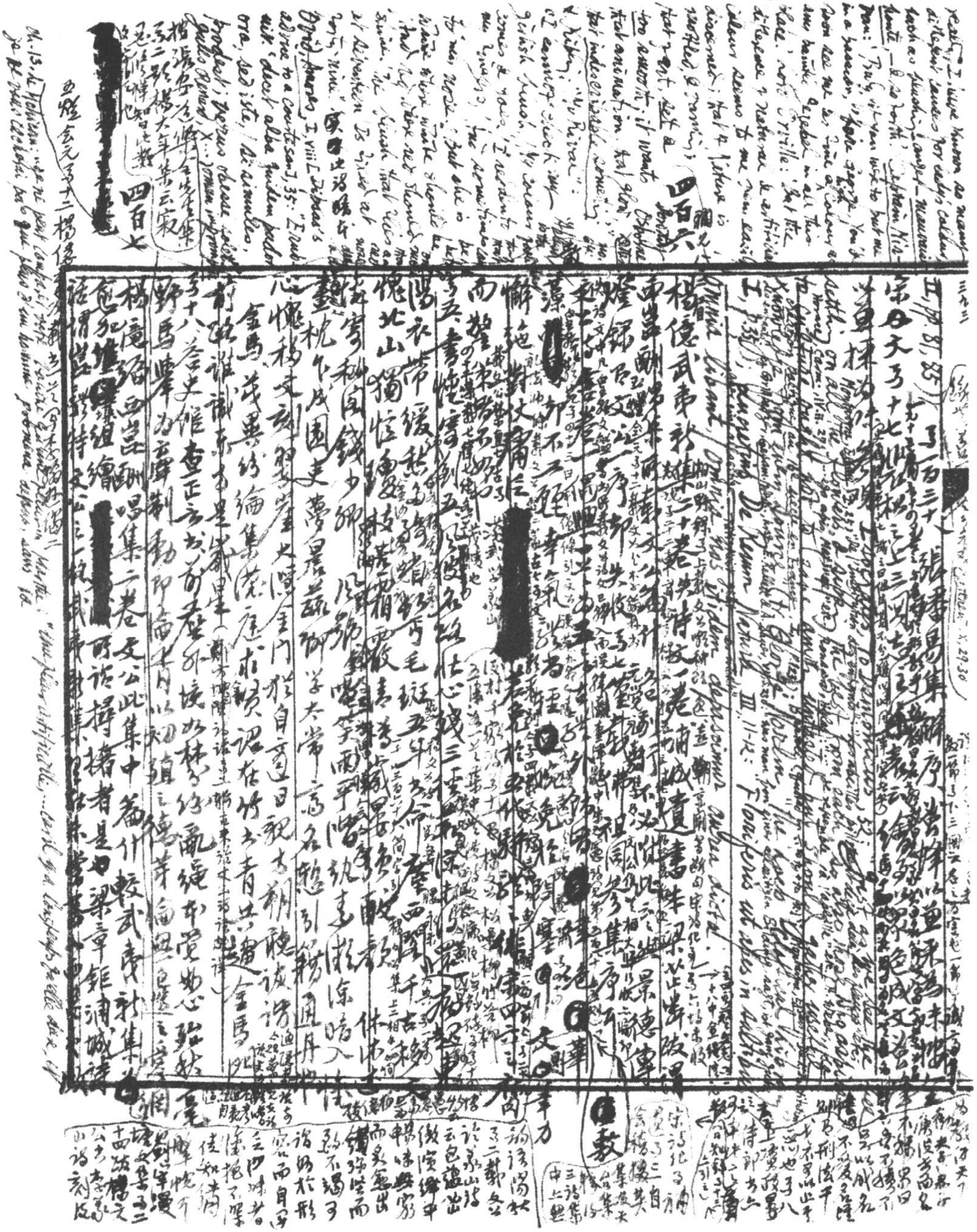


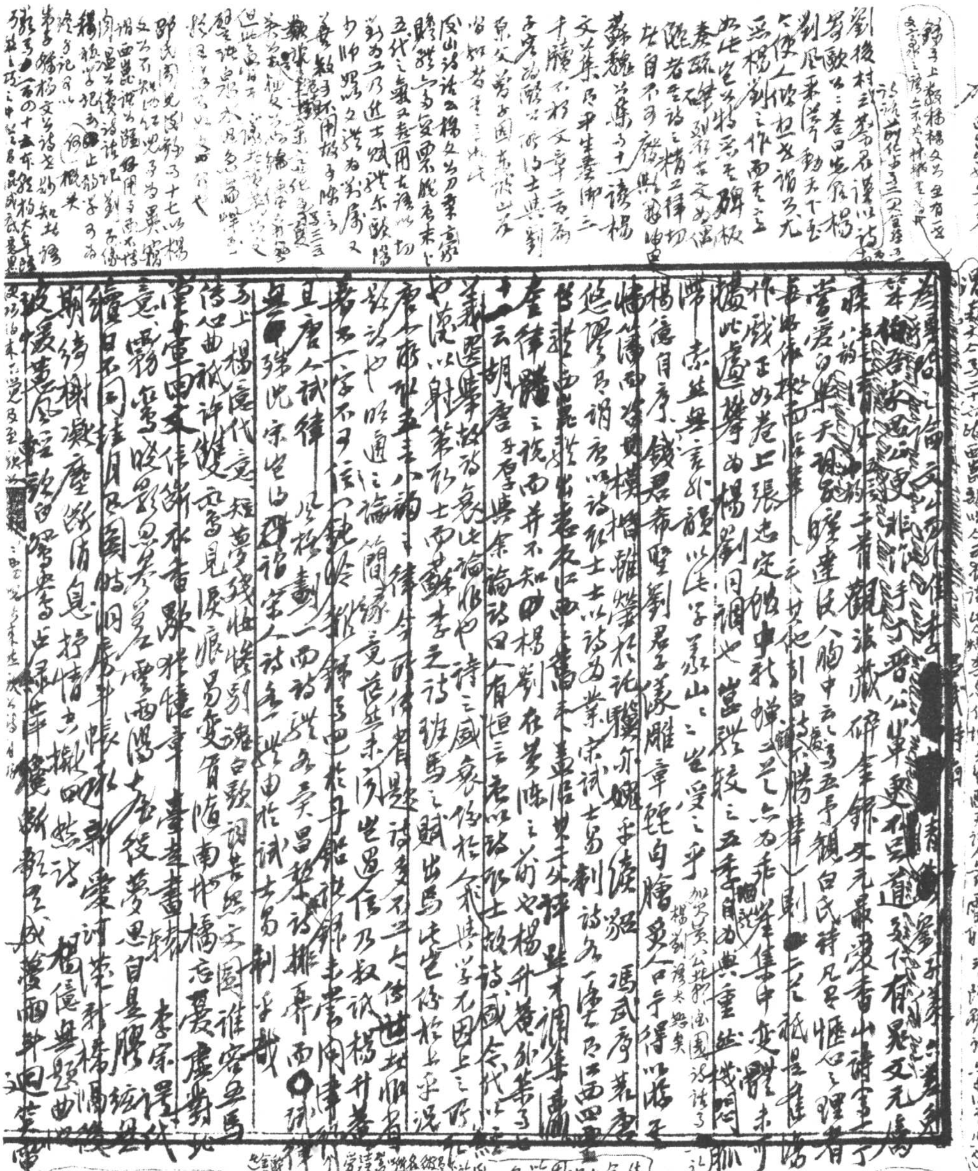


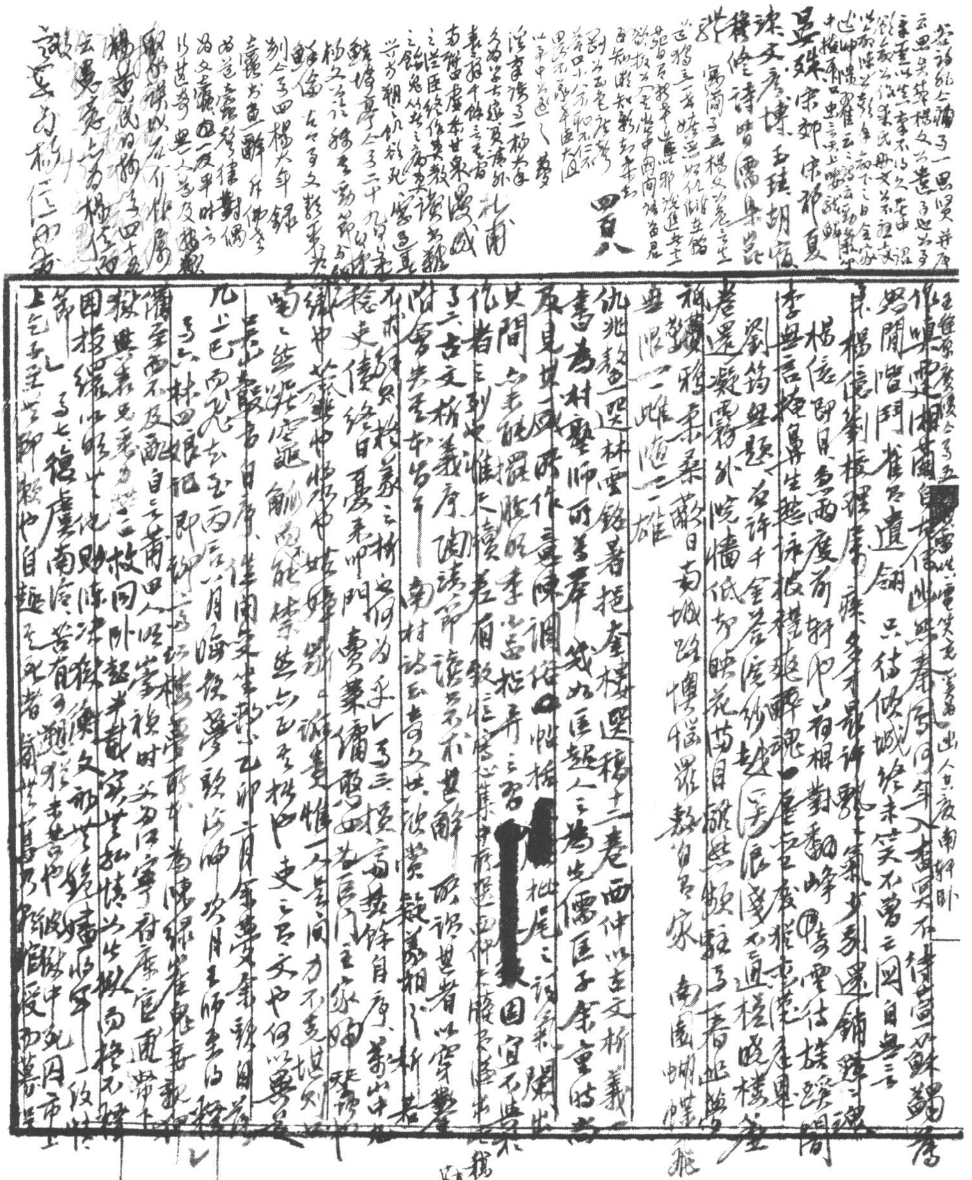
容安館日札　槐聚居士

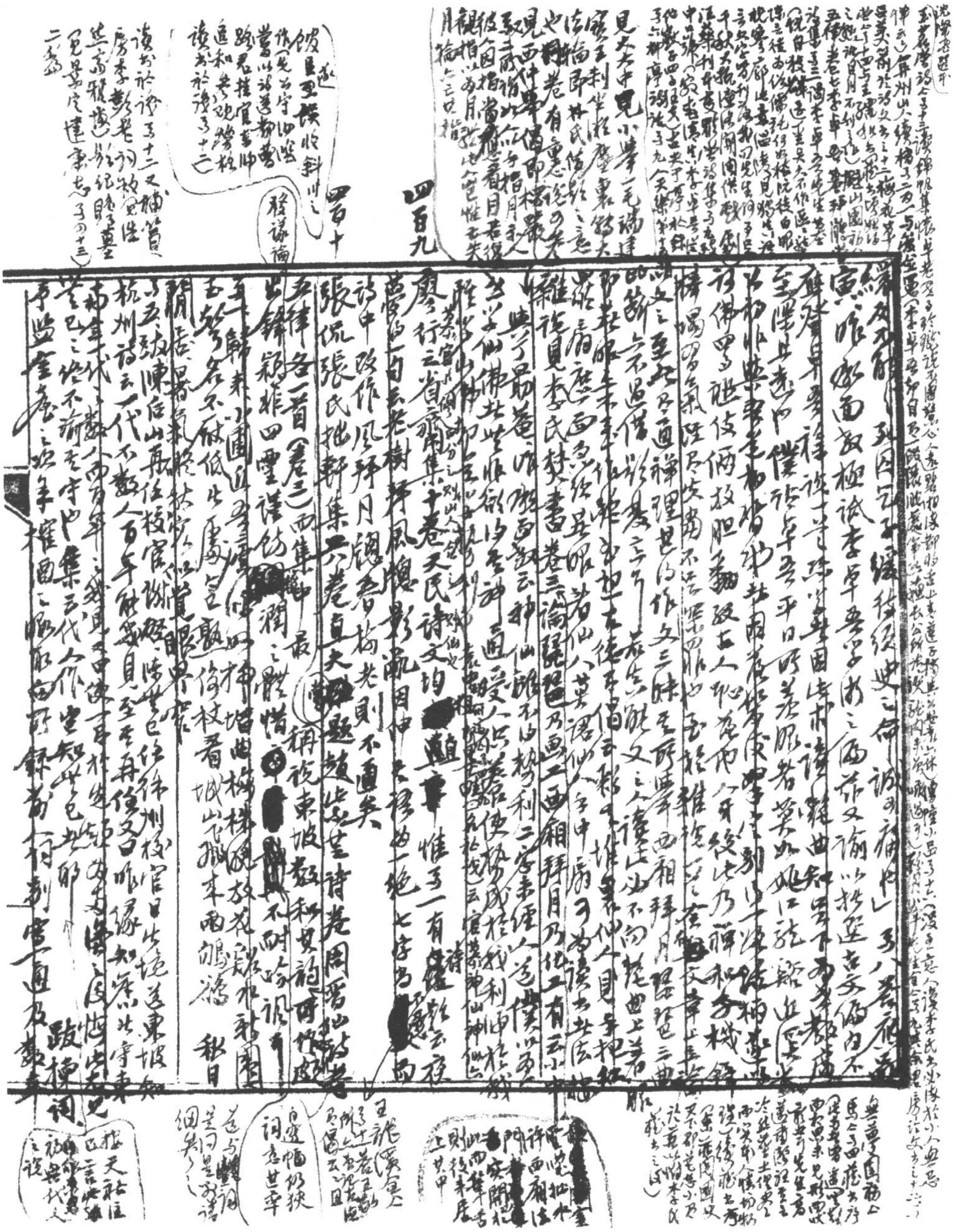


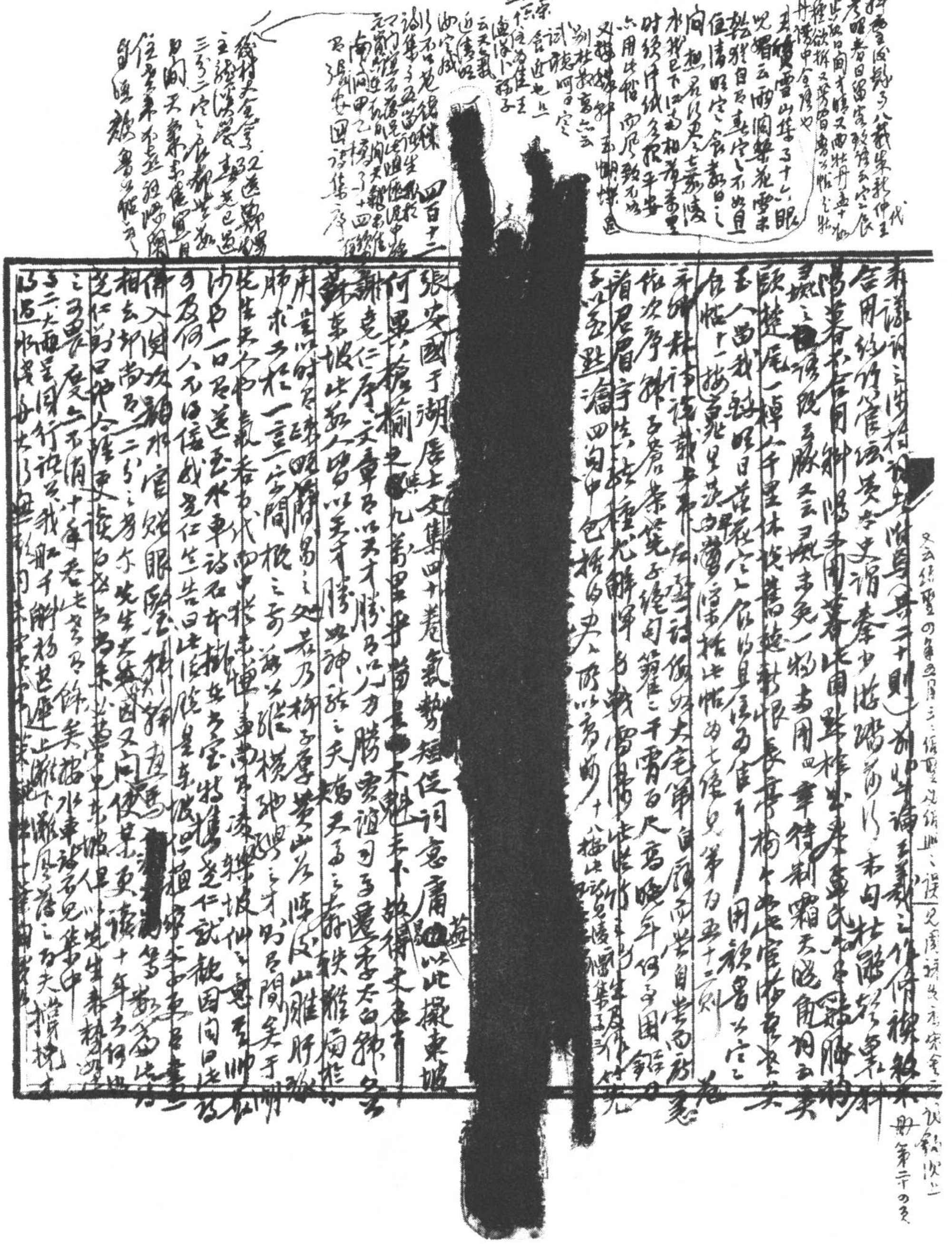


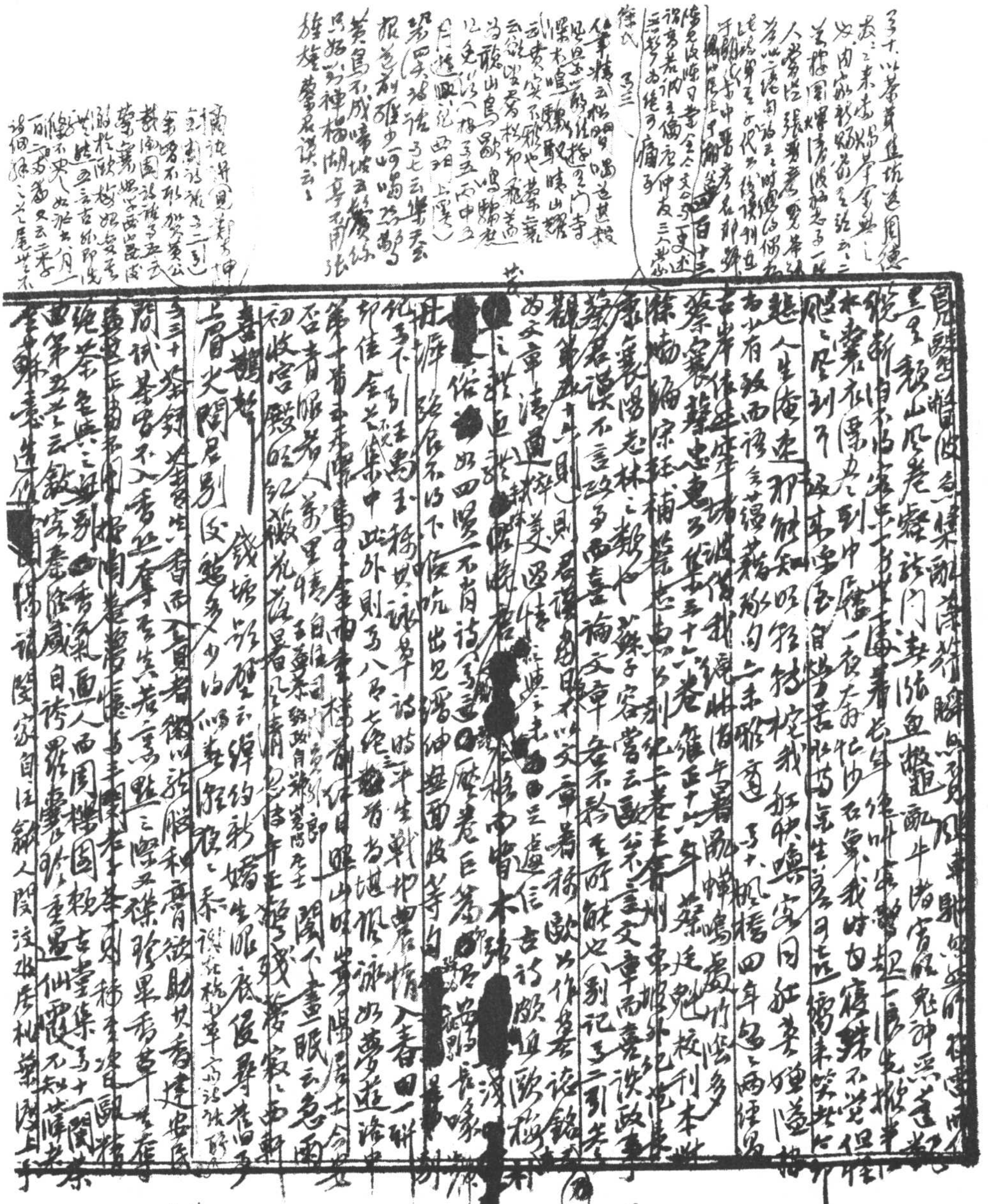


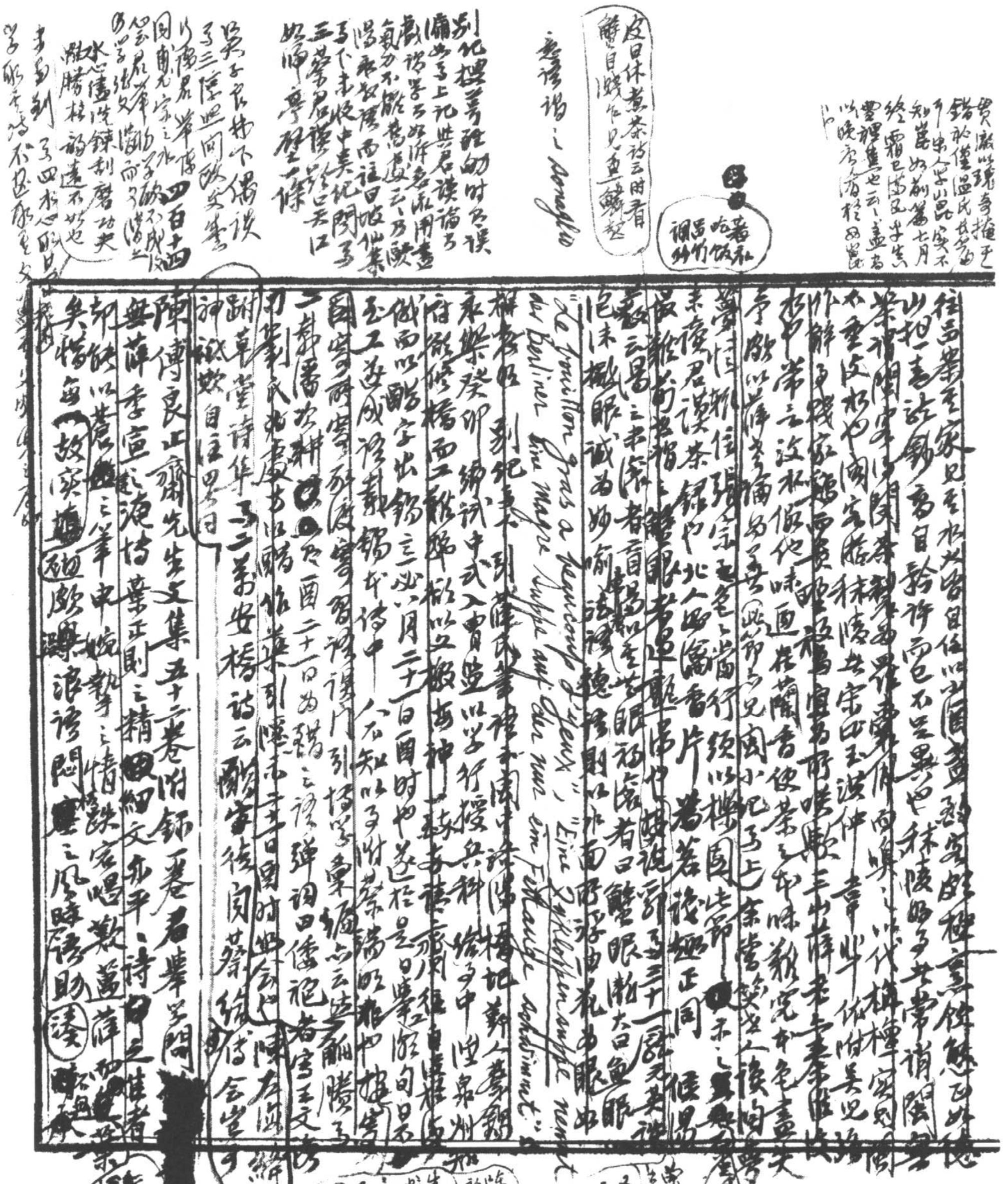


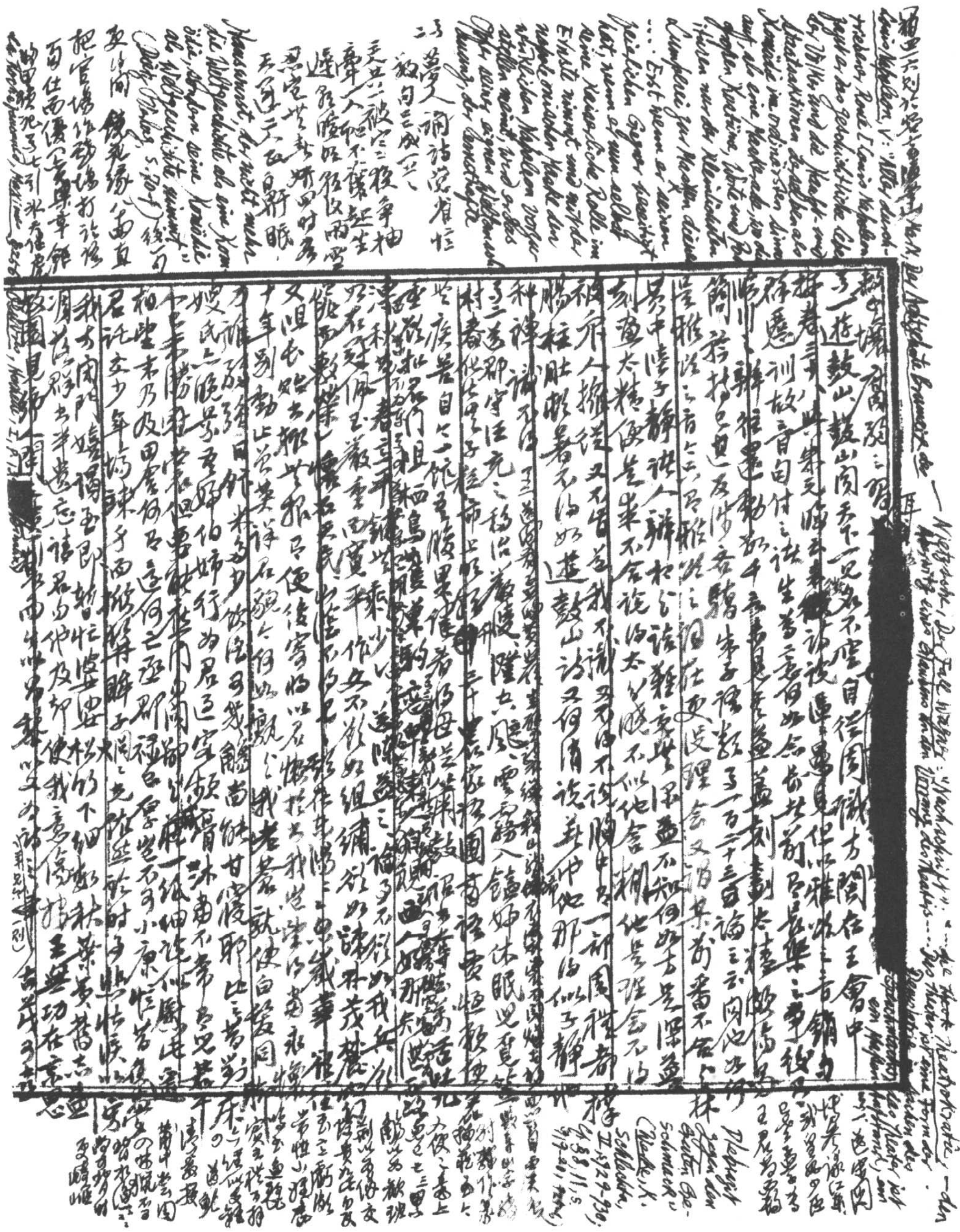


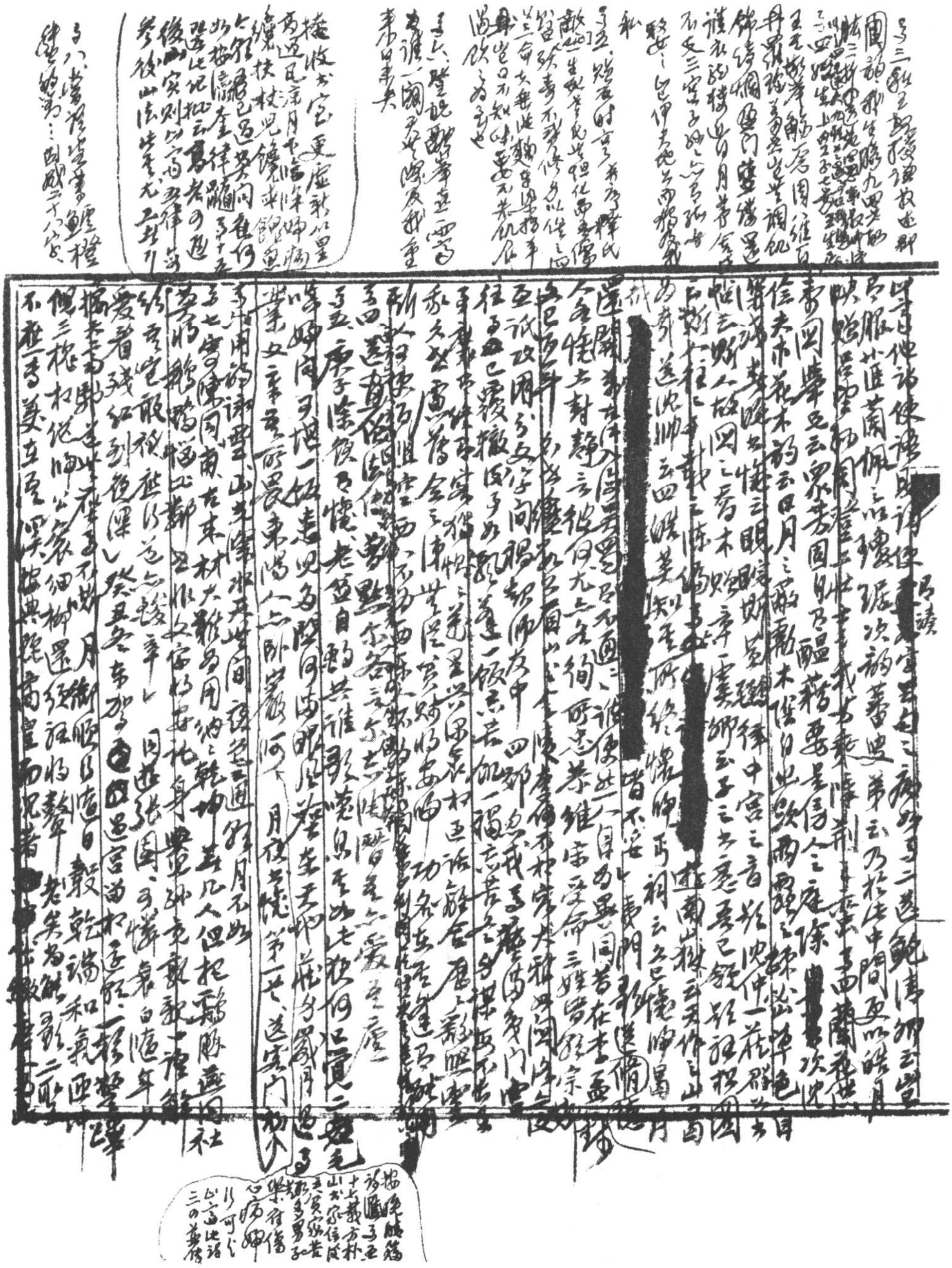


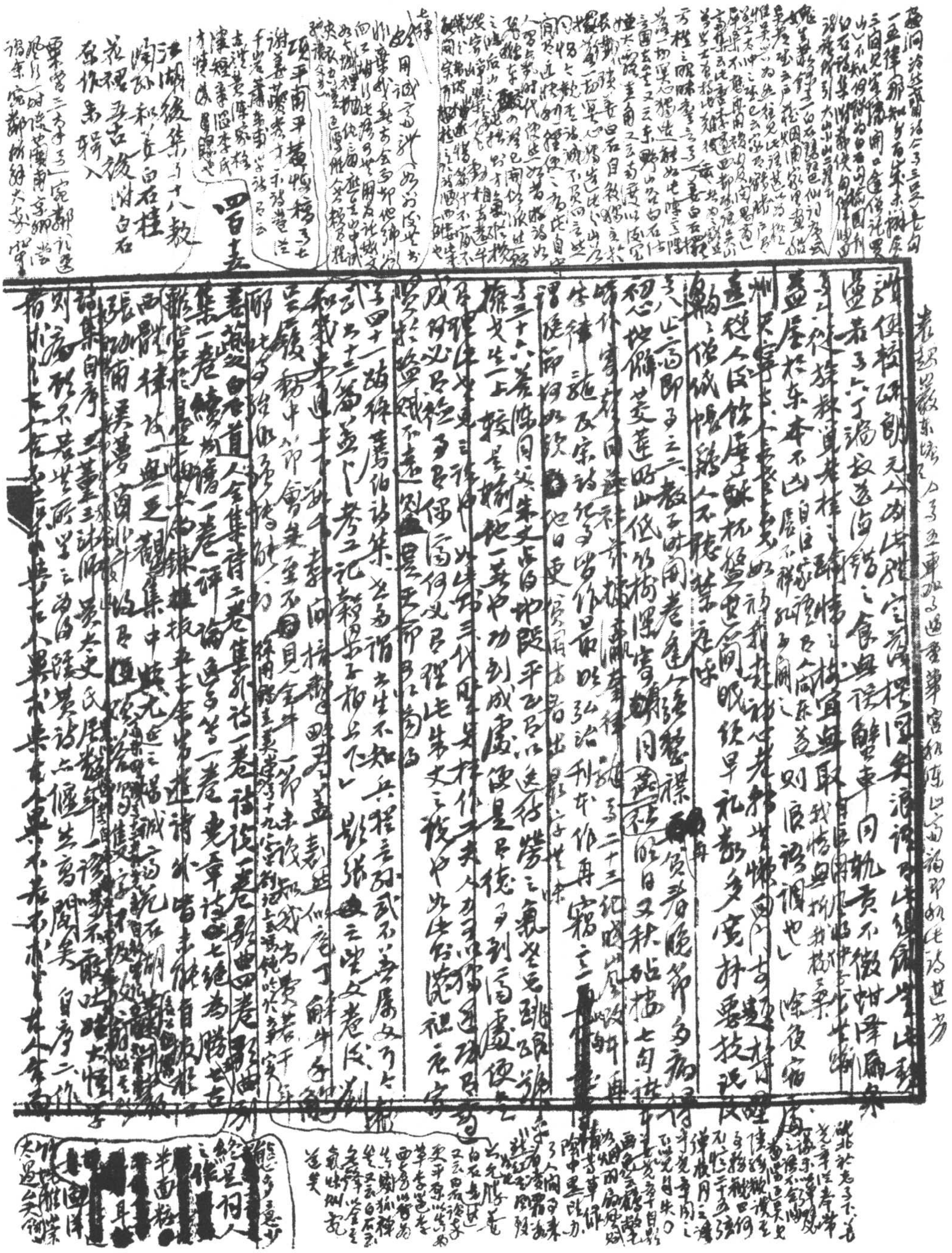


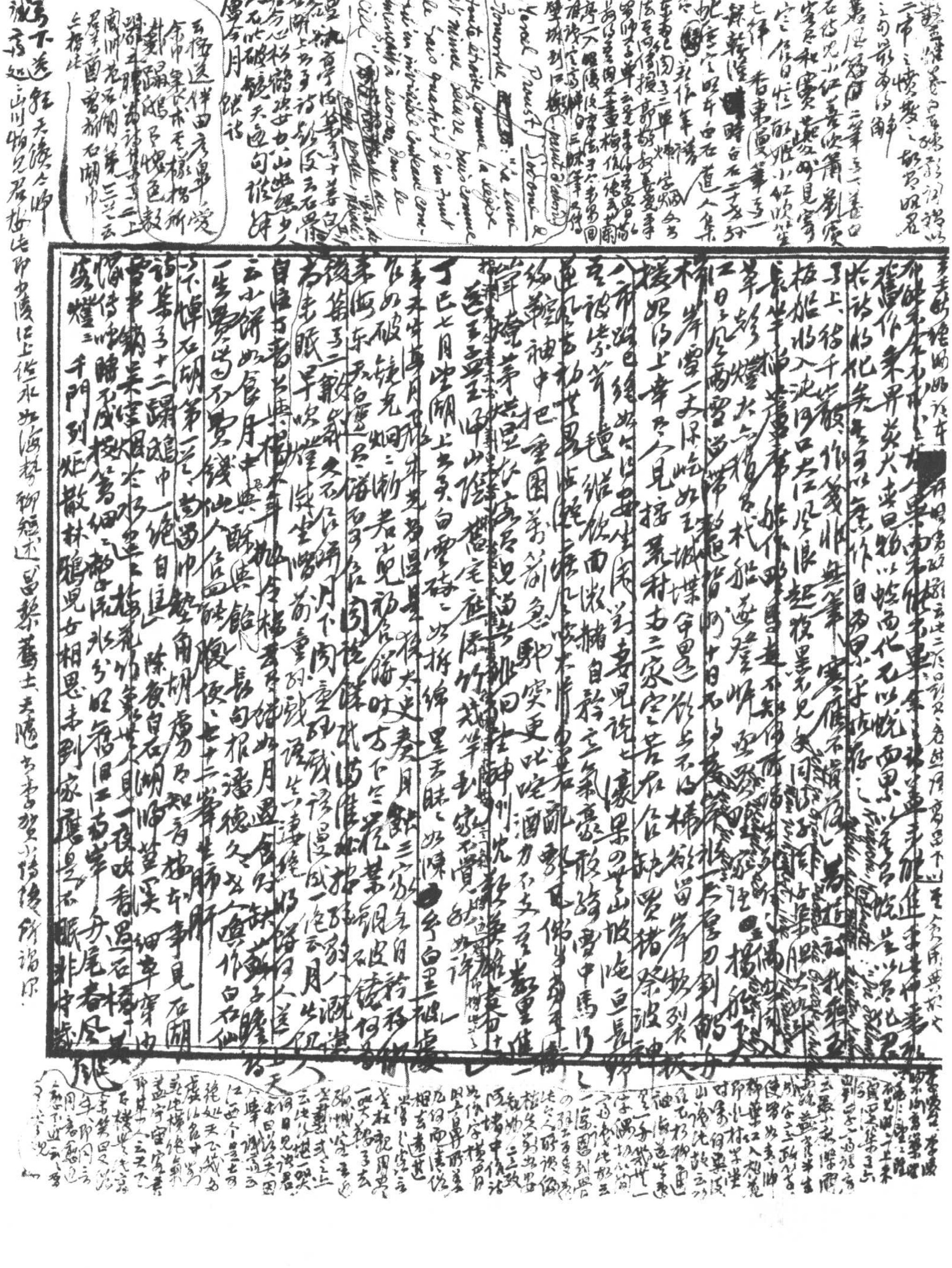


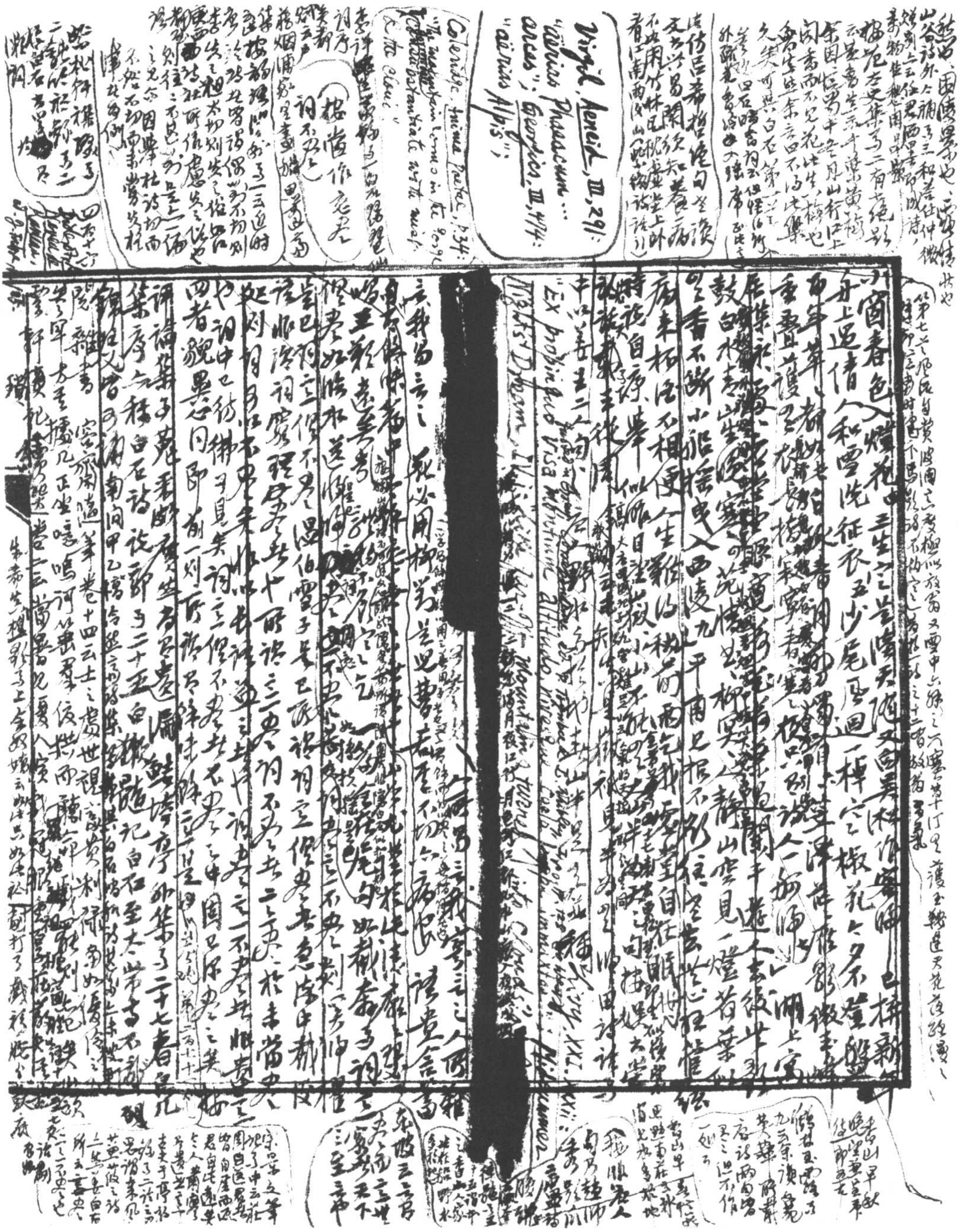


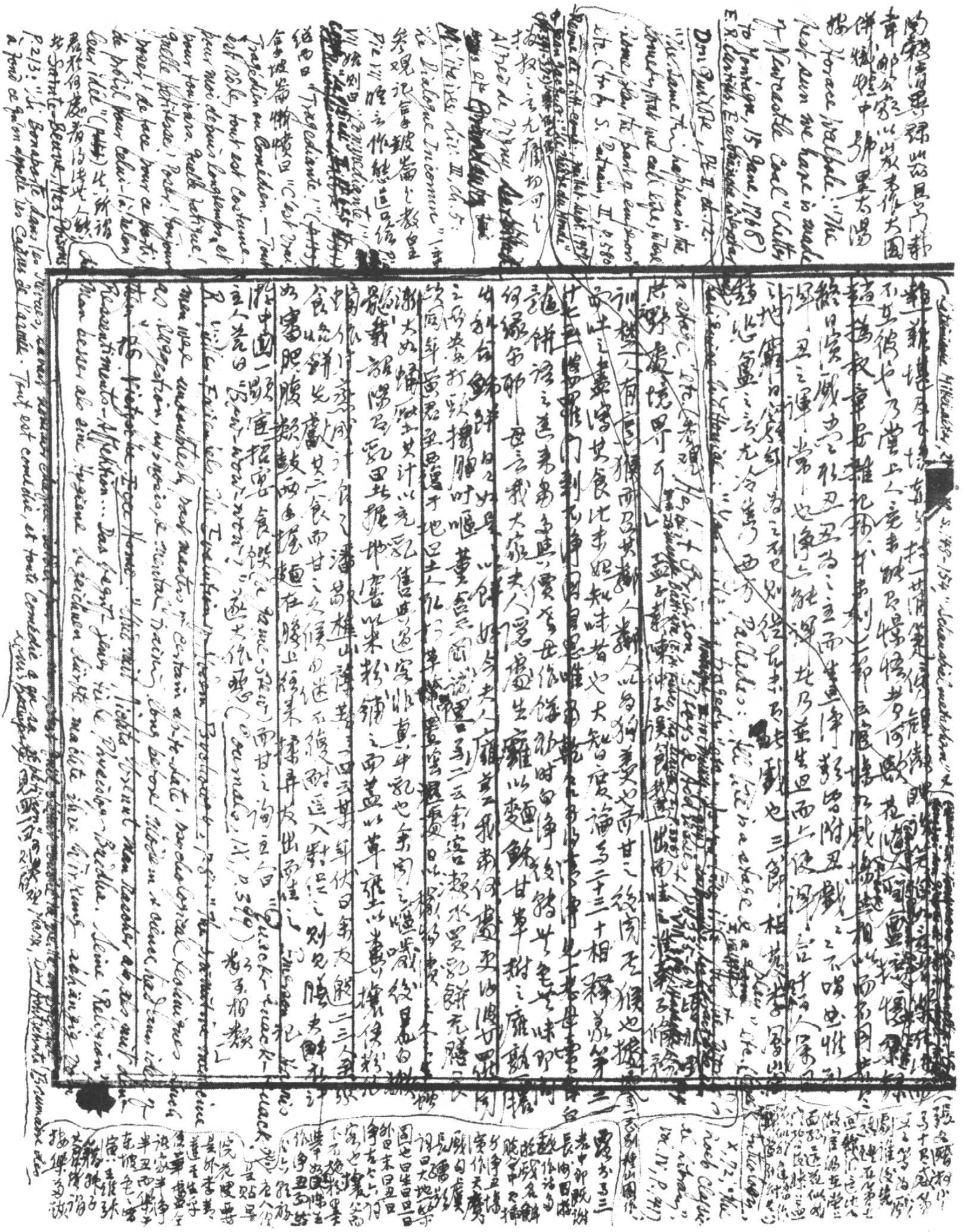


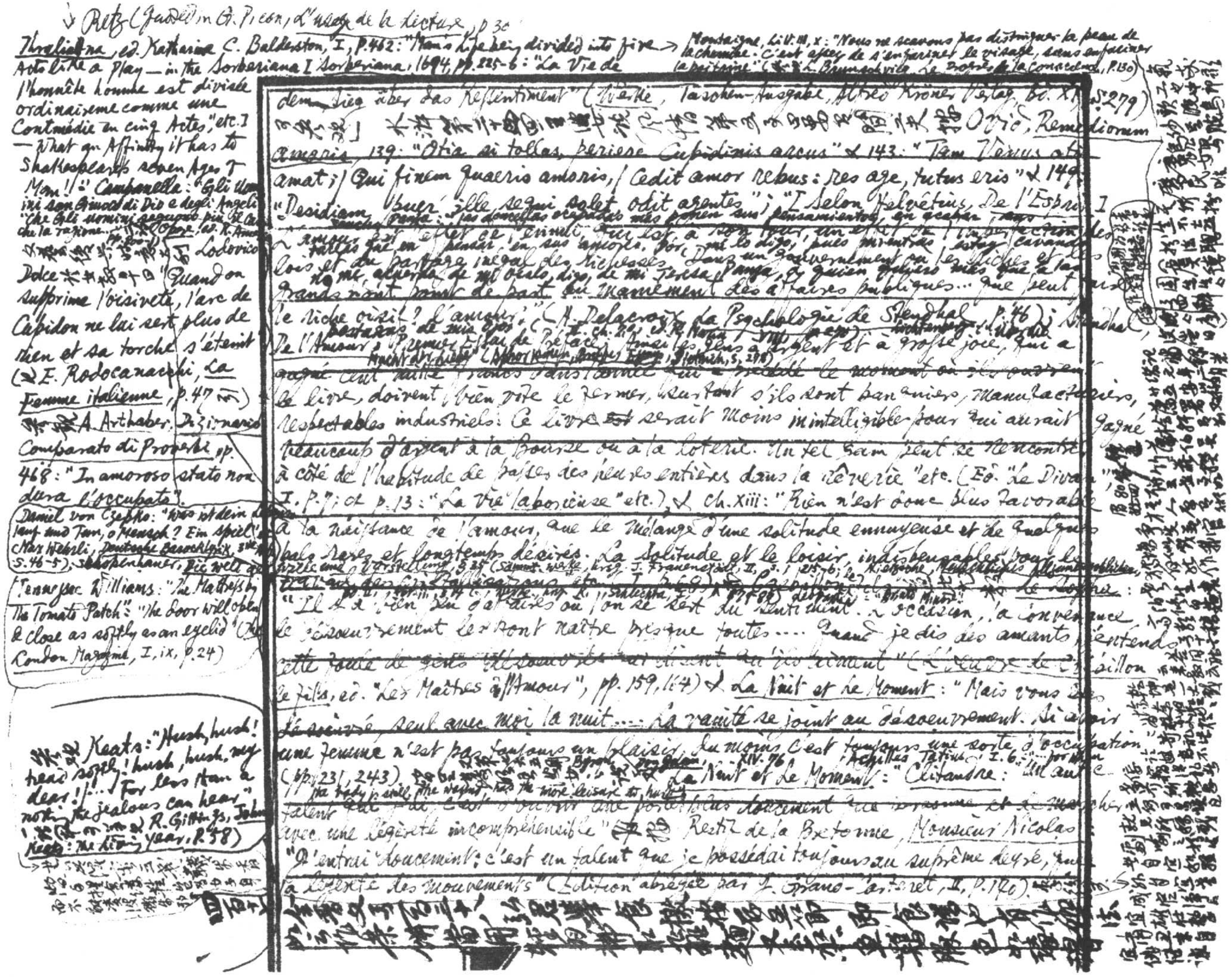












↓ Retz (Gaddi) in G. Picon, L'usage de la lecture, p. 30

Thraliana, ed. Katharine C. Balderston, I, p. 462: "Man's Life being divided into five Acts like a Play—in the Sorberiana I Sorberiana, 1694, pp. 225-6: "La Vie de l'honnête homme est divisée ordinairement comme une Comédie en cinq Actes," etc.] —What an Affinity it has to Shakespeare's seven Ages of Man!": Campanella: "Gli uomini son Giuochi di Dio e degli Angeli"; "Che gli uomini seguono più il caso che la ragione" [illegible] (Opere, ed. R. Amerio, pp. 800-1) [illegible] Lodovico Dolce [illegible] "Quand on supprime l'oisiveté, l'arc de Cupidon ne lui sert plus de rien et sa torche s'éteint" (E. Rodocanachi, La Femme italienne, p. 47 [illegible]) [illegible] A. Arthaber, Dizionario Comparato di Proverbi, p. 468: "In amoroso stato non dura l'occupato".

Daniel von Czepko: "Was ist dein Lauf und Tun, o Mensch? Ein Spiel" (Max Wehrli, Deutsche Barocklyrik, 3te Aufl., S. 46-5), Schopenhauer, Die Welt als Wille und Vorstellung, § 35

Tennessee Williams: "The Mattress by the Tomato Patch": "The door will open & close as softly as an eyelid" (The London Magazine, I, ix, p. 24)

[illegible] Keats: "Hush, hush! tread softly! hush, hush, my dear! /... For less than a nothing the jealous can hear" [illegible] R. Gittings, John Keats: The Living Year, p. 58)

Montaigne, Liv. III, x: "Nous ne sçavons pas distinguer la peau de la chemise. C'est assez de s'enfariner le visage, sans enfariner la poitrine" ([illegible] L. Brunschvicg, Le Progrès de la conscience, p. 130)

[illegible] dem Sieg über das Ressentiment" (Werke, Taschen-Ausgabe, Alfred Kröner Verlag, Bd. X, S. 279) [illegible] Ovid, Remedia amoris, 139: "Otia si tollas, periere Cupidinis arcus" & 143: "Tam Venus otia amat; / Qui finem quaeris amoris, / Cedit amor rebus: res age, tutus eris" & 149: "Desidiam puer ille sequi solet, odit agentes"; "[Selon Helvétius, De l'Esprit, I [illegible] l'amour est [illegible] effet de l'ennui, qui est, à son tour, un effet de l'imperfection des lois et du partage inégal des richesses. Dans un gouvernement où les riches et les grands n'ont point de part au maniement des affaires publiques... que peut faire le riche oisif? l'amour." (H. Delacroix, La Psychologie de Stendhal, p. 46); Stendhal, De l'Amour, Premier Essai de Préface: "Ainsi les gens à argent et à grosse joie, qui a gagné cent mille francs dans l'année [illegible] le moment où ils ouvrent le livre, doivent bien vite le fermer, surtout s'ils sont banquiers, manufacturiers, respectables industriels. Ce livre serait moins inintelligible pour qui aurait gagné beaucoup d'argent à la Bourse ou à la loterie. Un tel gain peut se rencontrer à côté de l'habitude de passer des heures entières dans la rêverie" etc. (Éd. "Le Divan", I, p. 7; cf. p. 13: "La vie laborieuse" etc.) & ch. xiii: "Rien n'est donc plus favorable à la naissance de l'amour, que le mélange d'une solitude ennuyeuse et de quelques bals rares et longtemps désirés. La solitude et le loisir, indispensables pour le [illegible] Crébillon [illegible] Le Sopha: "Il y a bien peu d'affaires où l'on se sert du sentiment. L'occasion, la convenance, le désœuvrement les font naître presque toutes.... Quand je dis des amants, j'entends [illegible]" (L'Œuvre de Crébillon le fils, éd. "Les Maîtres de l'Amour", pp. 159, 164) & La Nuit et le Moment: "Mais vous [illegible] seul avec moi la nuit.... La vanité se joint au désœuvrement. Si avoir une femme n'est pas toujours un plaisir, du moins c'est toujours une sorte d'occupation" (pp. 231, 243) [illegible] Byron, Don Juan, XIV. 76 [illegible] Achilles Tatius, I. 6 [illegible] La Nuit et le Moment: "Clitandre: "Un autre talent [illegible] avec une légèreté incompréhensible" [illegible] Restif de la Bretonne, Monsieur Nicolas: "J'entrai doucement: c'est un talent que je possédai toujours au suprême degré, que la légèreté des mouvements" (Édition abrégée par J. Grand-Carteret, II, p. 140).

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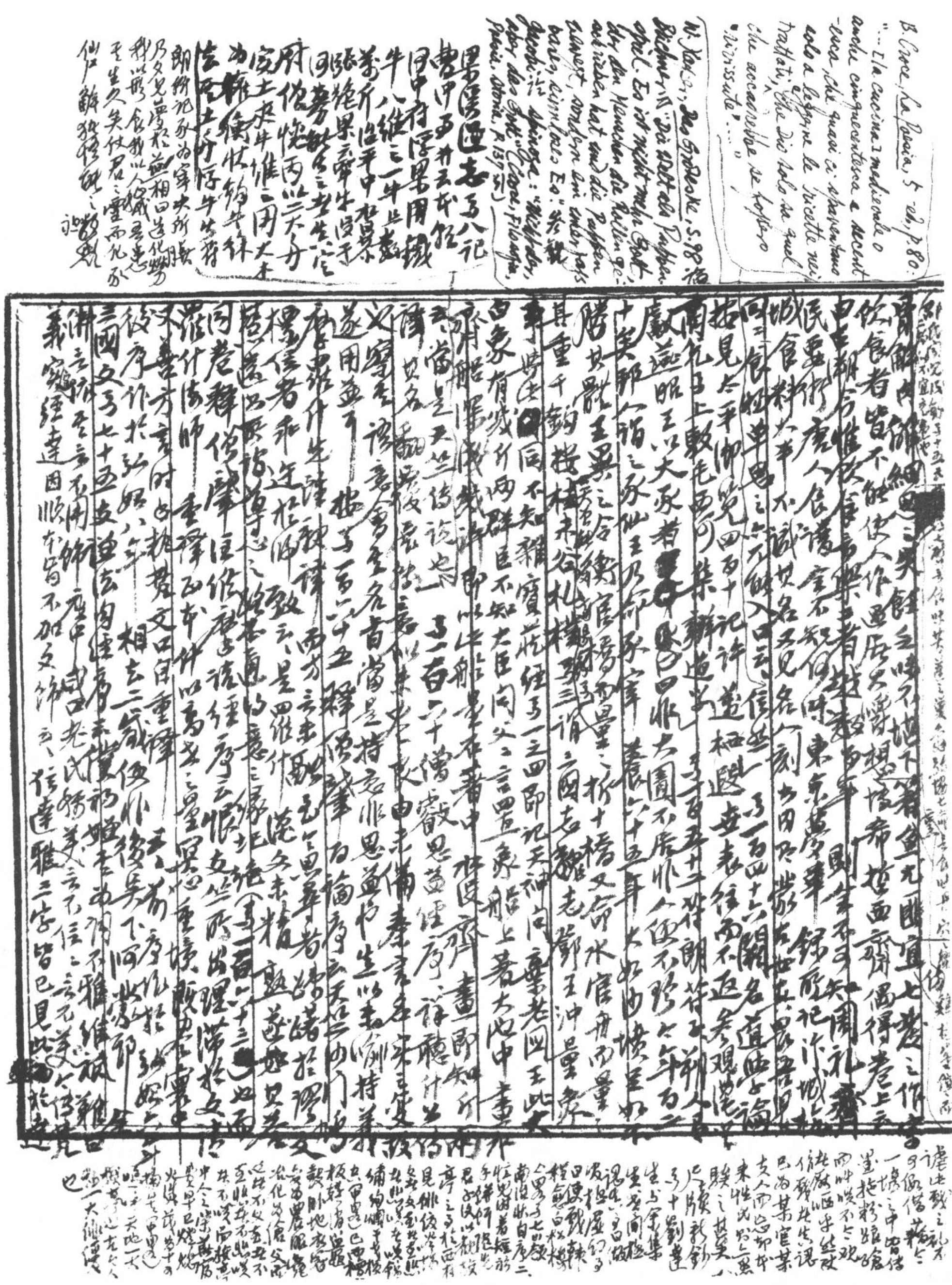
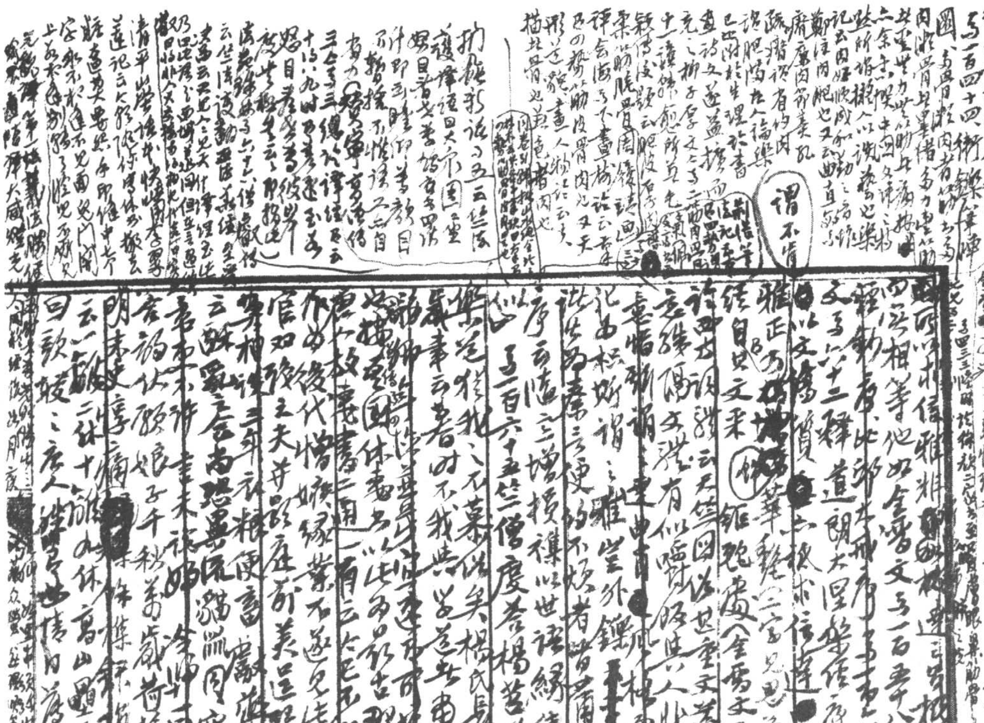
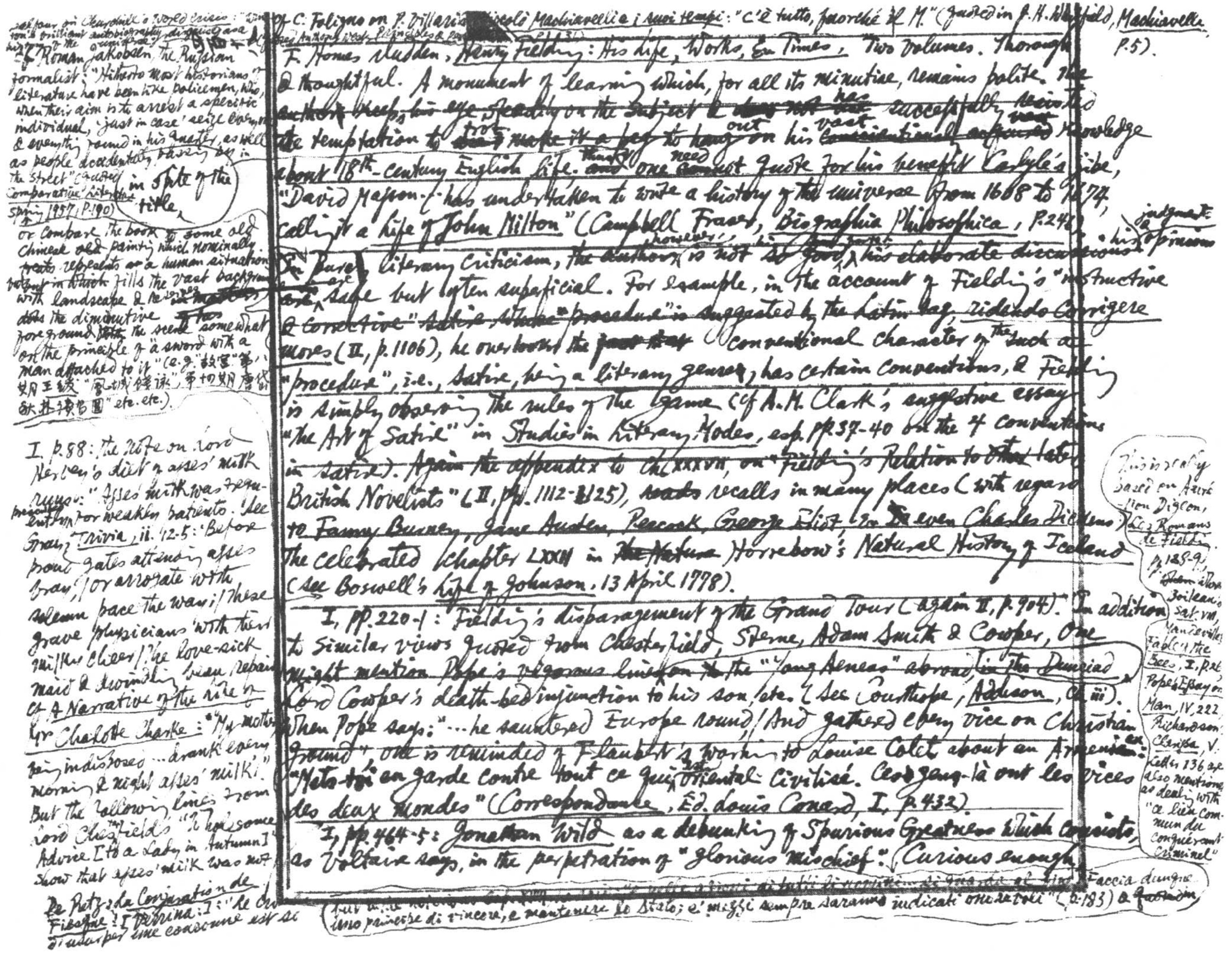






Of C. Foligno on P. Villari's Niccolò Machiavelli e i suoi tempi: "C'è tutto, fuorché il M." (quoted in J. H. Whitfield, Machiavelli, p. 5).

F. Homes Dudden, Henry Fielding: His Life, Works, & Times. Two Volumes. Thorough & thoughtful. A monument of learning which, for all its minutiae, remains polite. The author keeps his eye steadily on the subject & ~~does not~~ has successfully resisted the temptation to trot ~~make it a peg to hang~~ out on his vast ~~conscientiously amassed~~ knowledge about 18th-century English life. ~~and~~ Thank one need ~~cannot~~ not quote for his benefit Carlyle's jibe, "David Masson ... has undertaken to write a history of the universe from 1608 to 1674, calling it a Life of John Milton" (Campbell Fraser, Biographia Philosophica, p. 241). In pure literary criticism, however, the ~~author~~ is not so good, his ~~elaborate discussions~~ opinions & judgments are safe but often superficial. For example, in the account of Fielding's "instructive & corrective" ~~satire, whose~~ "procedure" is suggested by the Latin tag ridendo corrigere mores (II, p. 1106), he overlooks the conventional character of the ~~such a~~ "procedure", i.e., Satire, being a literary genre, has certain conventions, & Fielding is simply observing the rules of the game (cf A. M. Clark's suggestive essay "The Art of Satire" in Studies in Literary Modes, esp. pp. 37-40 on the 4 conventions in satire). Again the appendix to ch. XXXVII, on "Fielding's Relation to Other Later British Novelists" (II, pp. 1112-1125), ~~reads~~ recalls in many places (with regard to Fanny Burney, Jane Austen, Peacock, George Eliot, & even Charles Dickens) the celebrated chapter LXXII in ~~the Natural~~ Horrebow's Natural History of Iceland (see Boswell's Life of Johnson, 13 April 1778).

This is really based on Aurélien Digeon, Les Romans de Fielding, pp. 188-9. Also Boileau's Sat. VIII, Mandeville's Fable of the Bees, I, p. xt, Pope's Essay on Man, IV, 222, Richardson's Clarissa, V. Letter 136 are also mentioned as dealing with "ce lieu commun du conquérant criminel"

I, pp. 220-1: Fielding's disparagement of the Grand Tour (again II, p. 904). In addition to similar views quoted from Chesterfield, Sterne, Adam Smith & Cowper, one might mention Pope's vigorous invective ~~to~~ the "young Aeneas" abroad in the Dunciad, Lord Cowper's death-bed injunction to his son, etc. (see Courthope, Addison, ch. iii). When Pope says: "...he sauntered Europe round, / And gathered every vice on Christian ground", one is reminded of Flaubert's warning to Louise Colet about an Armenian: "Mets-toi en garde contre tout ce qui est Oriental civilisé. Ces gens-là ont les vices des deux mondes" (Correspondance, Éd. Louis Conard, I, p. 432).

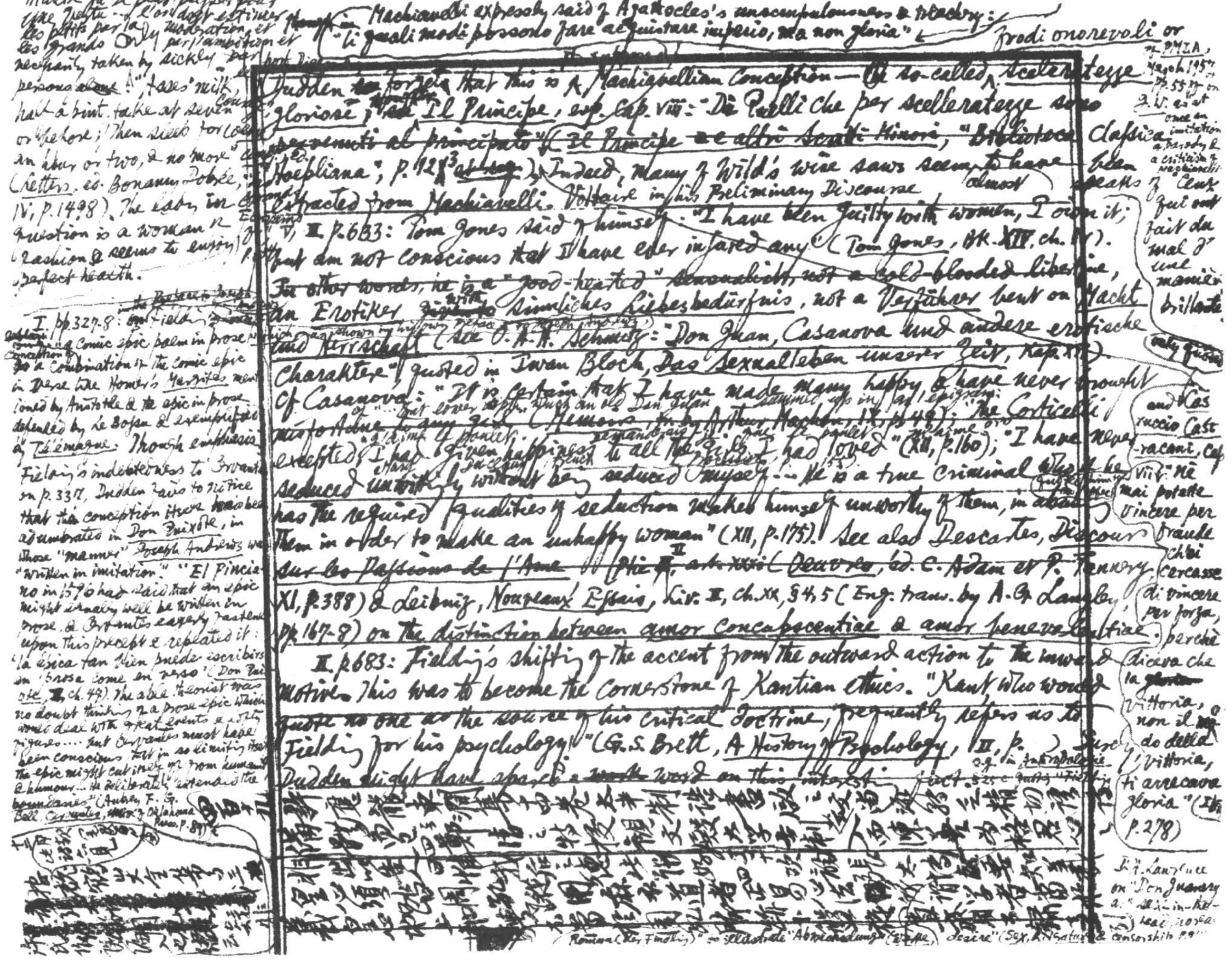
I, pp. 464-5: Jonathan Wild as a debunking of Spurious Greatness which consists, as Voltaire says, in the perpetration of "glorious mischief". Curious enough, [illegible] Faccia dunque uno principe di vincere, e mantenere lo Stato; e' mezzi sempre saranno indicati onorevoli" (p. 183) & Guicciardini

[illegible] on Churchill's World Crisis: "Winston's brilliant autobiography disguised as a history of the universe" (Anthony West, Principles & Persuasions, p. 131)

Cf. Roman Jakobson, the Russian formalist: "Hitherto most historians of literature have been like policemen, who, when their aim is to arrest a specific individual, 'just in case' seize everybody & everything found in his quarters, as well as people accidentally passing by in the street" (quoted Comparative Literature, Spring 1957, p. 190) in spite of the title. Or compare the book to some old Chinese ~~old~~ painting which nominally ~~treats~~ represents a human situation ~~in which~~ fills the vast background with landscape & [illegible] the diminutive foreground [illegible] the scene somewhat on the principle of "a sword with a man attached to it" (e.g. "故宫"第八期王绂"凤城饯咏"，第十四期唐岱"秋林读书图" etc. etc.).

I, p. 88: the note on Lord Hervey's diet of asses' milk: "Asses' milk was frequently prescribed for weakly patients." See Gay's Trivia, ii, 12-5: 'Before proud gates attending asses bray, / Or arrogate with solemn pace the way; / These grave physicians with their milky cheer / The love-sick maid & dwindling beau repair'; cf. A Narrative of the Life of Mrs Charlotte Charke: "My mother being indisposed ... drank every morning & night asses' milk." But the following lines from Lord Chesterfield's "Wholesome Advice [to a Lady in Autumn]" show that asses' milk was not

De Retz, La Conjuration de Fiesque [Verrina:] "Le crime d'usurper une couronne est si



Machiavelli expressly said of Agathocles's unscrupulousness & treachery: "li quali modi possono fare acquistare imperio, ma non gloria" ← frodi onorevoli or

Dudden ~~[illegible]~~ forgets that this is a Machiavellian Conception — the so-called scelleratezze gloriose; see Il Principe, esp. Cap. viii: "Di quelli che per scelleratezze sono pervenuti al principato" (Il Principe ~~e altri Scritti Minori~~, "Biblioteca Classica Hoepliana", p. 42 ff.). Indeed, many of Wild's wise saws seem to have been almost extracted from Machiavelli. Voltaire in his Preliminary Discourse speaks of "Ceux qui ont fait du mal d'une manière brillante"

V, II. p. 683: Tom Jones said of himself: "I have been guilty with women, I own it; but am not conscious that I have ever injured any" (Tom Jones, Bk. XIV, ch. [illegible]). ~~In other words, he is a "good-hearted" [illegible], not a cold-blooded libertine,~~ an Erotiker with sinnliches Liebesbedürfnis, not a Verführer bent on Macht und Herrschaft (see O. A. H. Schmitz: "Don Juan, Casanova und andere erotische Charaktere", quoted in Iwan Bloch, Das Sexualleben unserer Zeit, Kap. XI). Of Casanova: "It is certain that I have made many happy & have never brought misfortune to any girl" (Memoirs, tr. by Arthur Machen, IX, p. 49); "the Corticelli excepted, I had given happiness to all the girls I had loved" (XII, p. 160); "I have never seduced unwittingly without being seduced myself ... He is a true criminal who if he has the required qualities of seduction makes himself unworthy of them, in abusing them in order to make an unhappy woman" (XII, p. 175). See also Descartes, Discours sur les Passions de l'Âme ~~[illegible]~~ II, art. xxxi (Oeuvres, éd. C. Adam et P. Tannery, XI, p. 388) & Leibniz, Nouveaux Essais, Liv. II, ch. XX, §4, 5 (Eng. trans. by A. G. Langley, pp. 167-8) on the distinction between amor concupiscentiae & amor benevolentiae.

II. p. 683: Fielding's shifting of the accent from the outward action to the inward motive. This was to become the cornerstone of Kantian ethics. "Kant, who would quote no one as the source of his critical doctrine, frequently refers us to Fielding for his psychology" (G. S. Brett, A History of Psychology, II, p. ). Dudden might have spared a ~~[illegible]~~ word on this interesting fact.

[illegible]

illustre qu'il peut passer pour une vertu ... l'on doit estimer les petits par la modération, et les grands par l'ambition et

Only necessarily taken by sickly persons ~~alone~~ ! "asses' milk, half a pint, take at seven or before; then sleep for an hour or two, & no more" (Letters, ed. Bonamy Dobrée, IV, p. 1498). The baby in question is a woman of fashion & seems to enjoy perfect health.

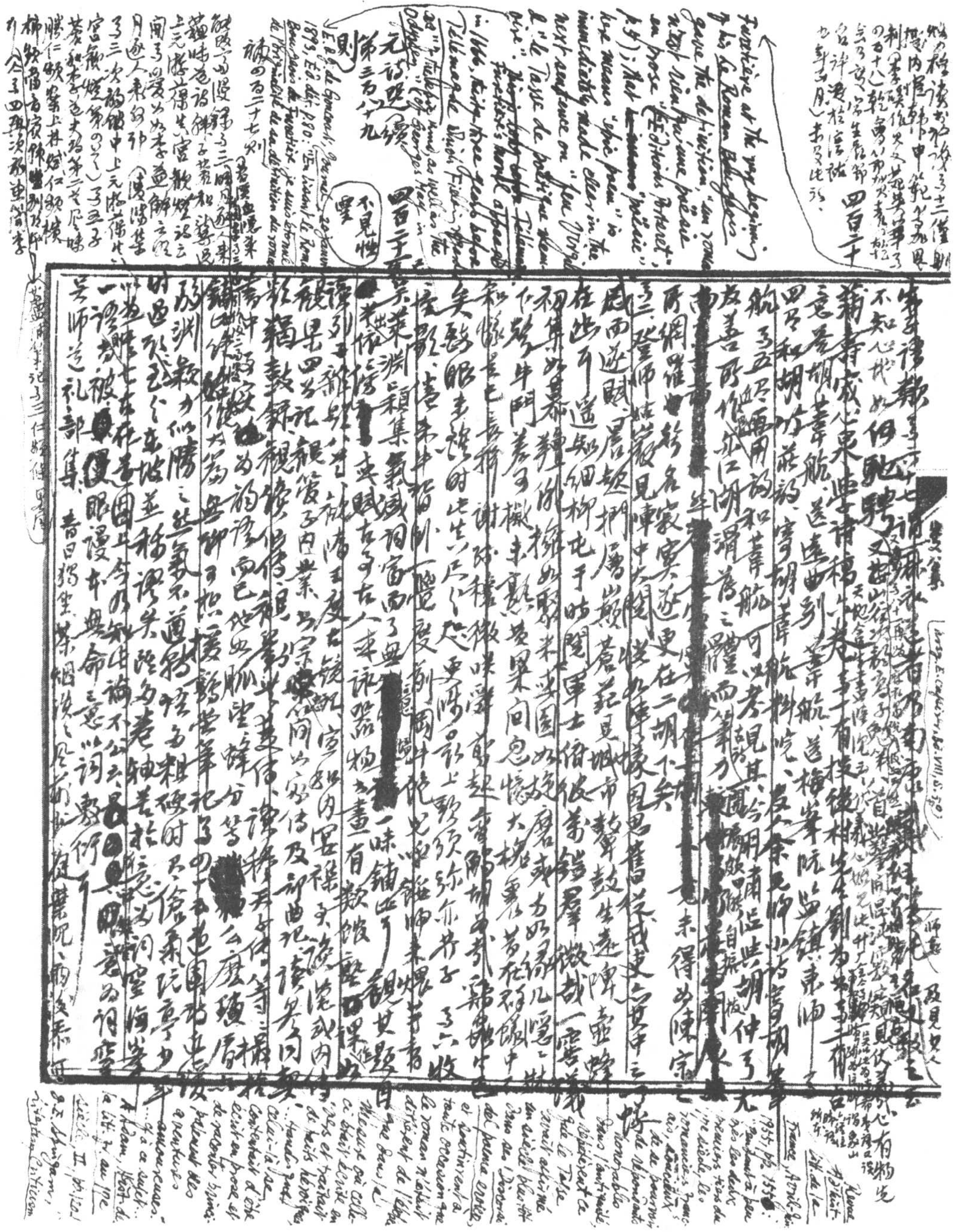
I. pp. 327-8: ~~[illegible]~~ Fielding's conception of a comic epic poem in prose is a combination of the comic epic in verse like Homer's Margites mentioned by Aristotle & the epic in prose defended by Le Bossu & exemplified by Télémaque. Though emphasising Fielding's indebtedness to Cervantes on p. 337, Dudden fails to notice that the conception itself has been adumbrated in Don Quixote, in whose "manner" Joseph Andrews was "written in imitation." "El Pinciano in 1596 had said that an epic might equally well be written in prose, & Cervantes eagerly fastened upon this precept & repeated it: 'la épica tan bien puede escribirse en prosa como en verso' (Don Quixote, I, ch. 47). The able theorist was no doubt thinking of a prose epic which would deal with great events & lofty figures .... but Cervantes must have been conscious that in so limiting itself the epic might cut itself off from humanity & humour ... He deliberately 'extended the boundaries'" (Aubrey F. G. Bell, Cervantes, Univ. of Oklahoma Press, p. 89).

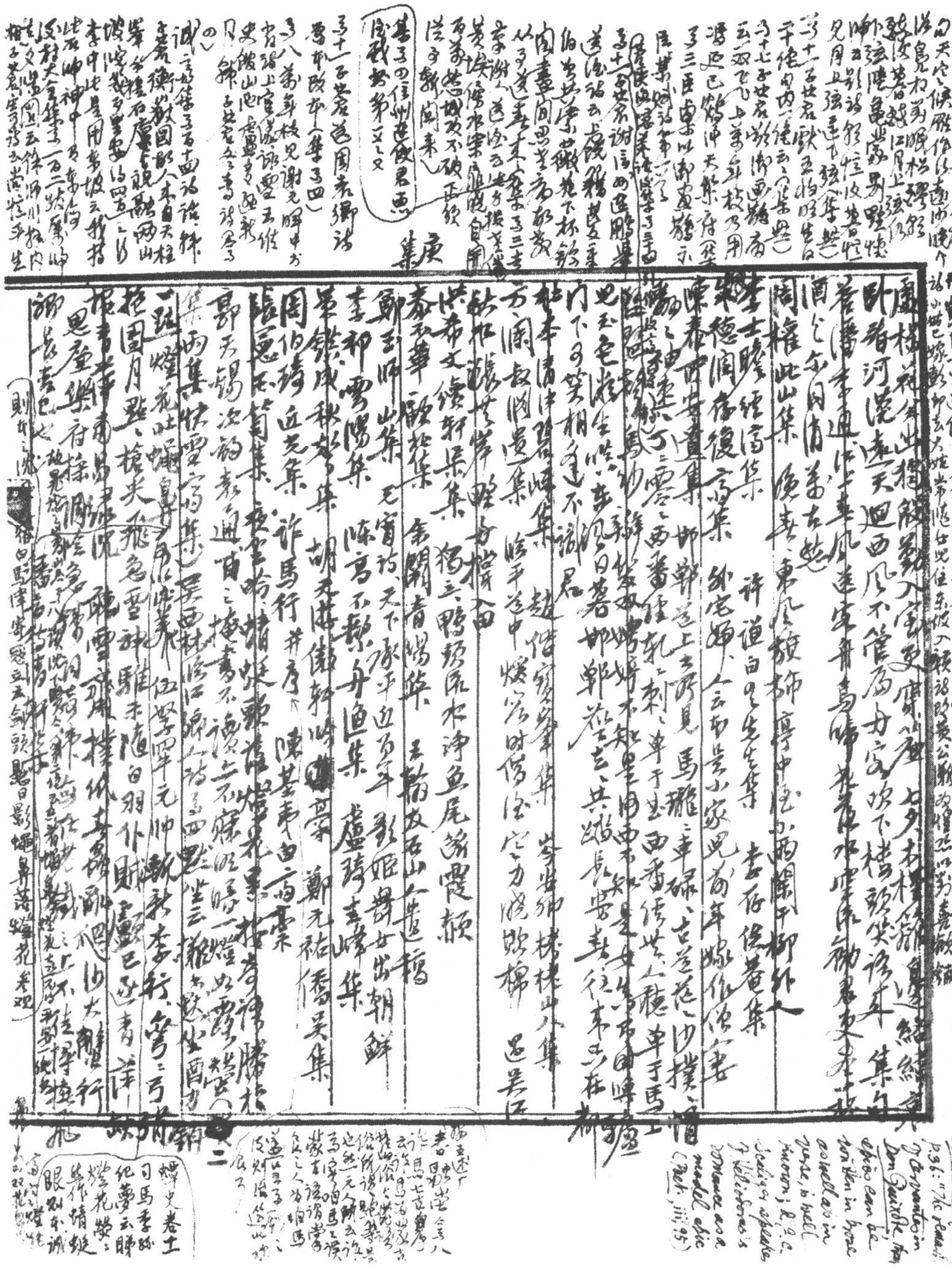
Cf. PMLA, March 1957, pp. 55 ff. on J. W. as at once an imitation, a parody & a criticism of Machiavelli

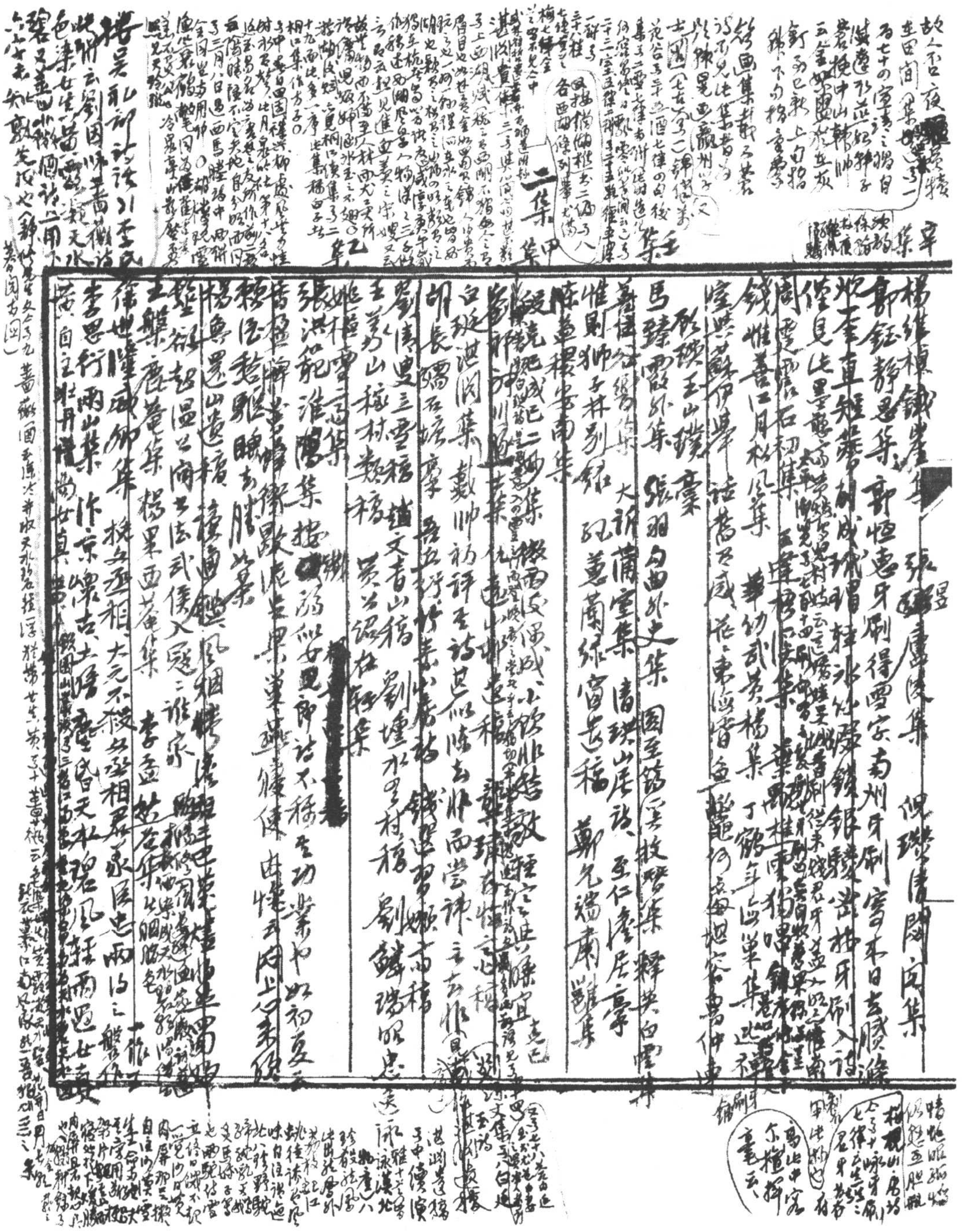
only quote

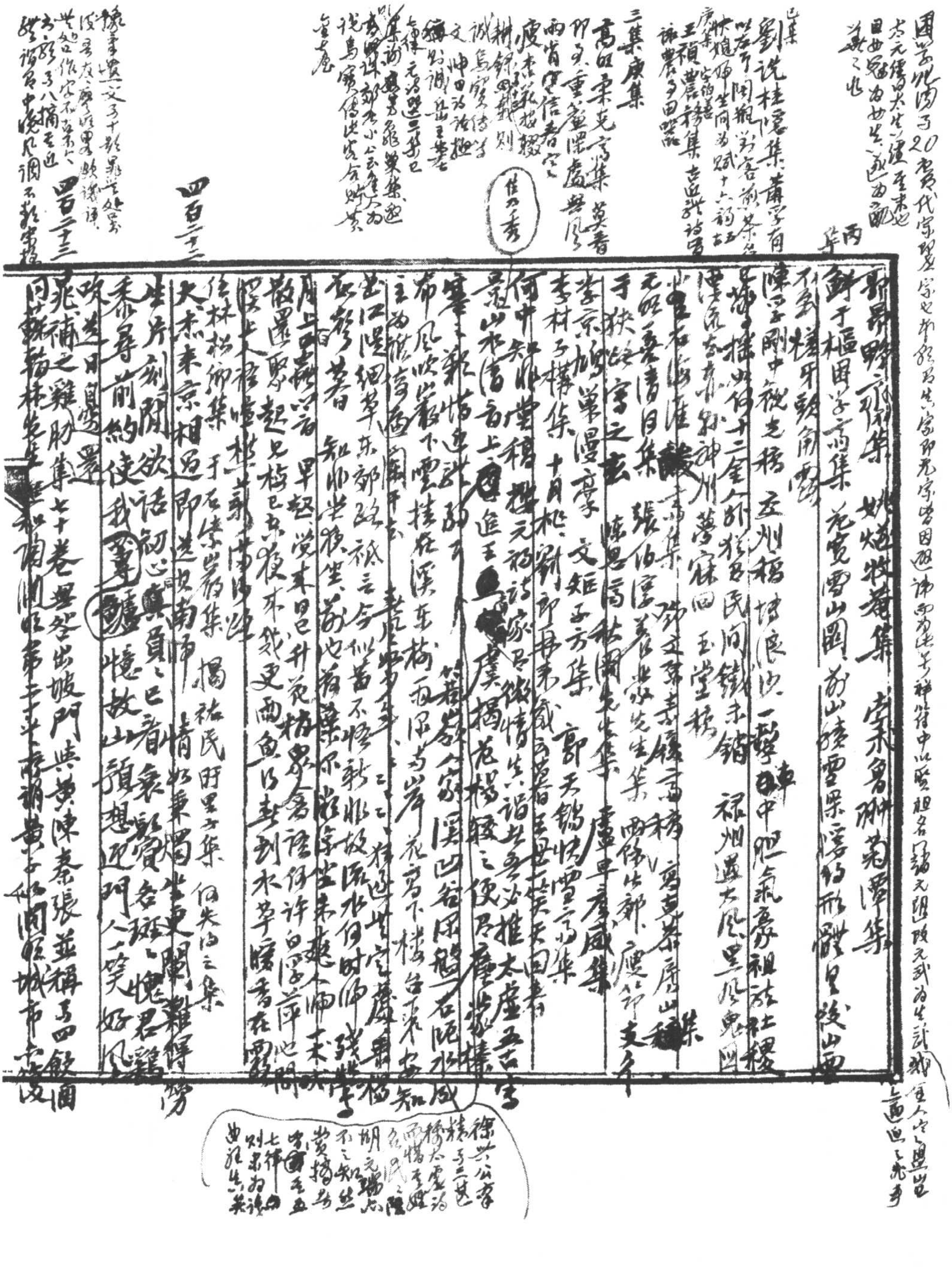
and Castruccio Castracani, Cap. viii: "né mai potette vincere per fraude chi cercasse di vincere per forza, perchè diceva che la vittoria, non il modo della vittoria, ti arrecava gloria" (Ibid., p. 278)

D. H. Lawrence on "Don Juanery"









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丙集

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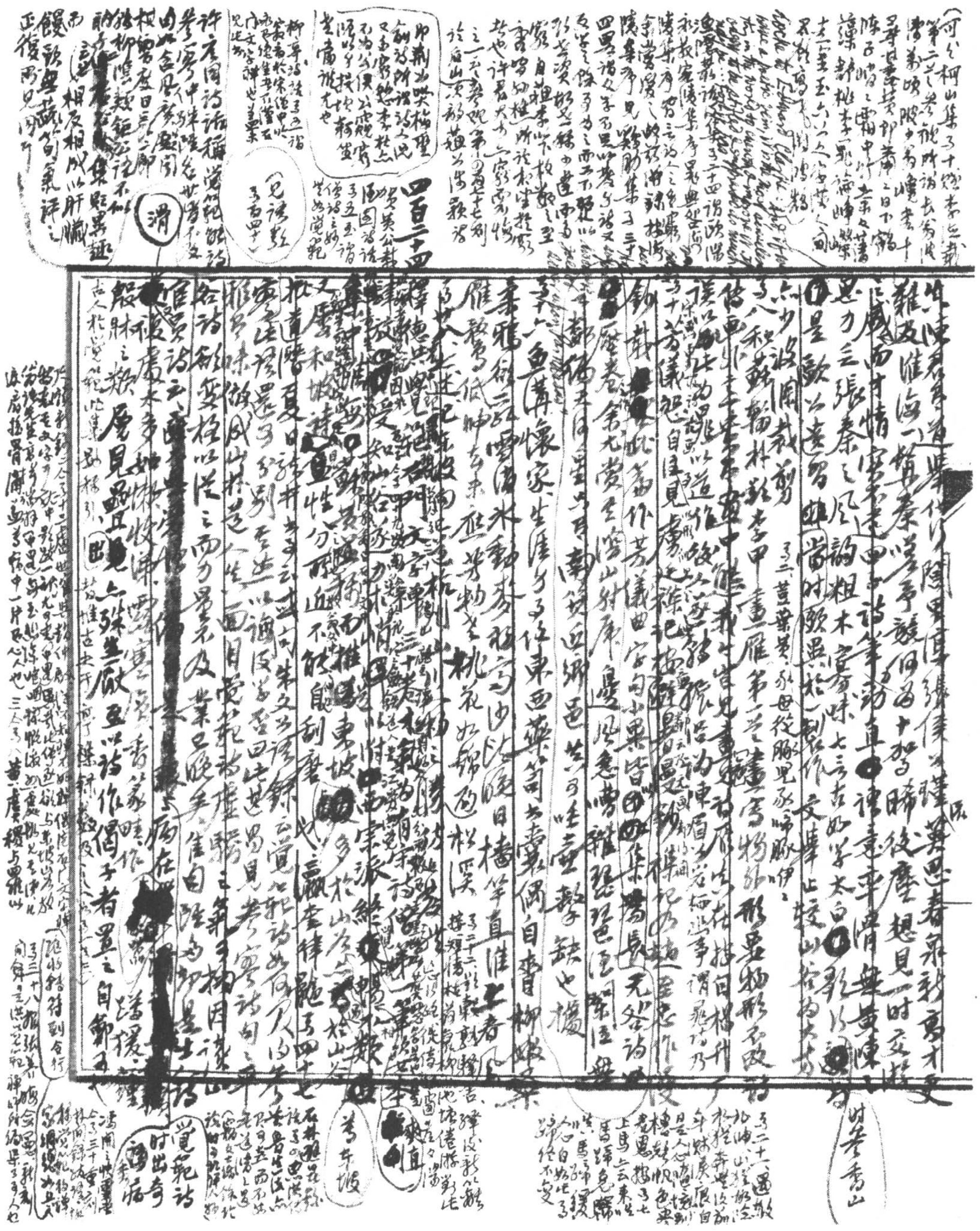
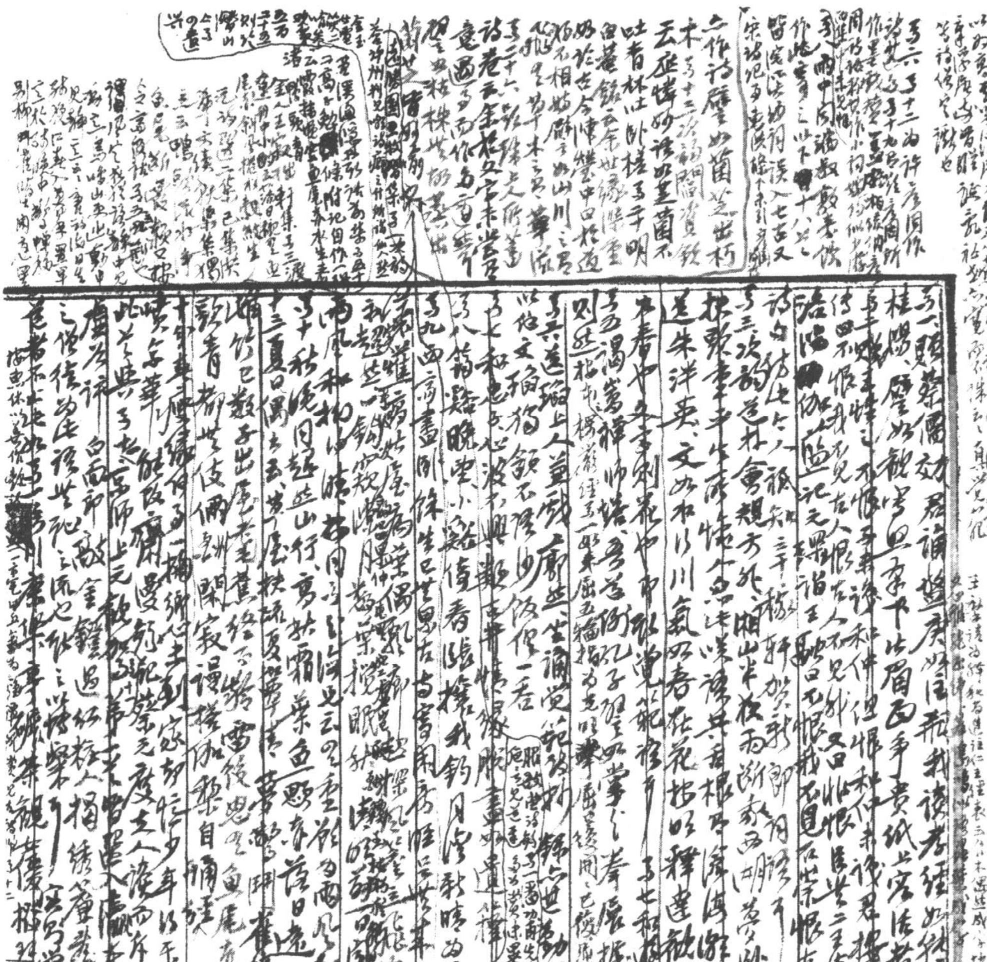
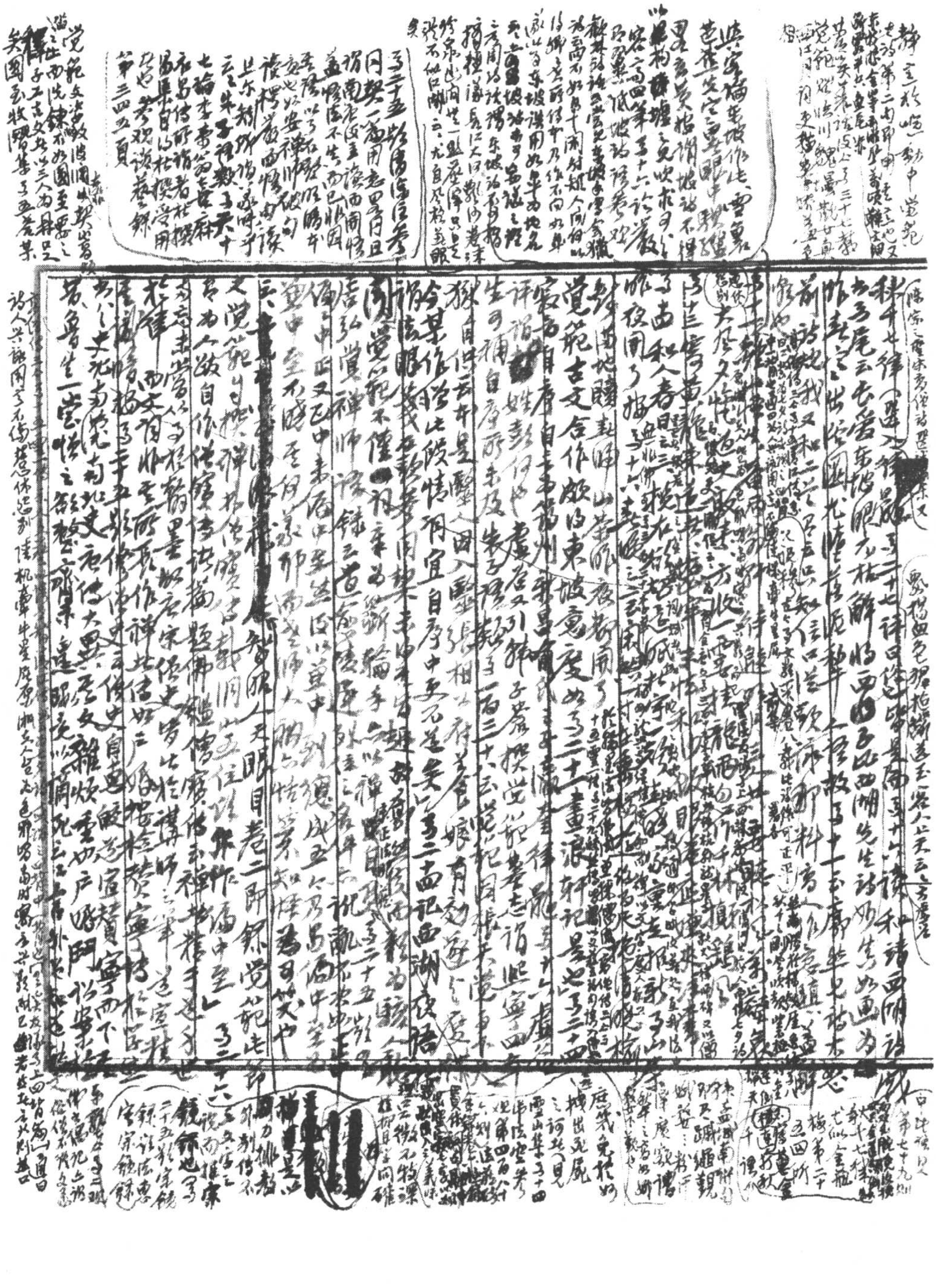
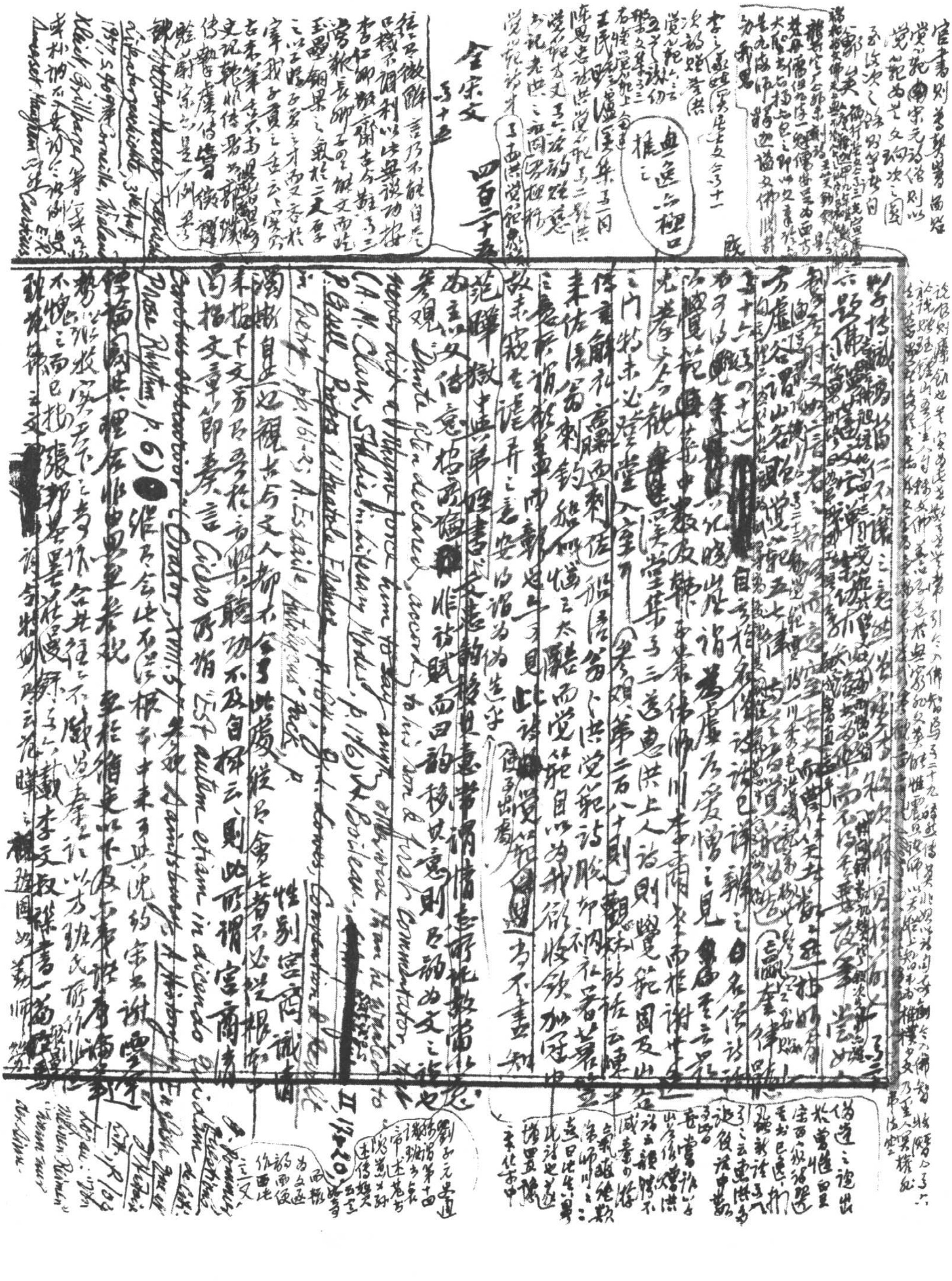
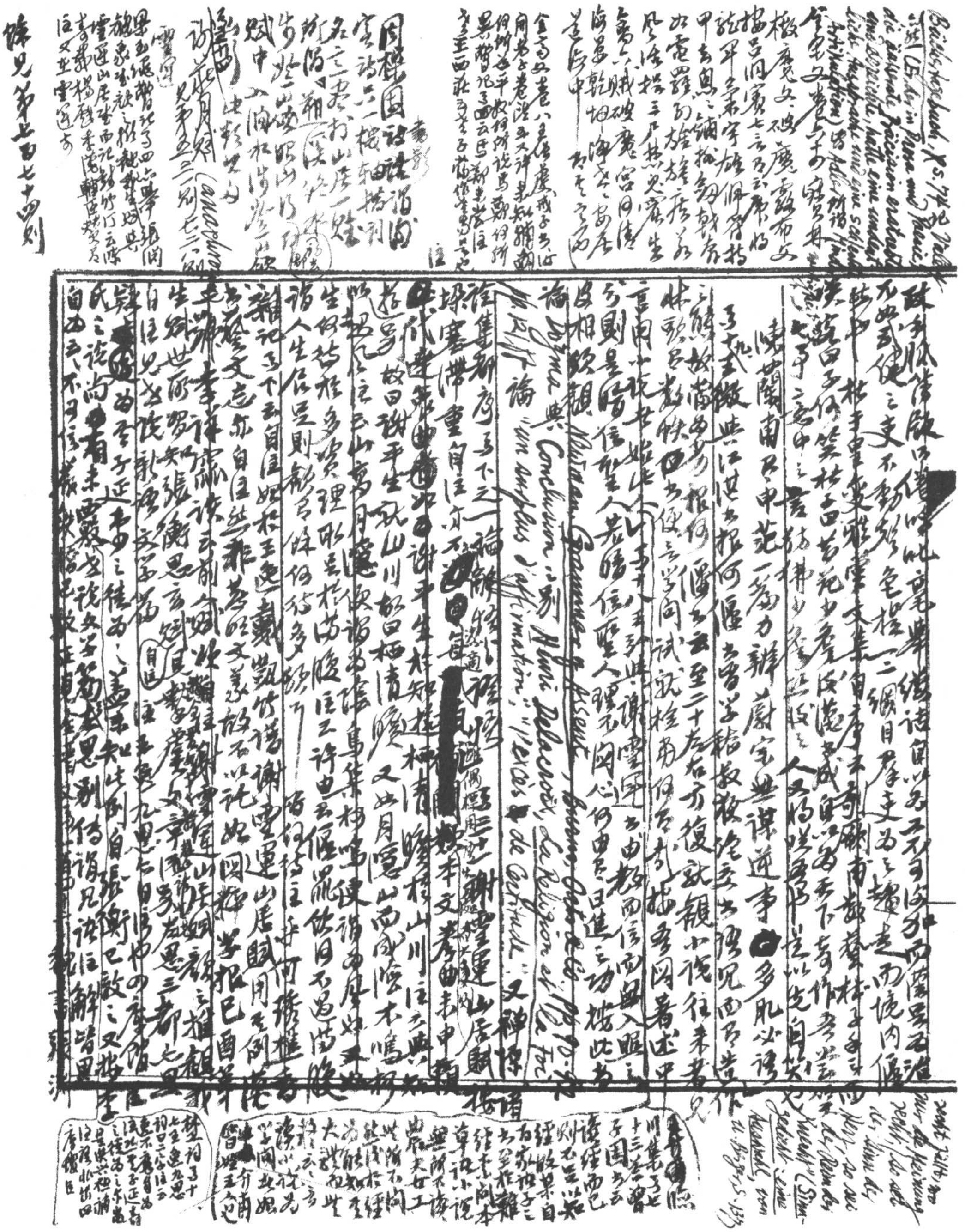
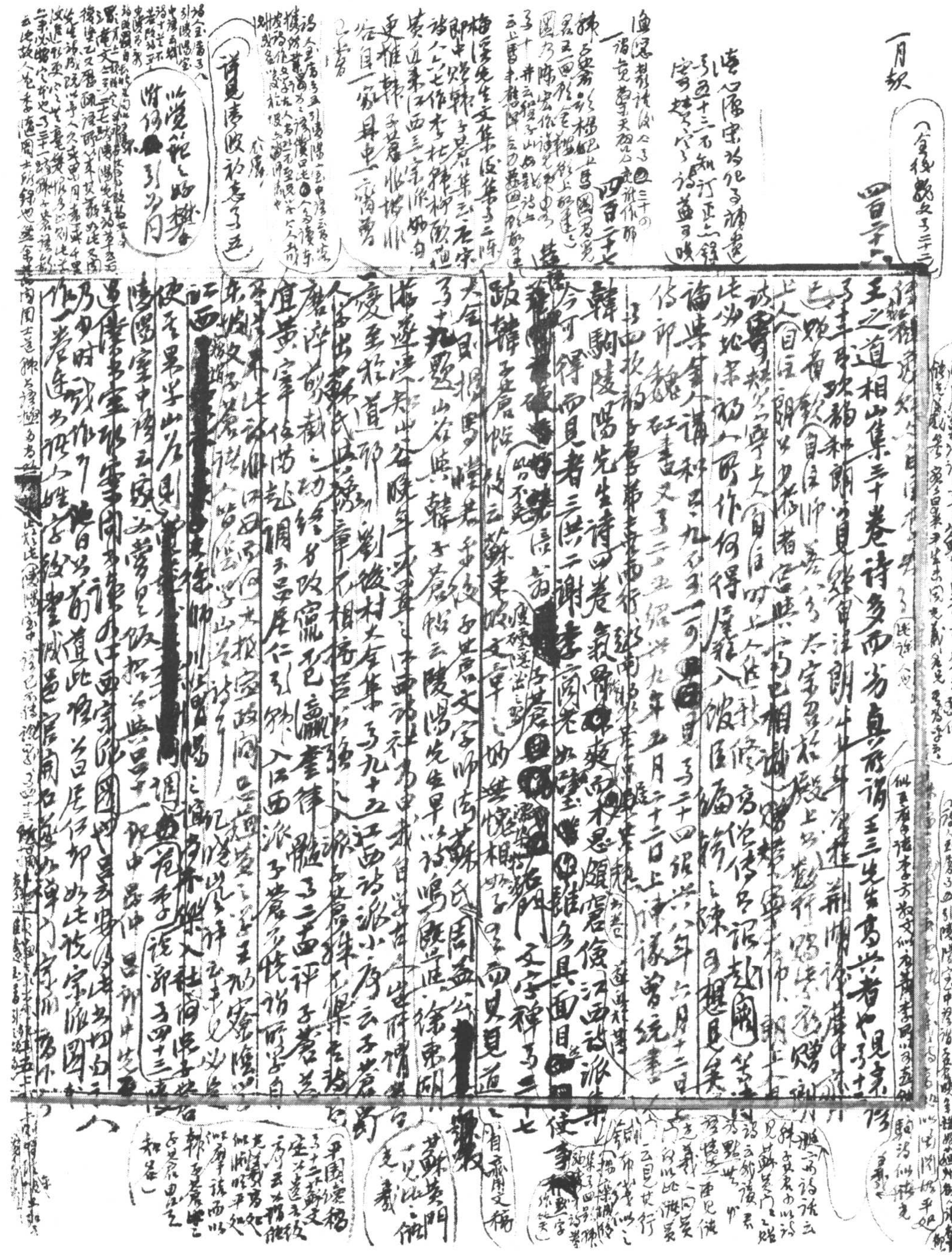












一月

（全後敘文子二十三）

四百二十六

陸心源宋詩紀事補遺卷五十三

四百二十七

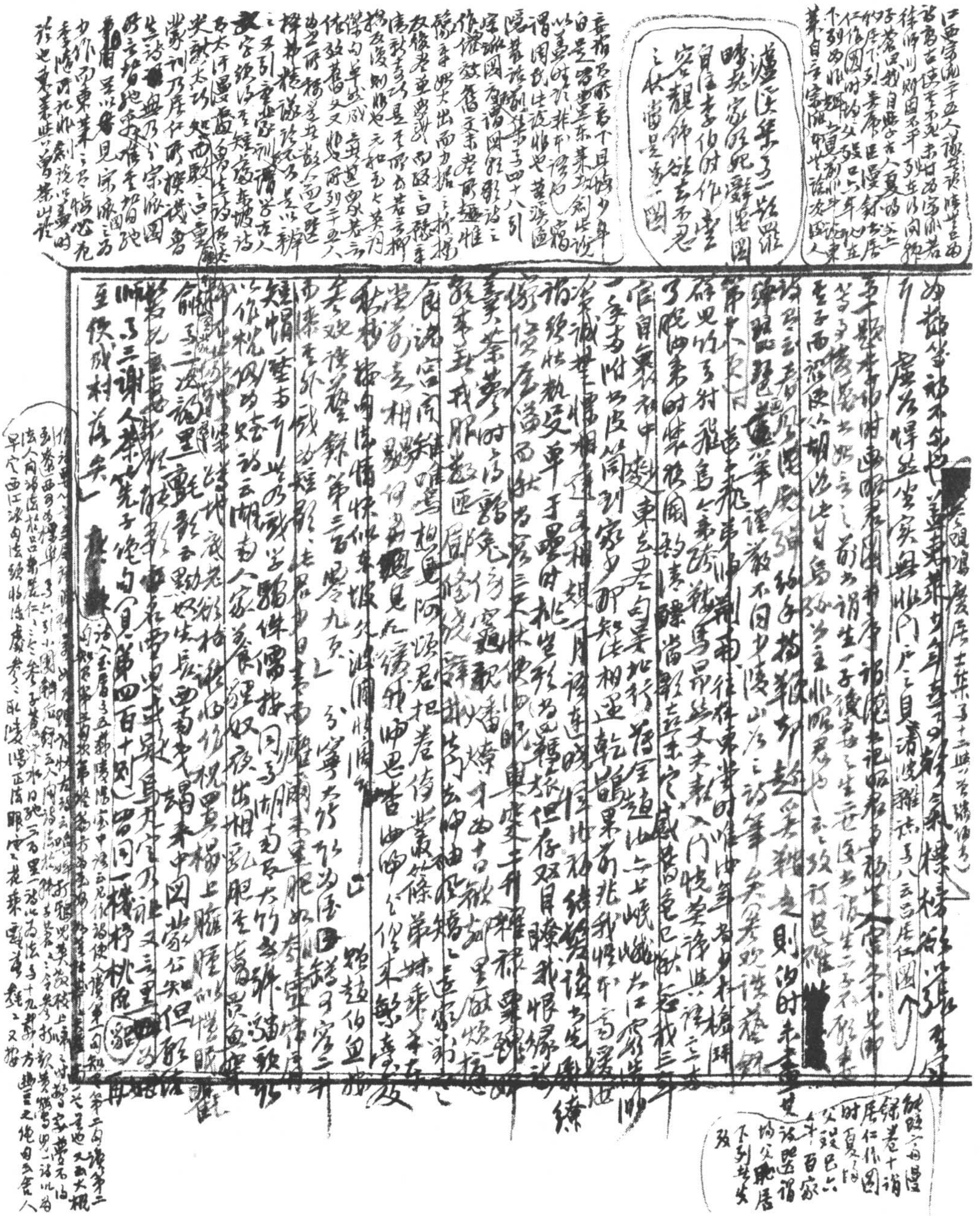
王之道相山集三十卷詩多而劣真所謂王三先生高興者也

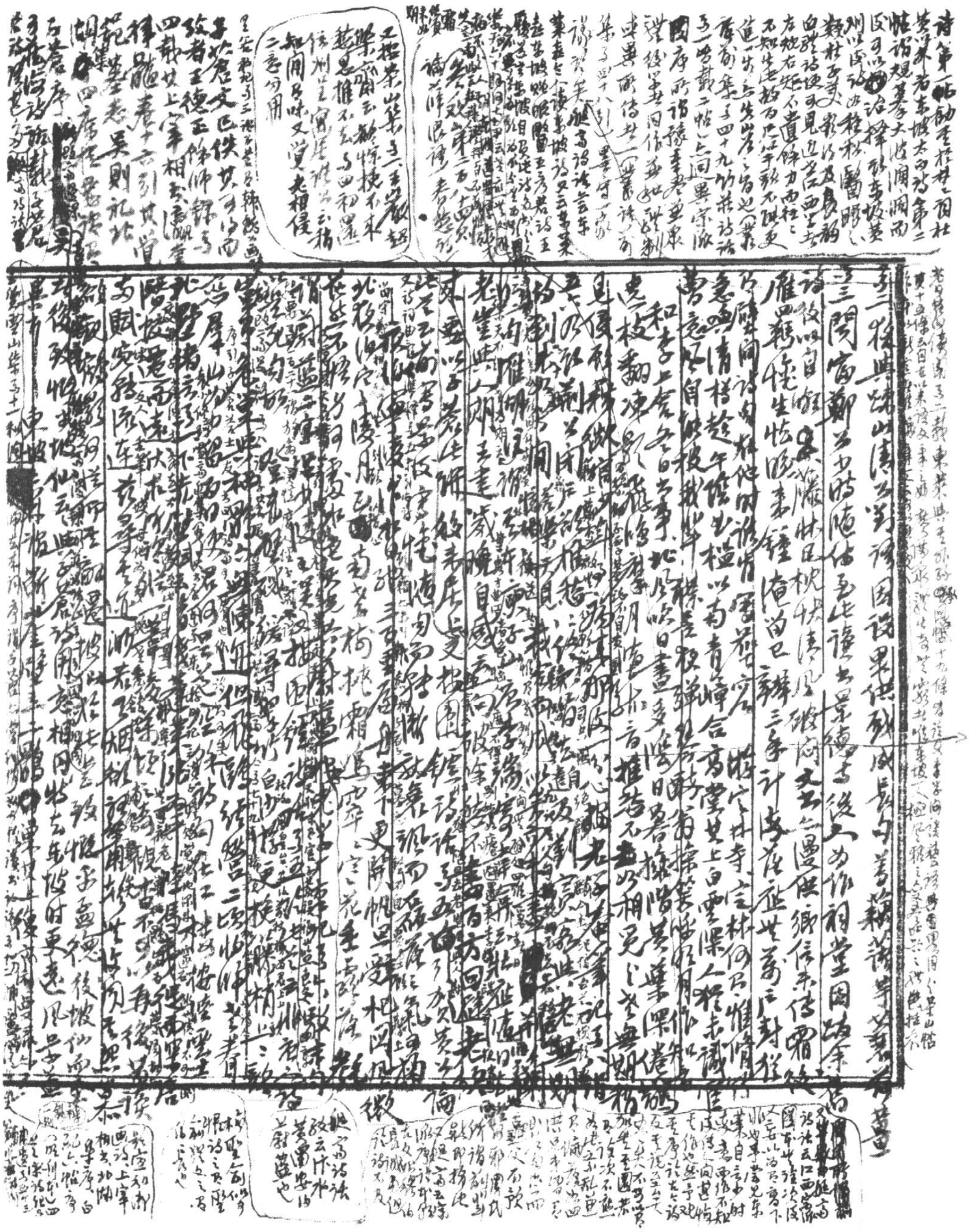
韓駒陵陽先生詩四卷

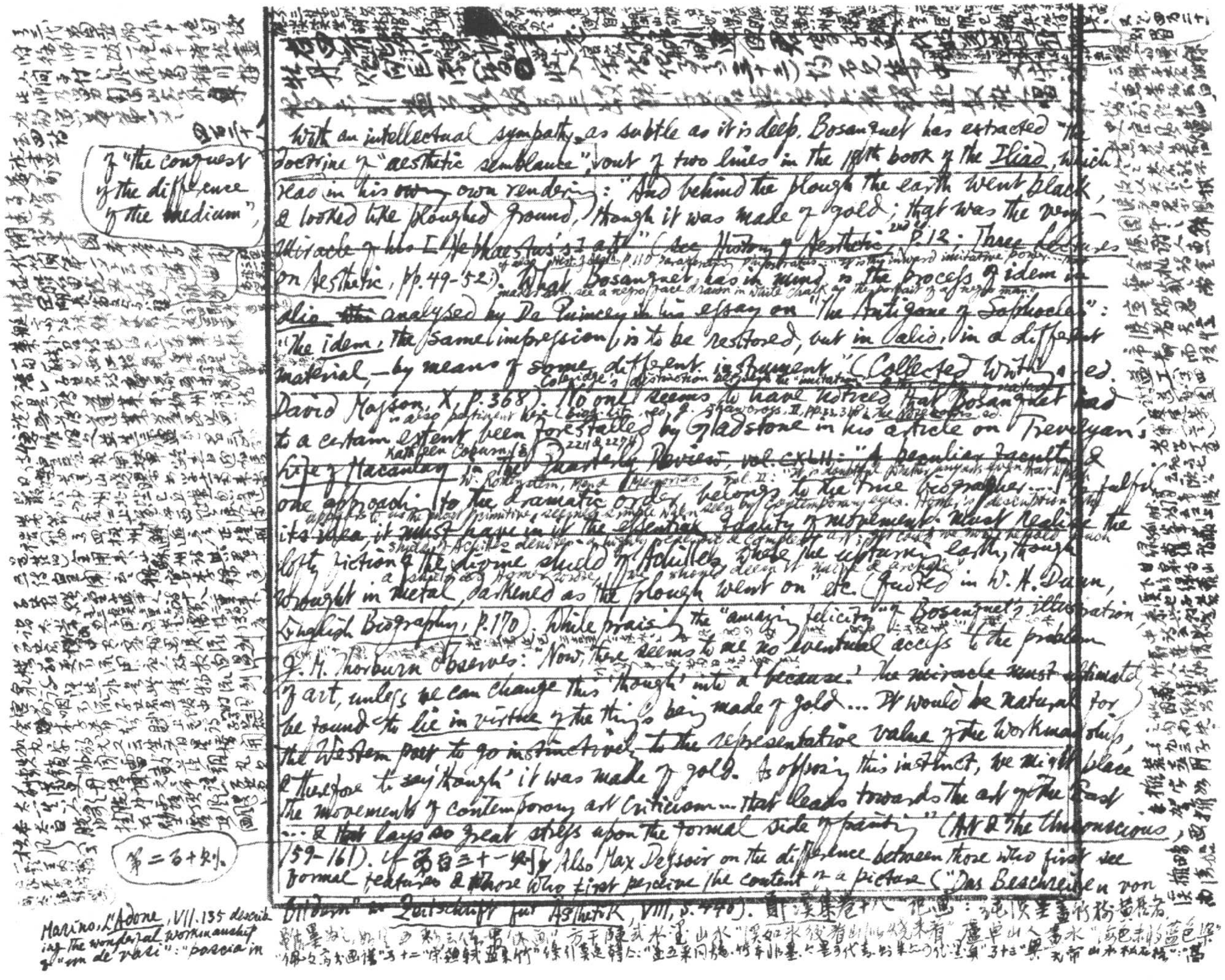
今可釋而見者三洪二謝

陵陽先生早以詩鳴

江西詩派小序







cf. "the conquest of the difference of the medium",

With an intellectual sympathy, as subtle as it is deep, Bosanquet has extracted "the doctrine of 'aesthetic semblance'" out of two lines in the 18th book of the *Iliad*, which read in his ~~own~~ own rendering: "And behind the plough the earth went black, & looked like ploughed ground, though it was made of gold; that was the very miracle of his [Hephaestus's] art" (see *History of Aesthetic*, 2nd ed., p. 12; *Three Lectures on Aesthetic*, pp. 49-52). What Bosanquet has in mind is the process of *idem in alio* analysed by De Quincey in his essay on "The Antigone of Sophocles": "The *idem*, the same impression, is to be restored, but *in alio*, in a different material,—by means of some different instrument" (*Collected Writings*, ed. David Masson, X, p. 368). No one seems to have noticed that Bosanquet had to a certain extent been forestalled by Gladstone in his article on Trevelyan's *Life of Macaulay* in the *Quarterly Review*, vol. CXLII: "A peculiar faculty & one approaching to the dramatic order, belongs to the true biographer ... its idea, it must have in it the essential fidelity of representment; must realise the lofty fiction of the divine shield of Achilles, where the upturned earth, though wrought in metal, darkened as the plough went on" etc. (quoted in W. H. Dunn, *English Biography*, p. 170). While praising the "amazing felicity" of Bosanquet's illustration, J. M. Thorburn observes: "Now, there seems to me no essential access to the problem of art, unless we can change this 'though' into a 'because.' The miracle must ultimately be found to *lie in virtue* of the thing's being made of gold ... It would be natural for the Western poet to go instinctively to the *representative value* of the workmanship, & therefore to say 'though' it was made of gold. As opposing this instinct, we might place the movements of contemporary art criticism ... that leads towards the art of the East ... & that lays so great stress upon the formal side of painting" (*Art & the Unconscious*, 159-161). Cf. 第百三十一則. Also Max Dessoir on the difference between those who first see formal features & those who first perceive the content of a picture ("Das Beschreiben von Bildern" in *Zeitschrift für Ästhetik*, VIII, S. 440).

第二百十六則

Marino, *L'Adone*, VII.135 describing the wonderful workmanship of "un de' vasi": "poscia in

范仲淹范文正公集二十卷、別集四卷、奏議二卷、尺牘三卷、年譜一卷、年譜補遺一卷、遺事錄四卷、鄱陽遺事錄一卷、義莊規矩一卷、褒賢集五卷、褒賢祠記二卷、朝廷優崇一卷、[illegible]

[redacted] 等。[illegible]一卷 [illegible] 一卷 [illegible] 詩清淺無味，北宋大臣卓卓以文為功 [illegible] 歐、[illegible] 者題志 [illegible] 韓忠獻 [illegible] 而文正非其倫也。文較 [redacted] 有 [illegible] 致正 [illegible] 不 [illegible] 歐陽 [illegible] 志 [illegible] [redacted] 而責其 [redacted] 格調 [illegible] 格也 [illegible] 上 [illegible] 祠堂記以 [illegible] 而 [illegible] [illegible] 書 [illegible] 四方士 [illegible] 狂 [illegible] 果 [illegible] 堂一大 [illegible] 岳陽樓記：春和景明，波瀾不驚，沙鷗翔集，錦鱗 [illegible] [redacted] [illegible]

蘇軾序：公在天聖中，居太夫人憂，已 [illegible] 天下致太平意，故為 [illegible] 宰相天下傳誦。據同治九年 [illegible] 十二月廿七日 [illegible]

宋文 [illegible] 范仲淹以天下為己任 [illegible] 為臣 [illegible] 宰相 [illegible] 作 [illegible] 秀才見識 [illegible] 秀才 [illegible] 相 [illegible] 宰相 [illegible] 天下 [illegible] 相 [illegible] 為 [illegible] 柱 [illegible] 祖 [illegible] 神 [illegible]

[illegible] 在平地無 [illegible] 中人 [illegible] 第四十 [illegible] 四 [illegible] 州 [illegible] 相公、[illegible] 黃 [illegible] 論 [illegible] 錄 [illegible] 作 [illegible] 文正 [illegible] 生 [illegible] 不少 [illegible] 別集 [illegible] 四、[illegible] 詩 [illegible] 合 [illegible] 世 [illegible] 十六 [illegible] 大 [illegible] 尺牘 [illegible] 中 [illegible] 第二十五札云：近 [illegible] 師魯 [illegible] 代 [illegible] 第三十札云 [illegible] 師魯序 [illegible] 風雅 [illegible] 李 [illegible] 集云宜 [illegible] 代 [illegible] 文 [illegible] 風雅 [illegible] 相 [illegible] 廣 [illegible]

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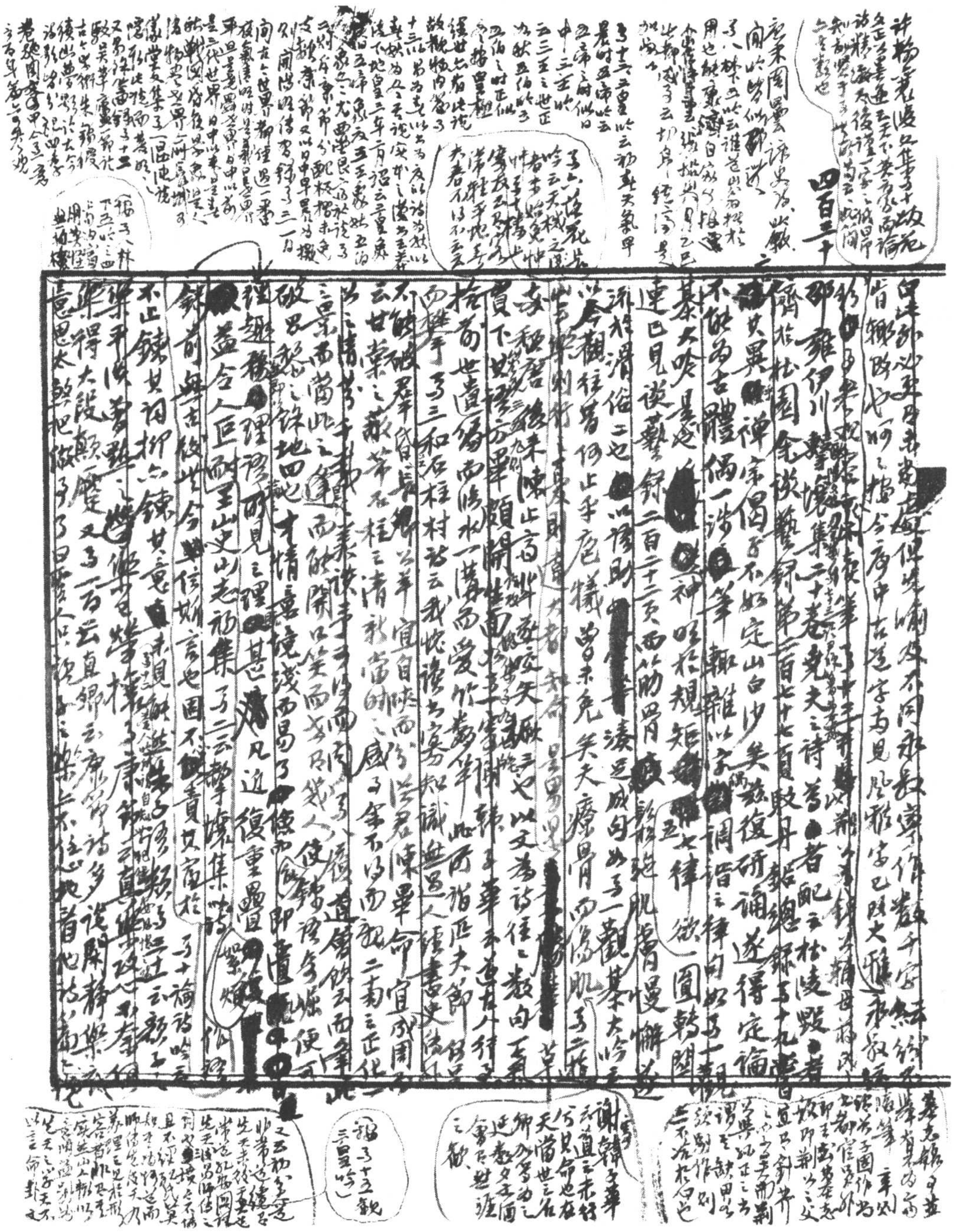
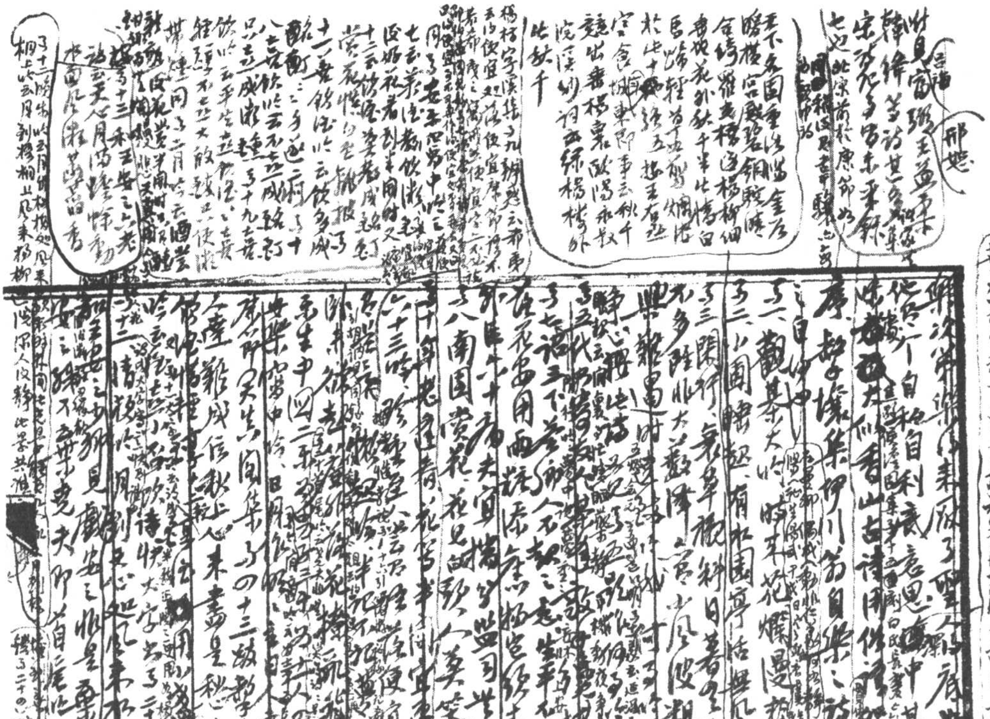
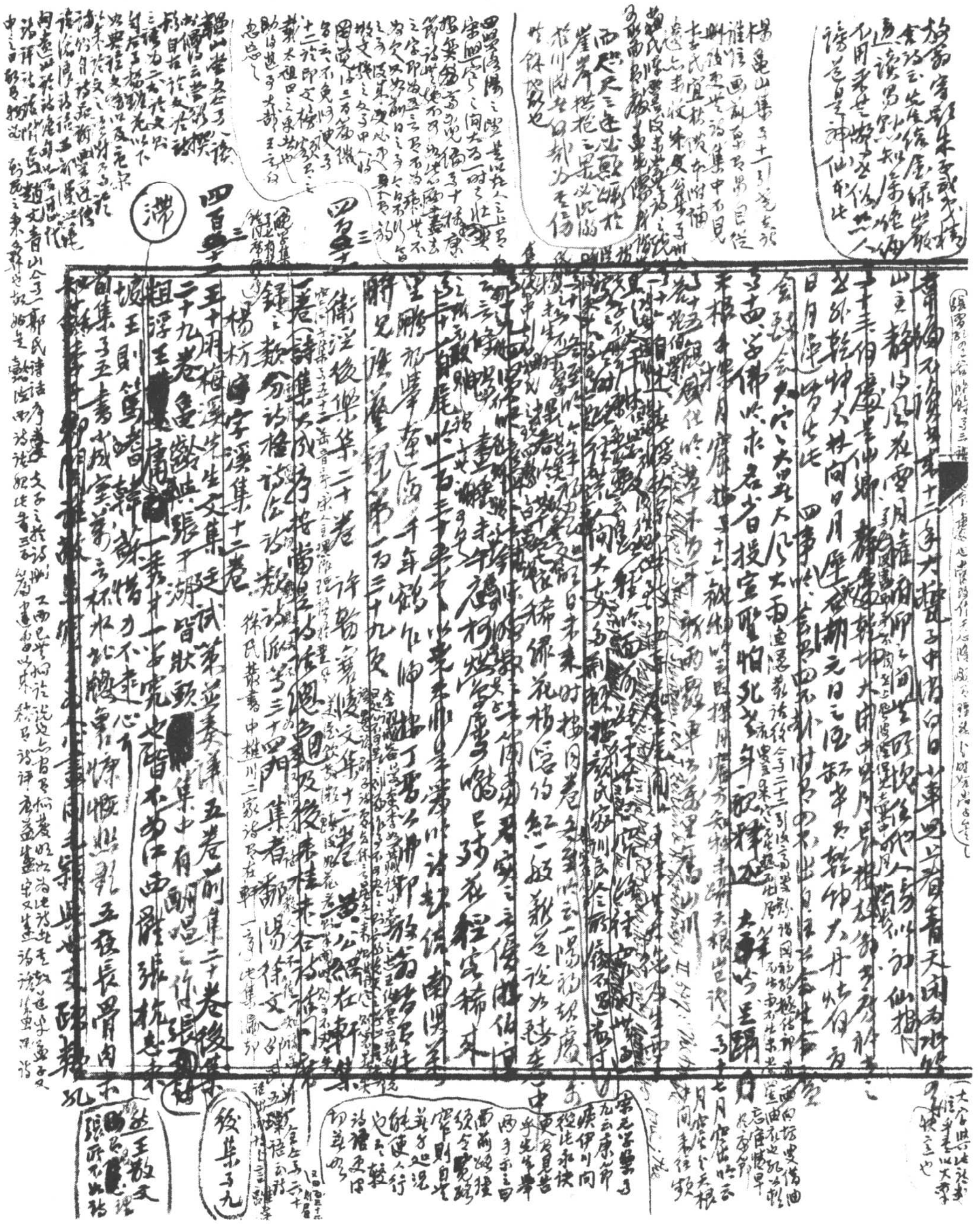
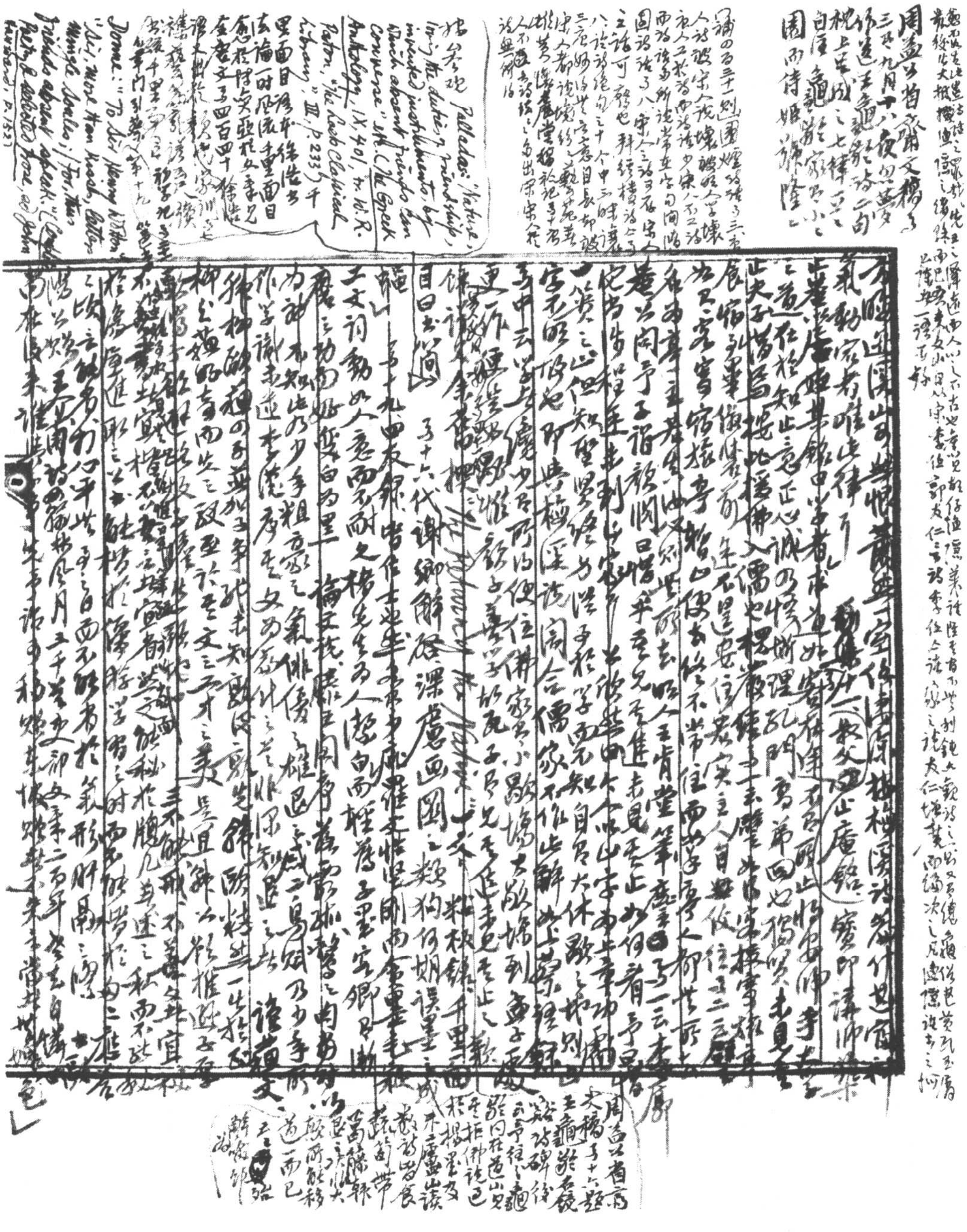




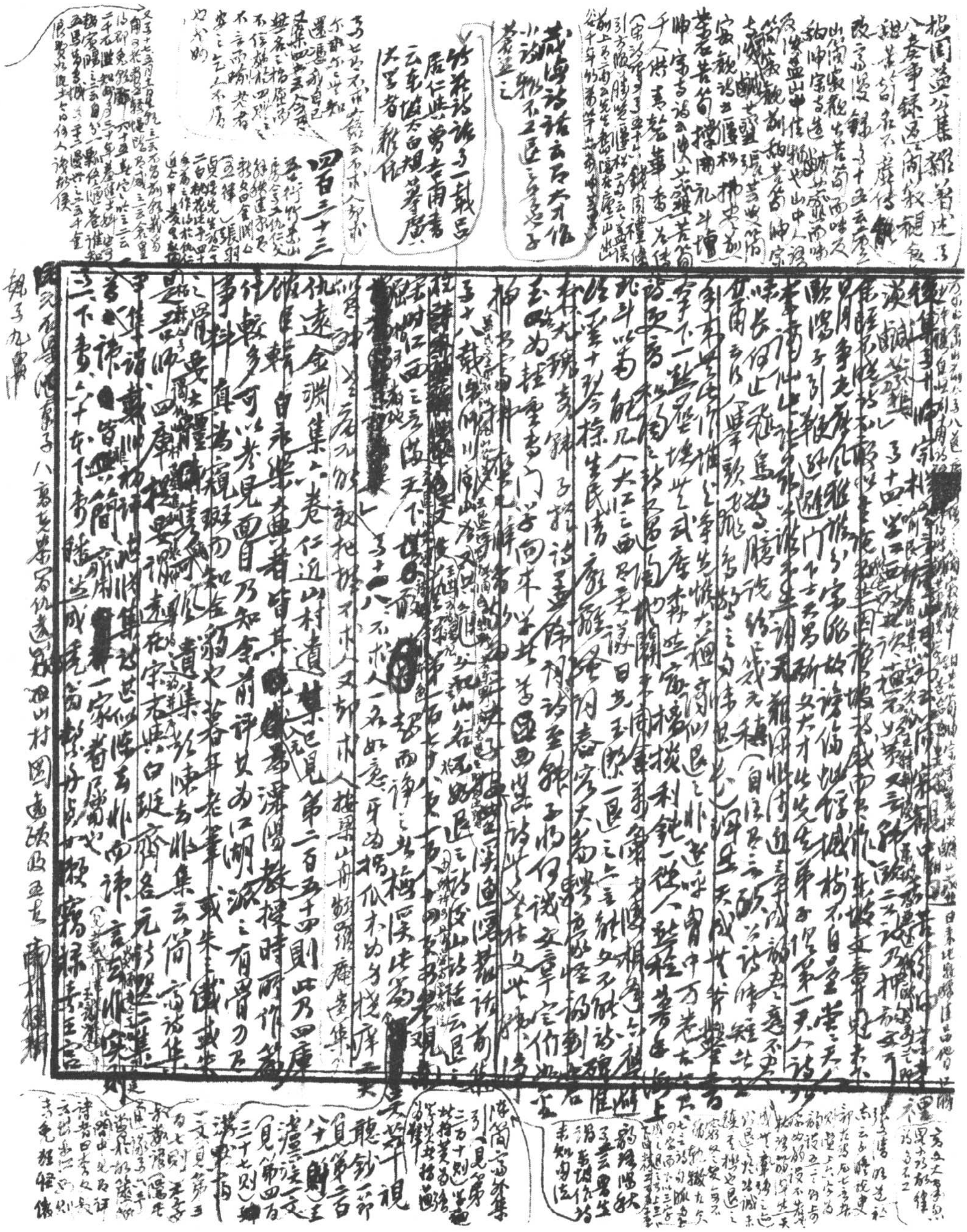


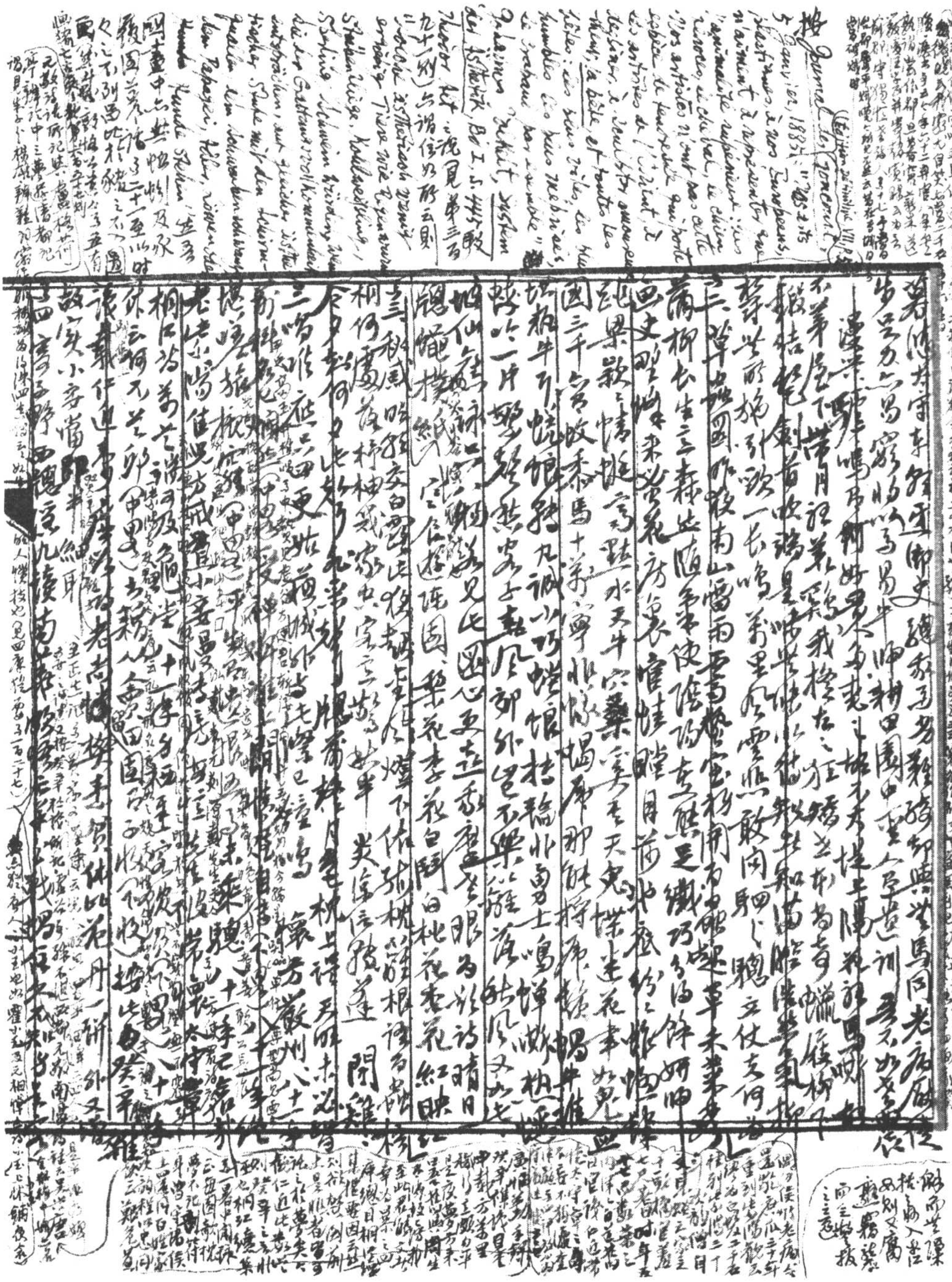


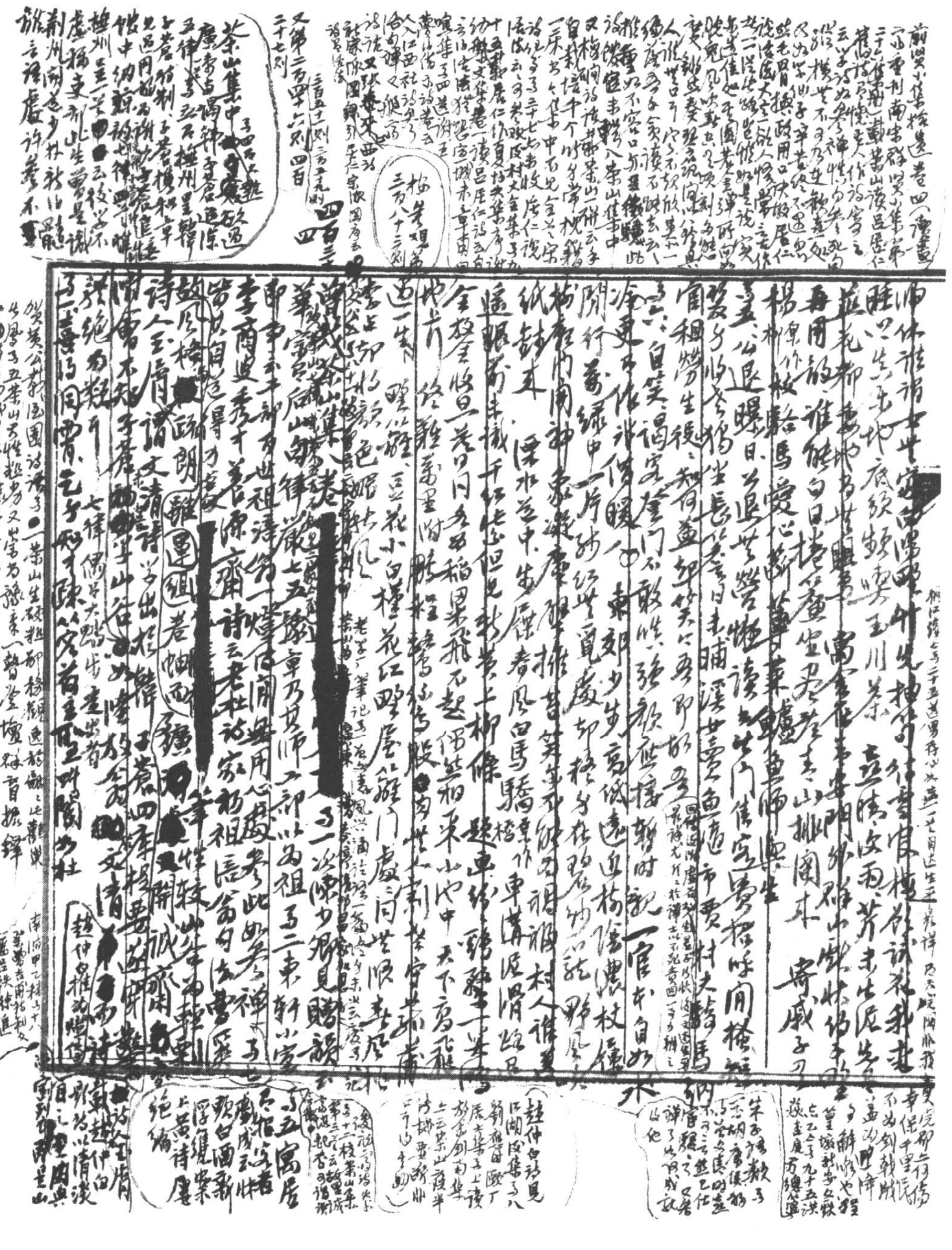
周益公省齋文稿

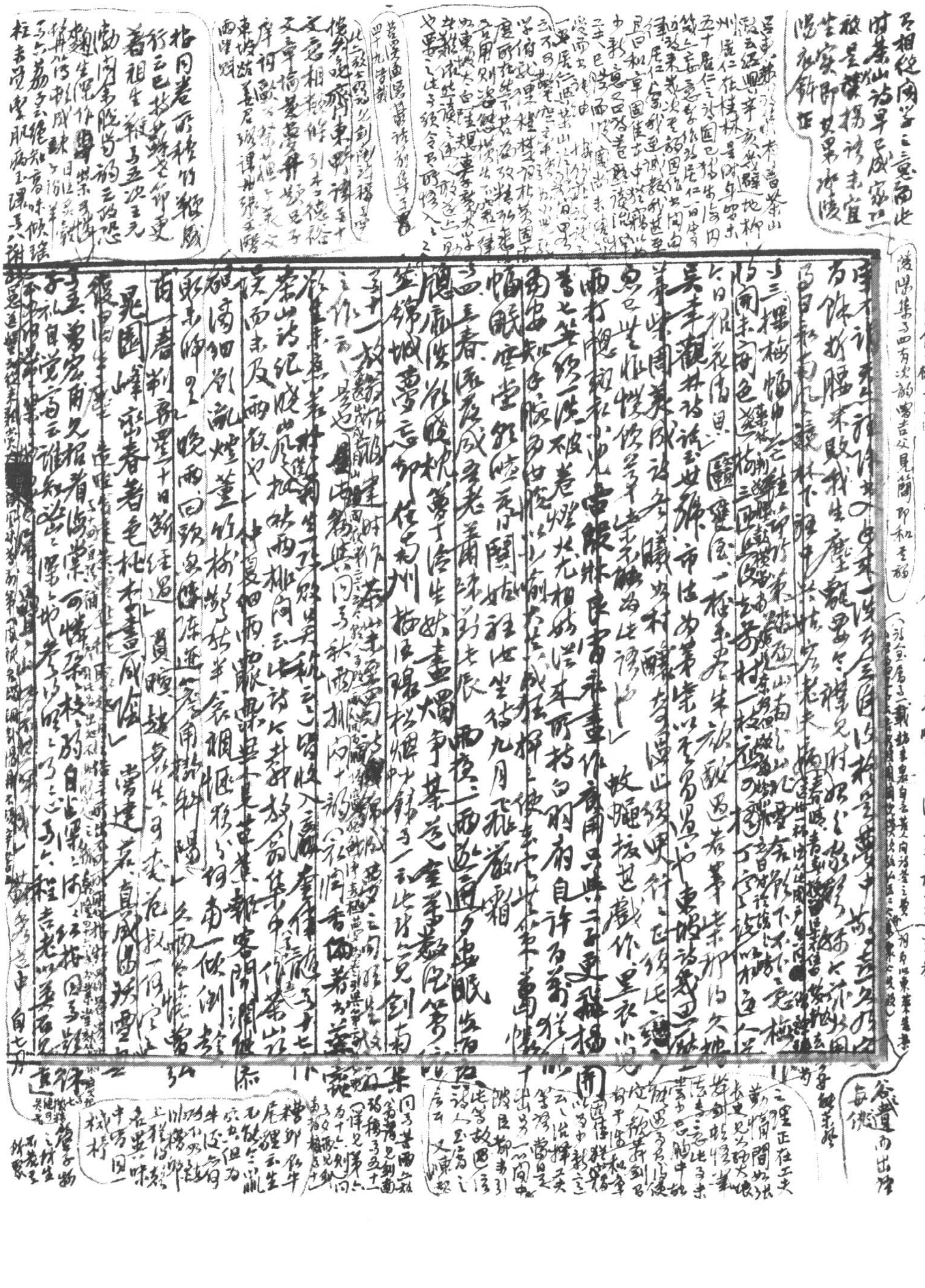
Palladas: "Nature, lov[in]g the duties of friendship, invented instruments, by which absent friends can converse" (*The Greek Anthology*, IX. 401, tr. W. R. Paton, "The Loeb Classical Library", III, p. 233)

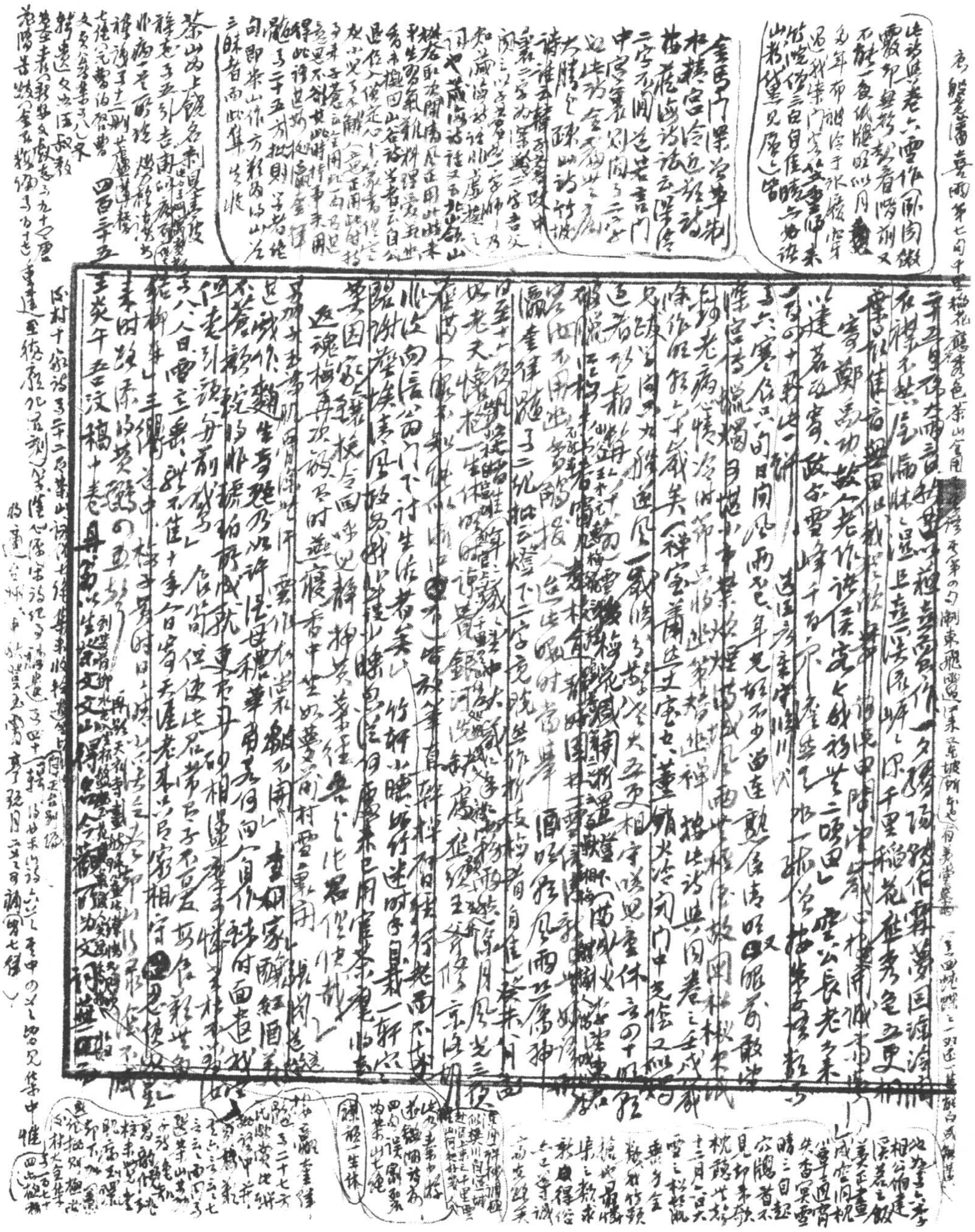
Donne: "To Sir Henry Wotton": "Sir, more than kisses, letters mingle souls; / For, thus friends absent speak." (*Complete Poetry & Selected Prose*, ed. John Hayward, p. 152)

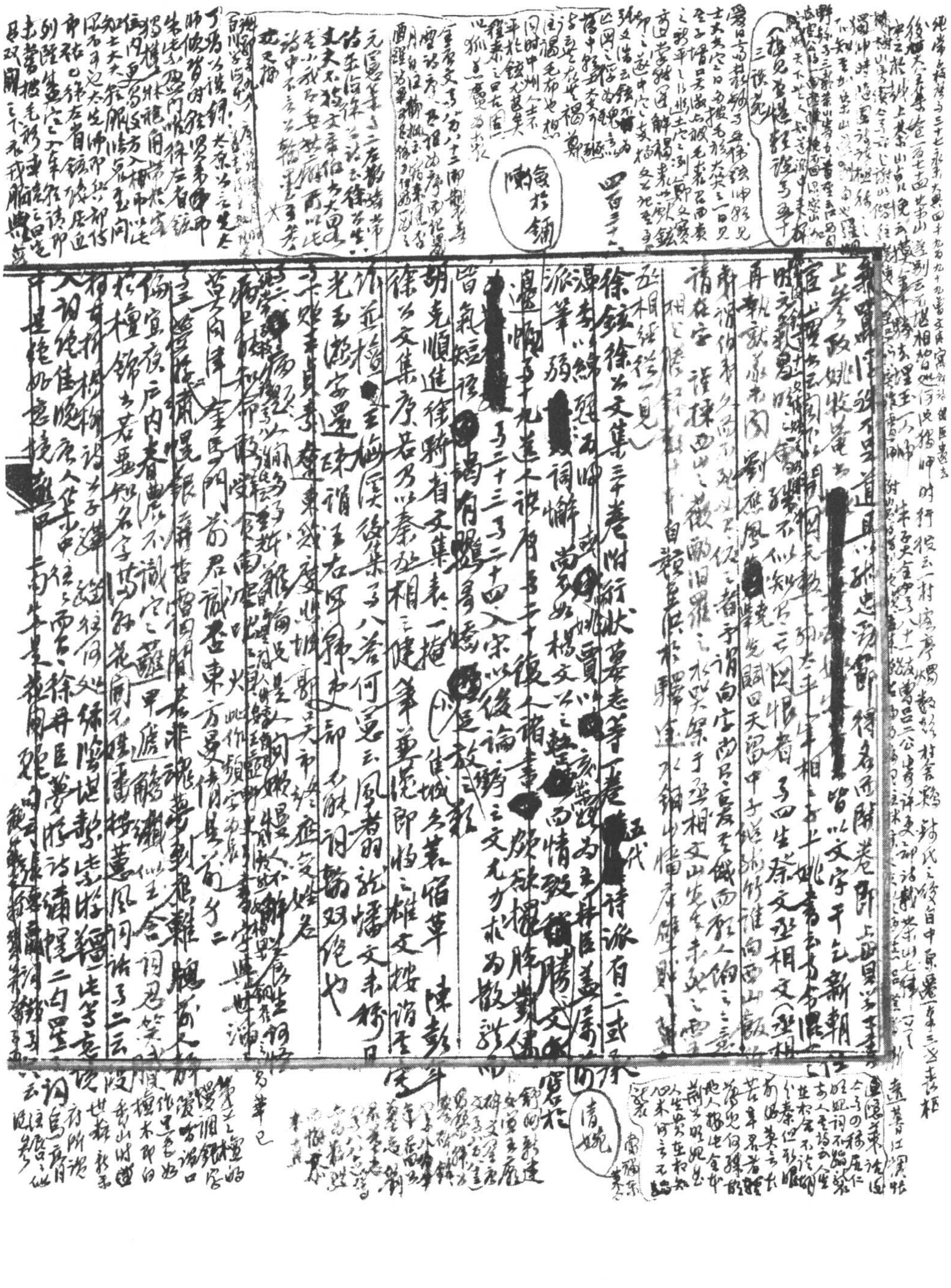


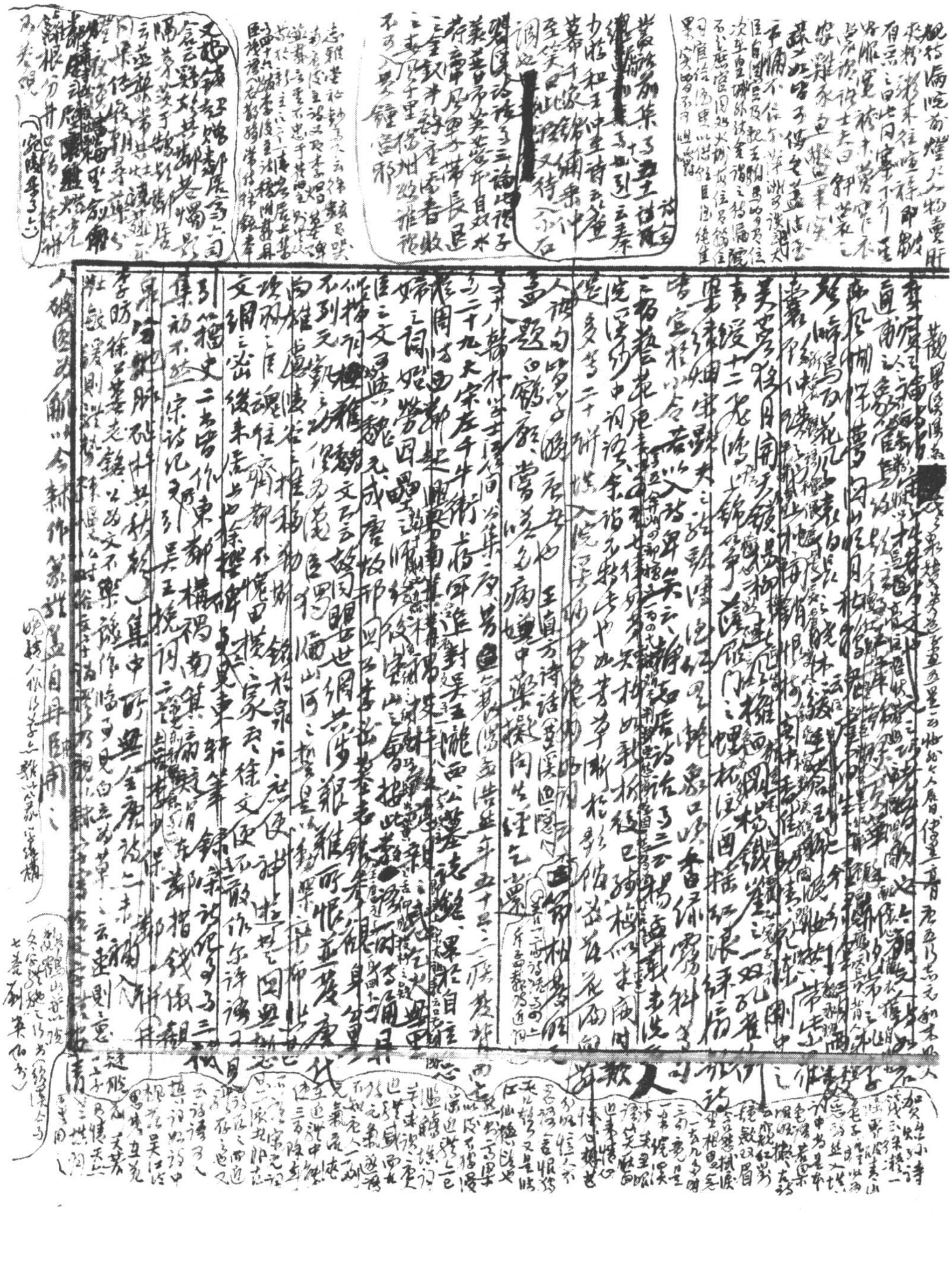


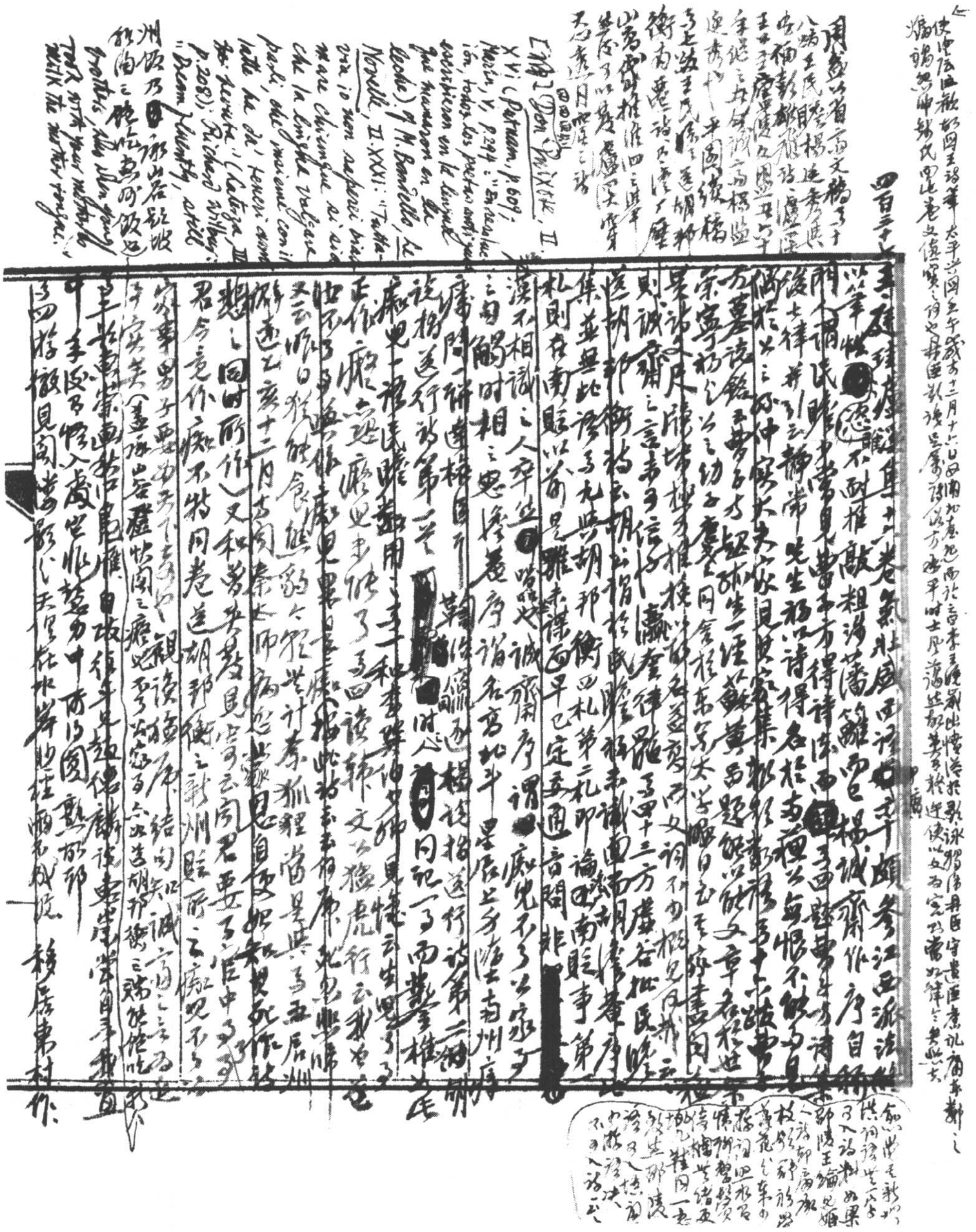


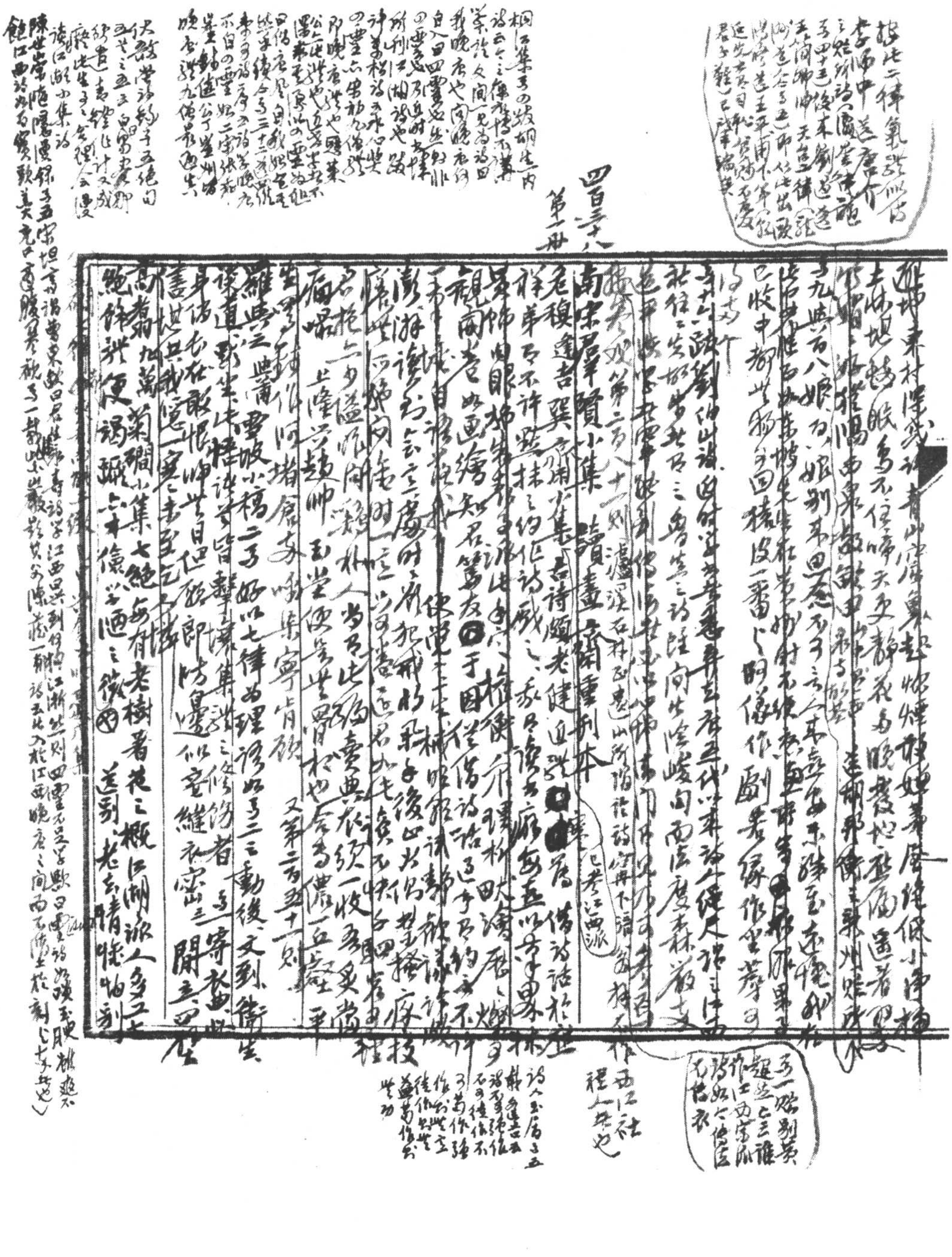












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第一册

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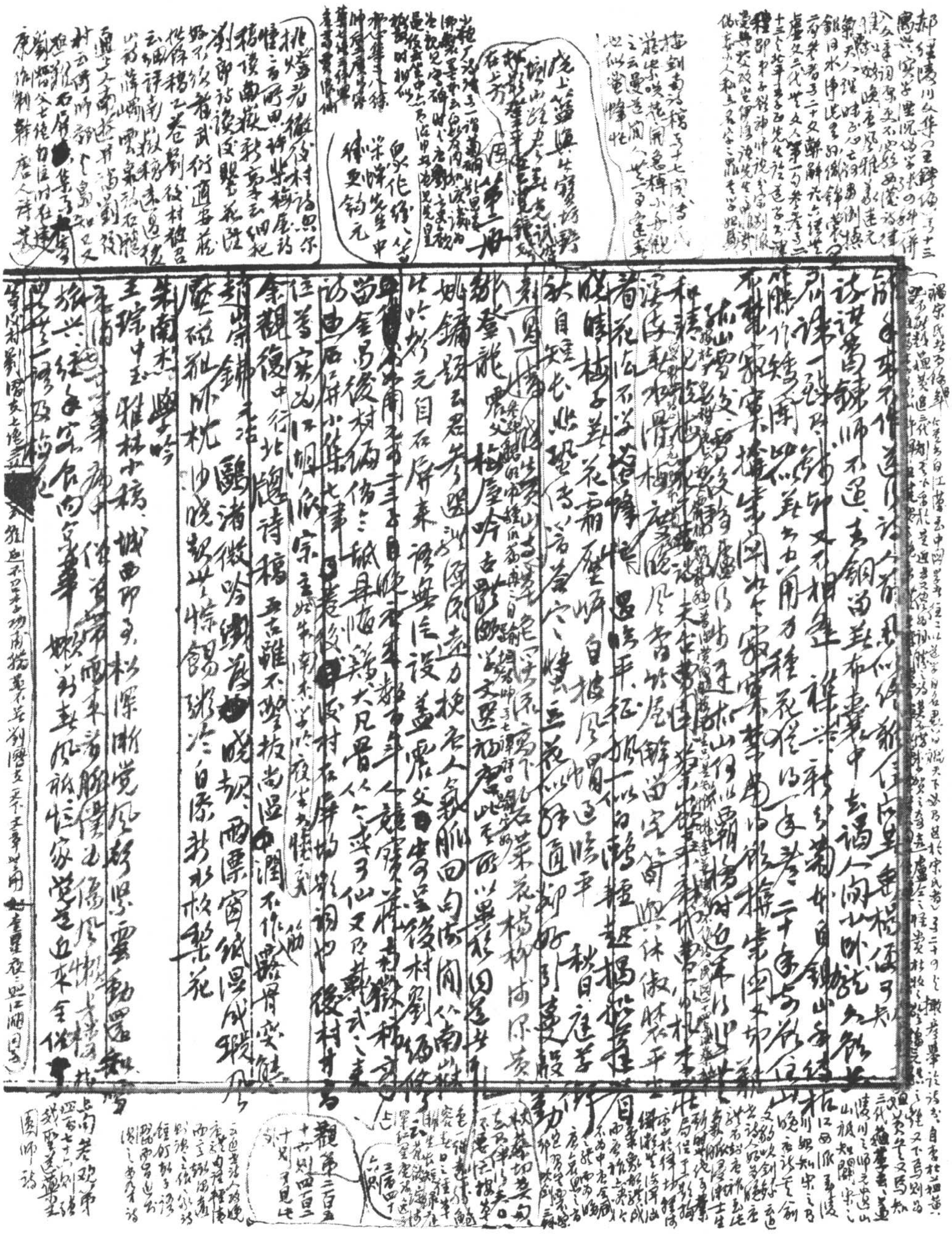
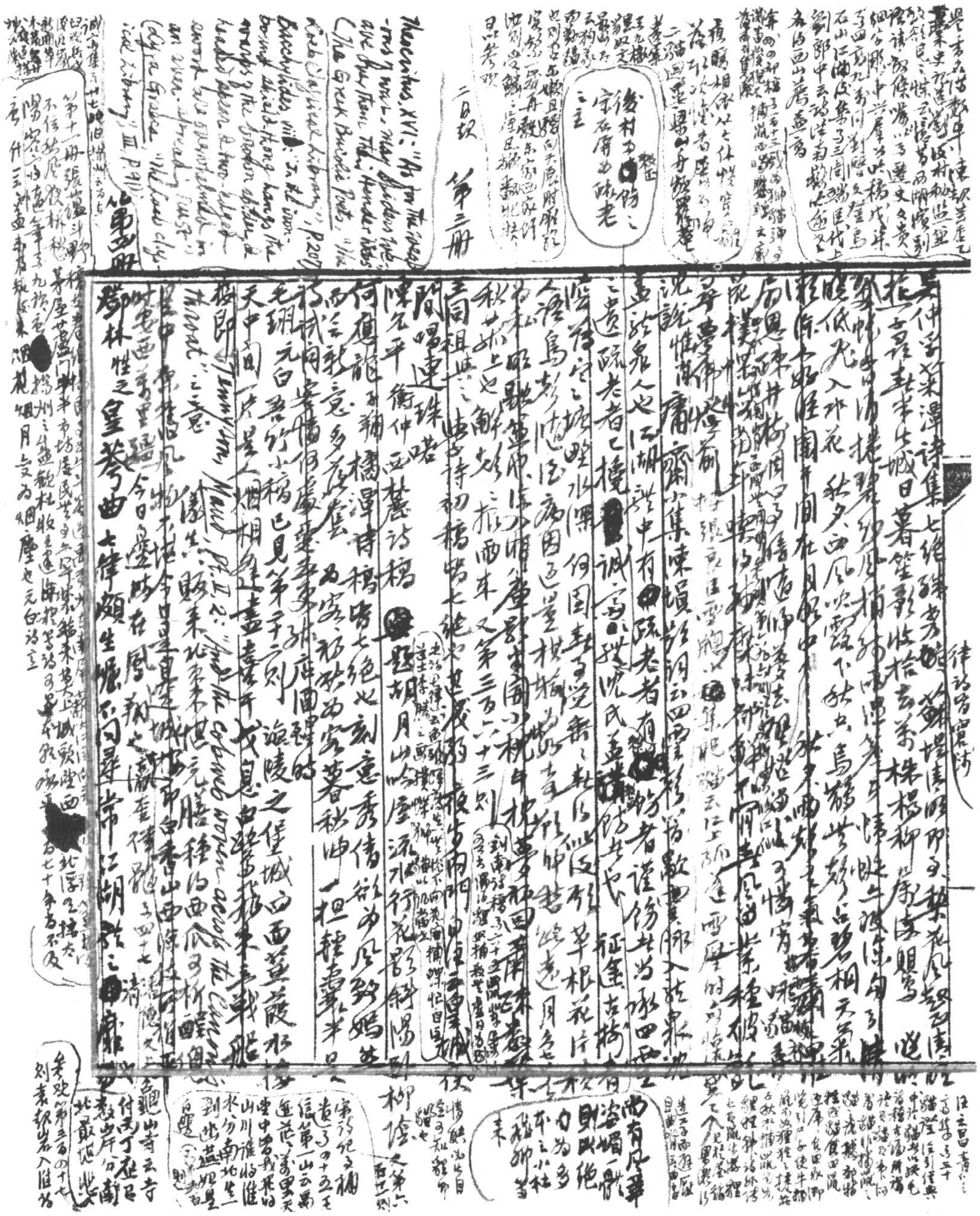
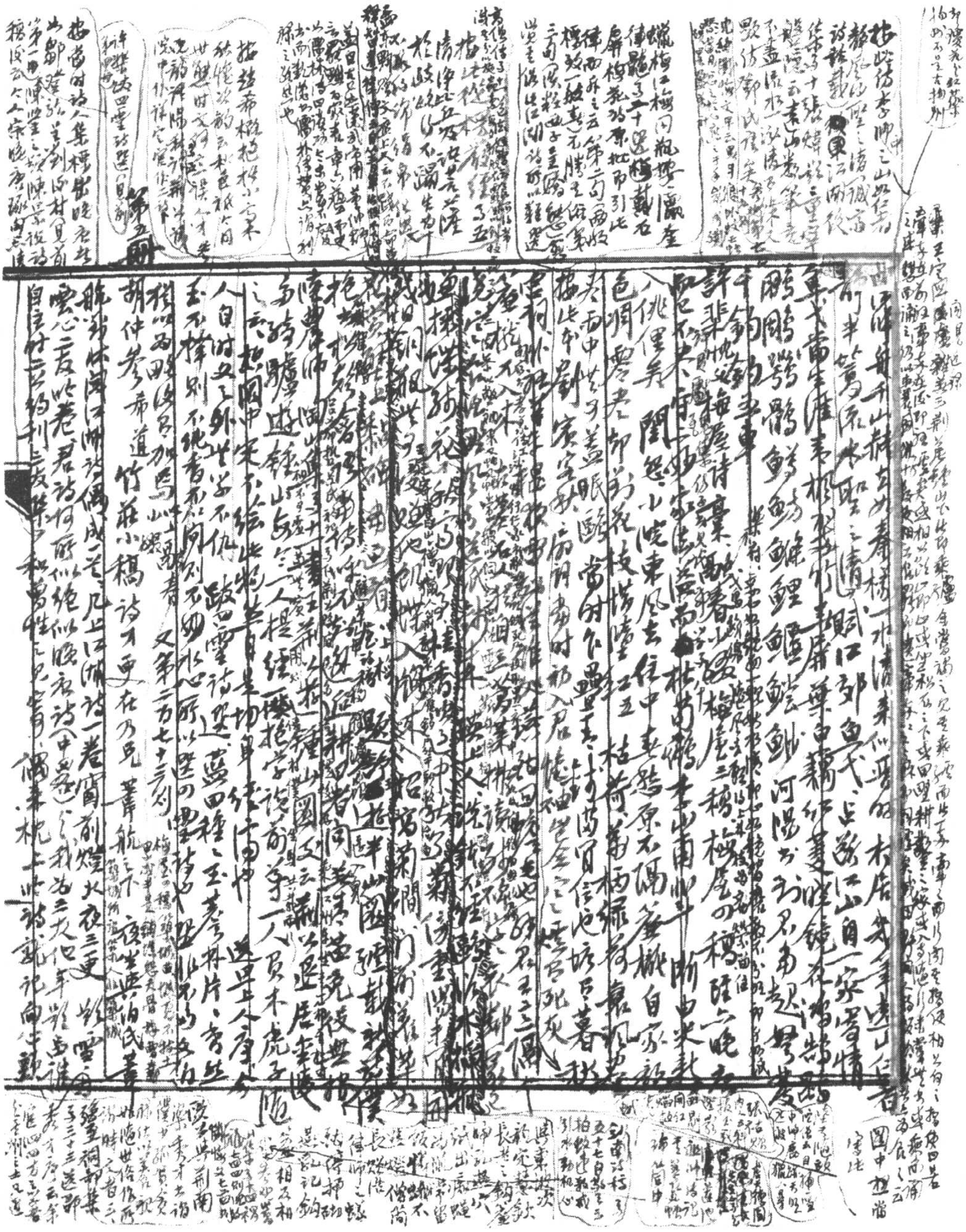
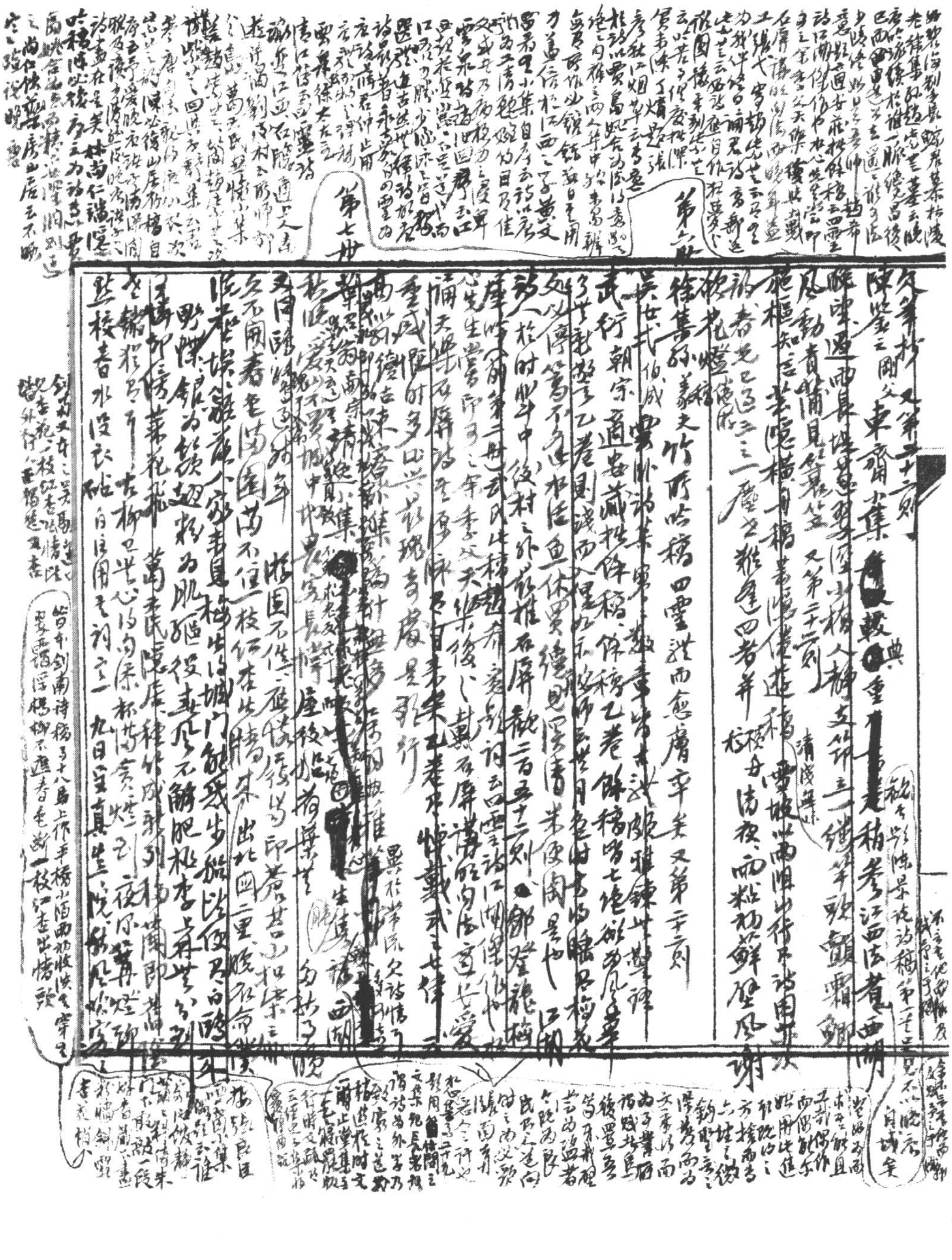
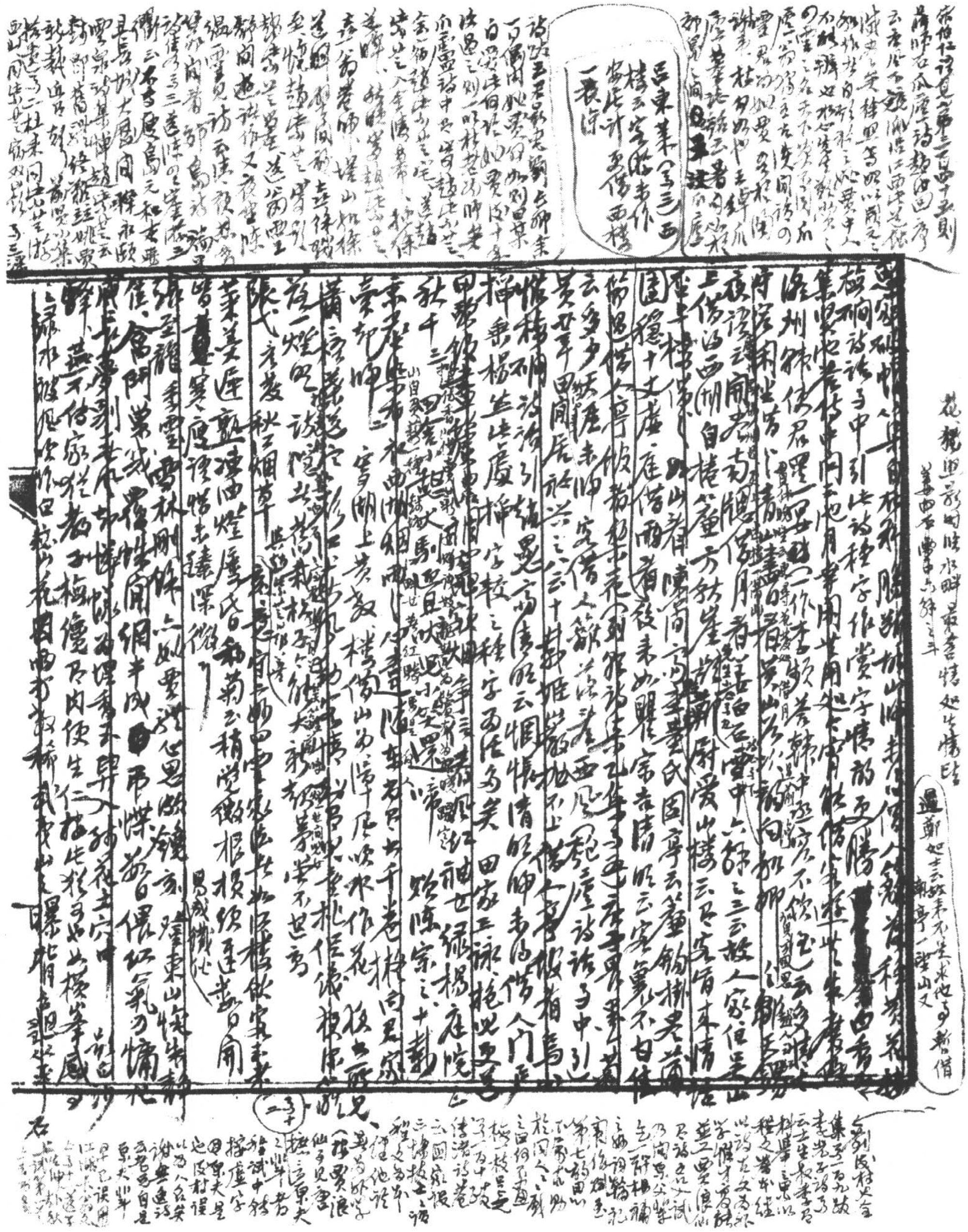
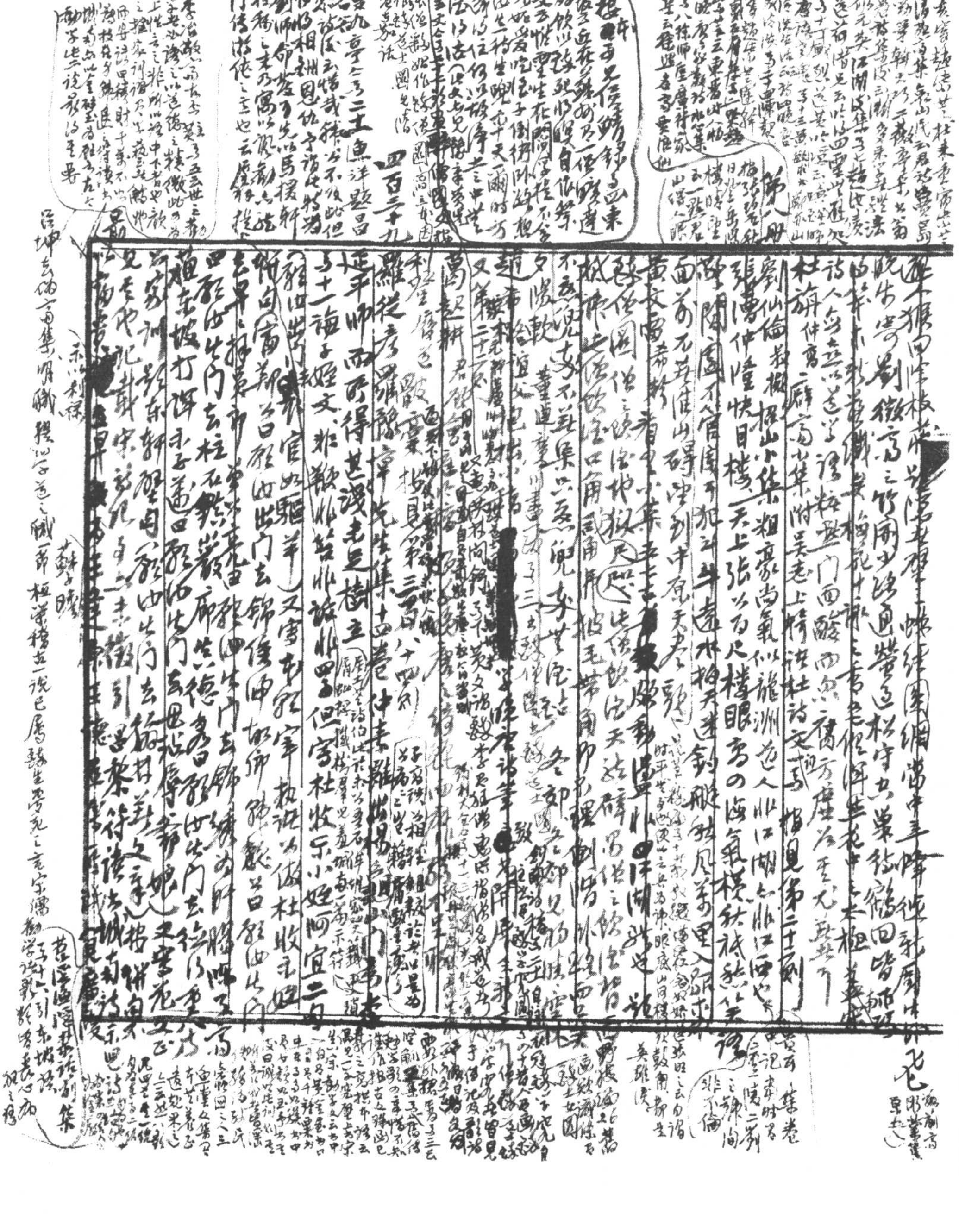


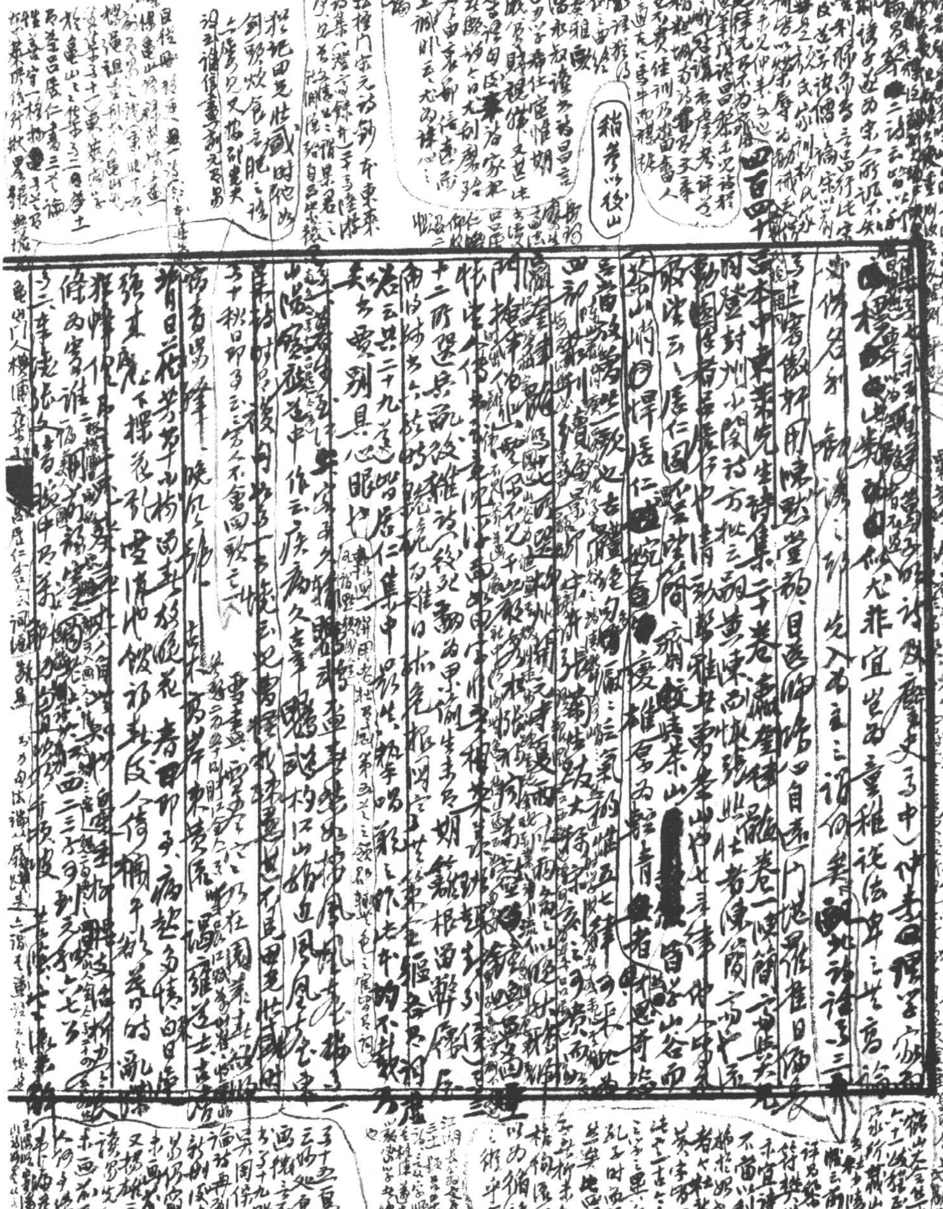


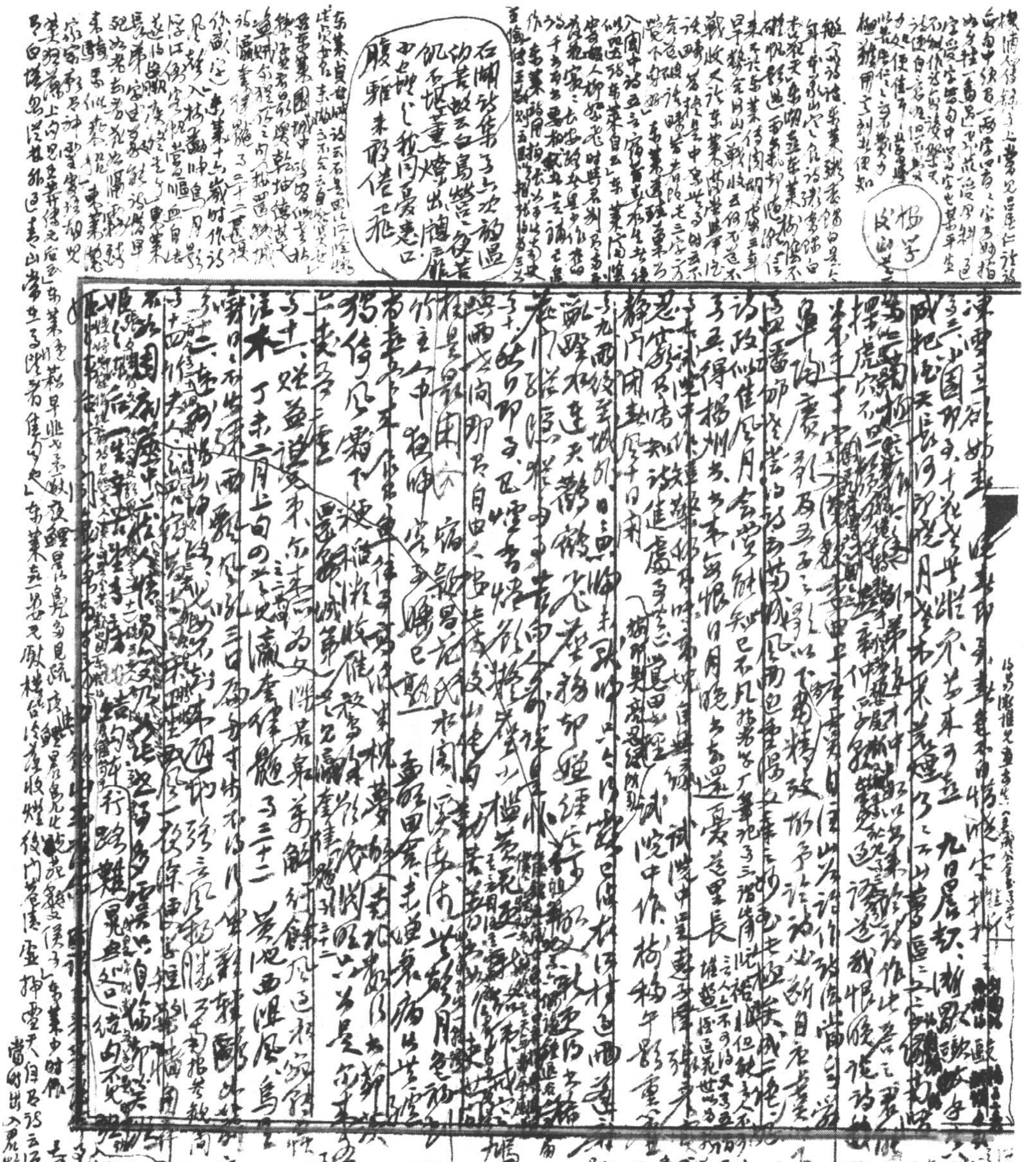


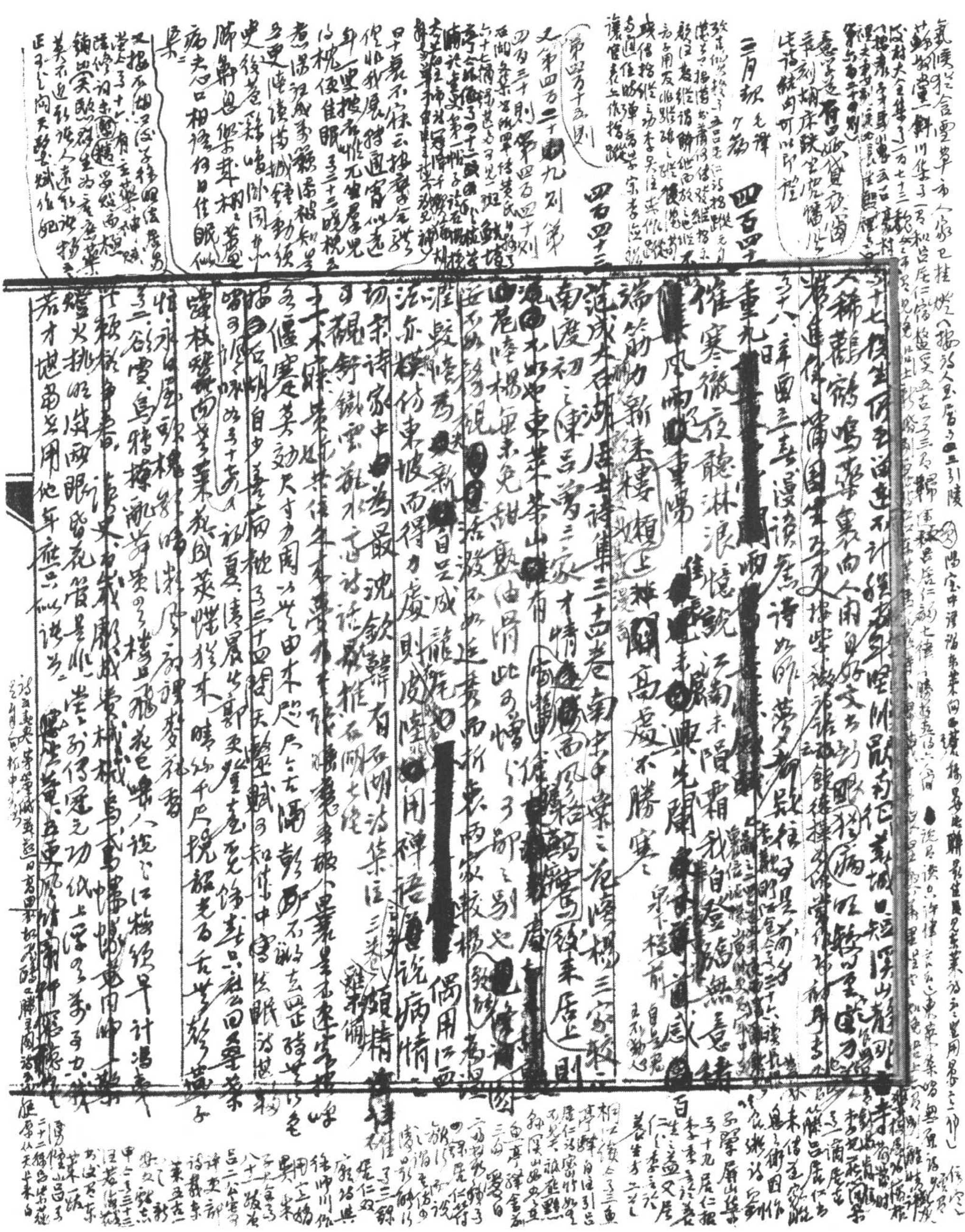


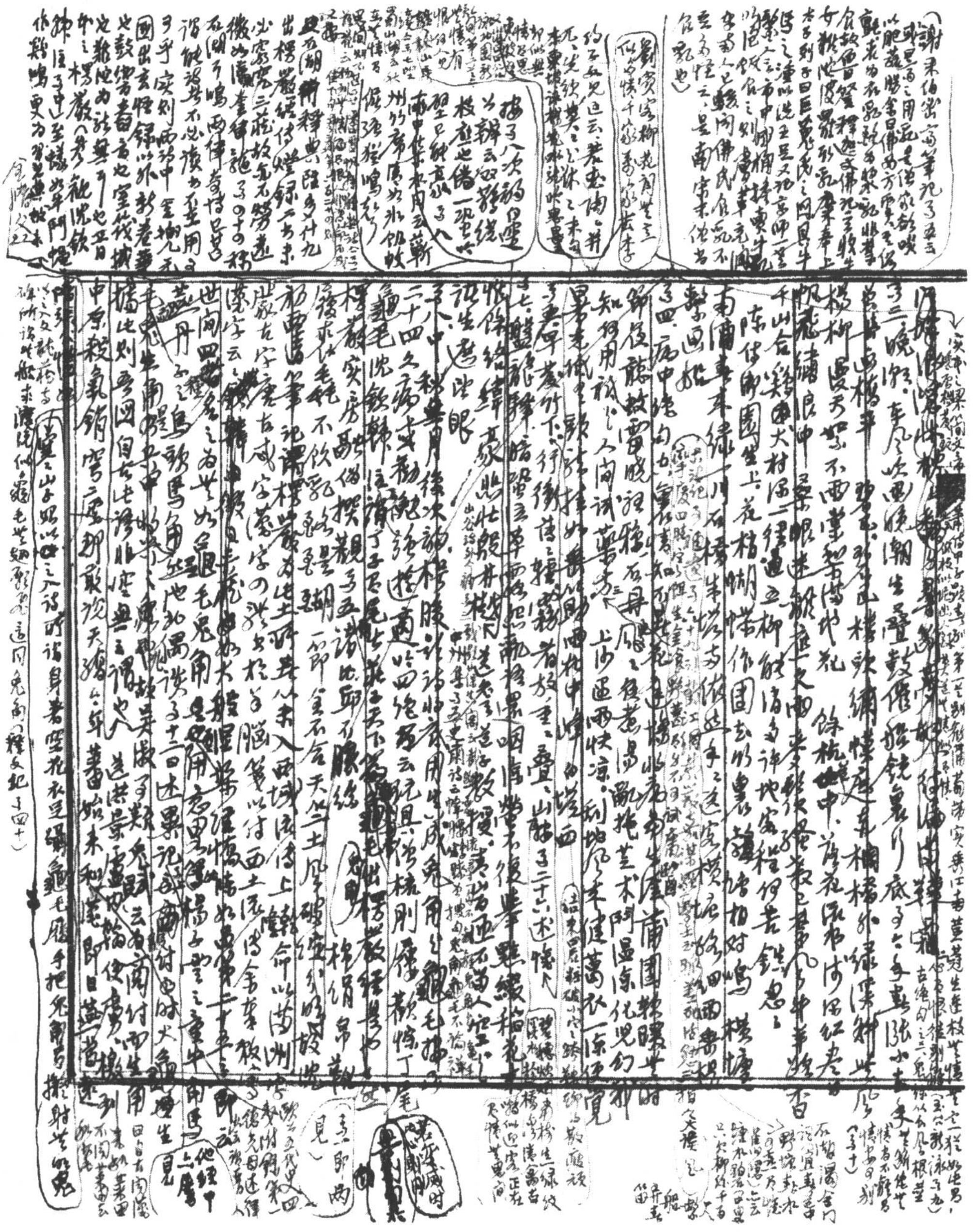


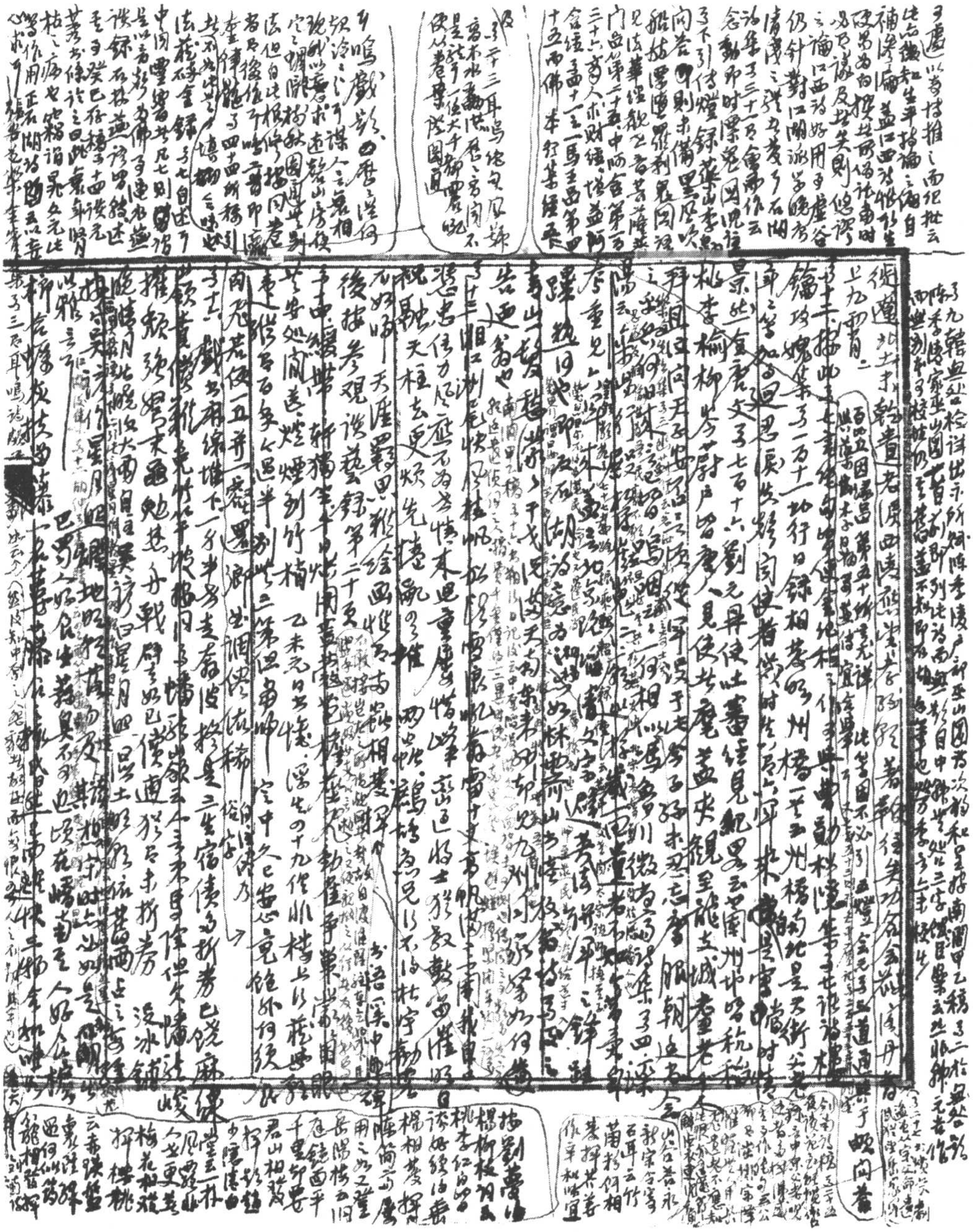


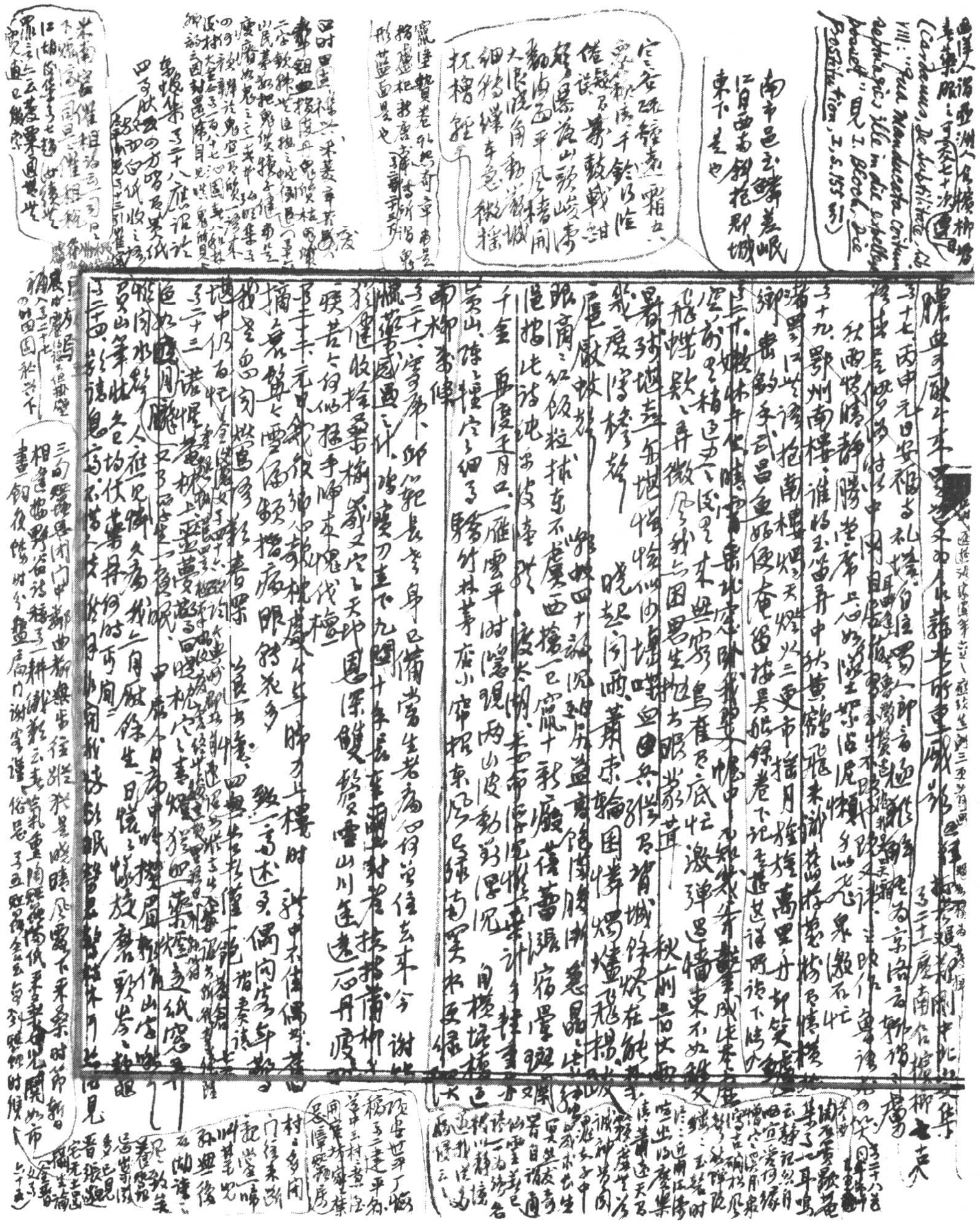


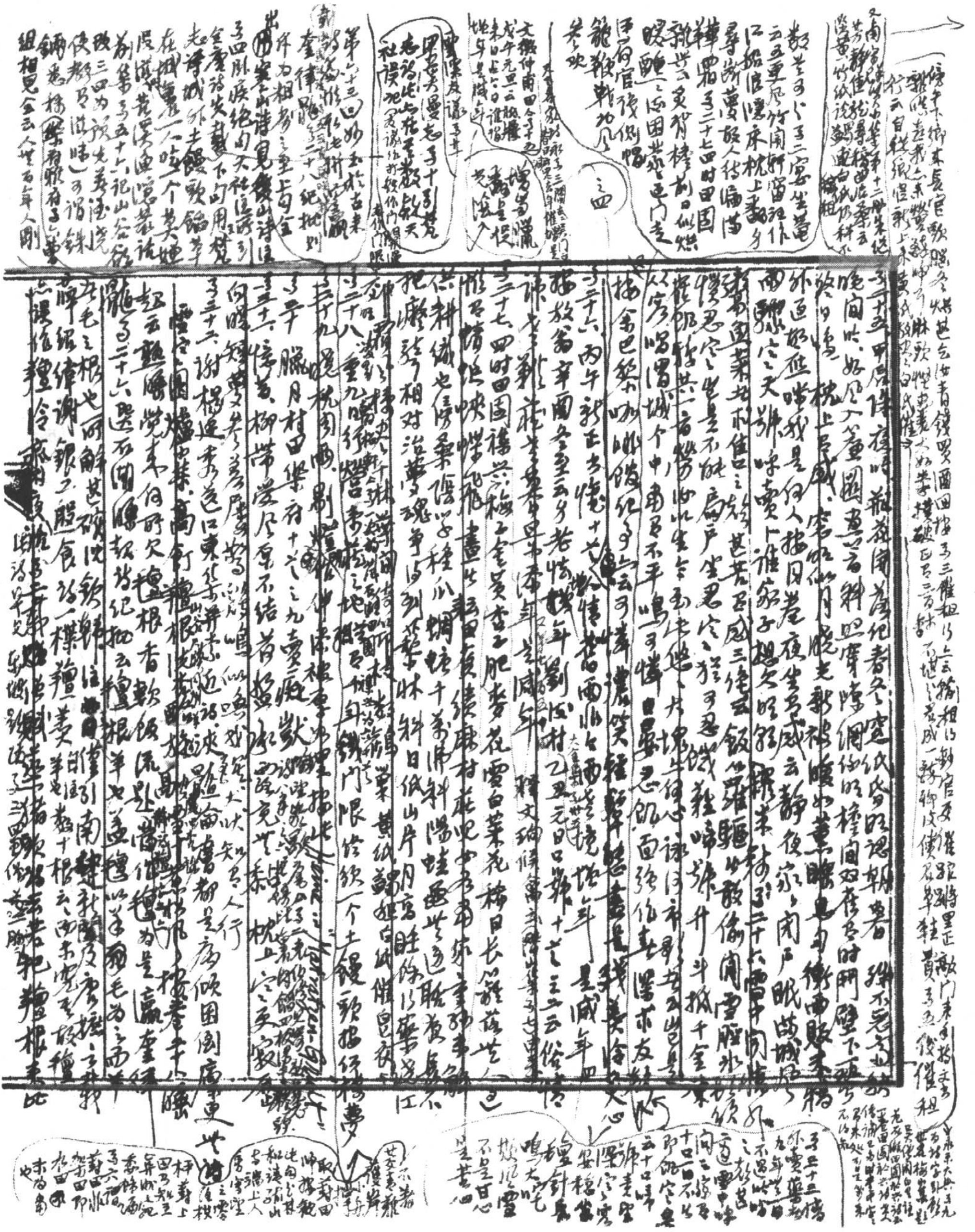


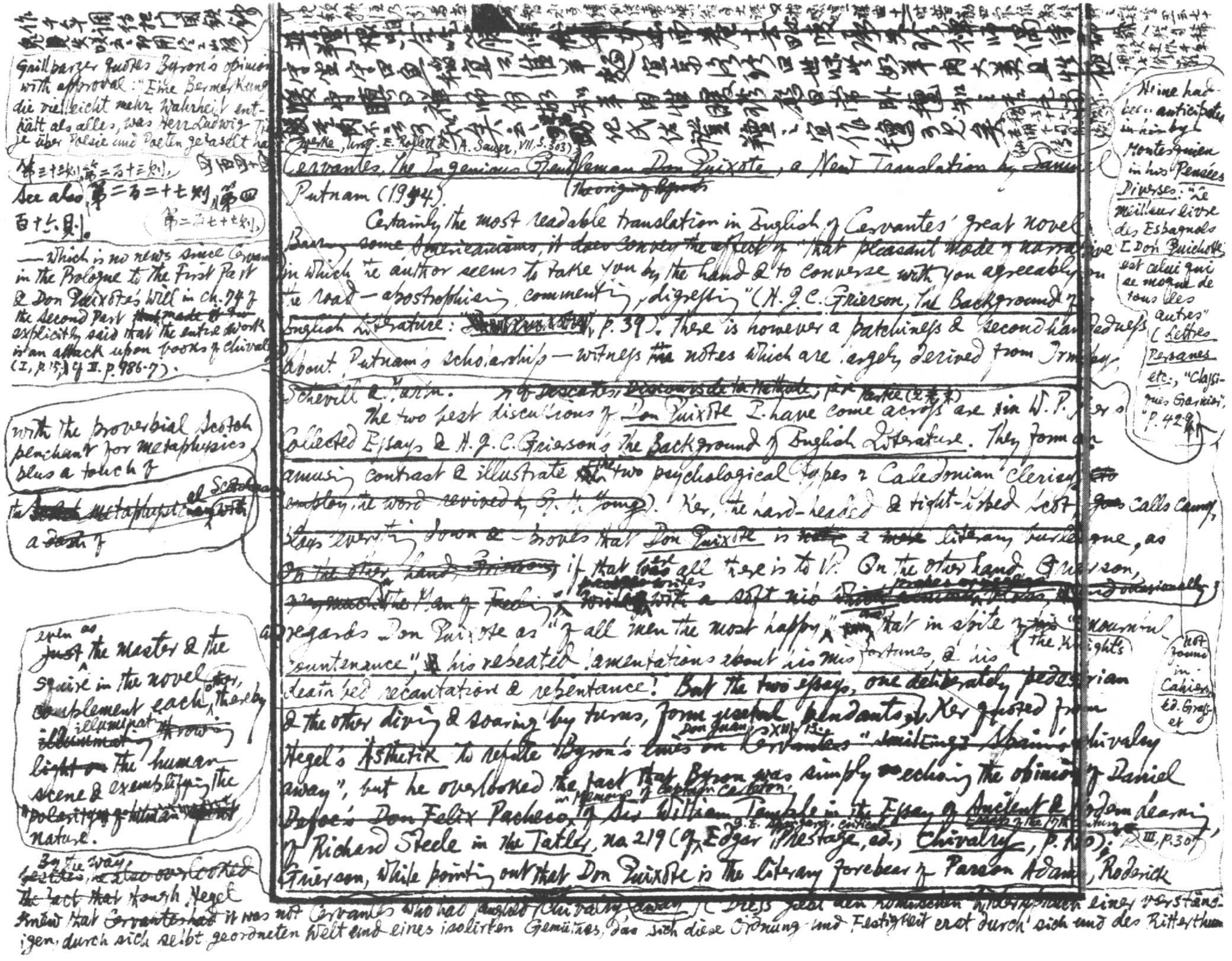












Gaillbarzer quotes Byron's opinion with approval: "Eine Bemerkung die vielleicht mehr Wahrheit enthält als alles, was Herr Ludwig Tieck über Poesie und Poeten gefaselt hat"

第三十三則、第二百十三則、

See also 第二百二十七則、第四百十六則。（第二百七十七則）

— Which is no news since Cervantes in the Prologue to the First Part & Don Quixote's Will in ch. 74 of the Second Part explicitly said that the entire work is an attack upon books of chivalry (I, p. 15; cf. II, p. 986-7).

with the proverbial Scotch penchant for metaphysics plus a touch of

Grenke, hrsg. E. Rollett & A. Sauer, VII, S. 303).

Cervantes, The Ingenious Gentleman Don Quixote, a New Translation by Samuel Putnam (1944).

Certainly the most readable translation in English of Cervantes' great novel. ~~Barring some Americanisms, it does convey the effect of "that pleasant mode of narrative~~ in which the author seems to take you by the hand & to converse with you agreeably on the road — apostrophizing, commenting, digressing" (H. J. C. Grierson, The Background of English Literature, p. 39). There is however a patchiness & secondhandedness about Putnam's scholarship — witness the notes which are largely derived from Ormsby, Schevill & Marin.

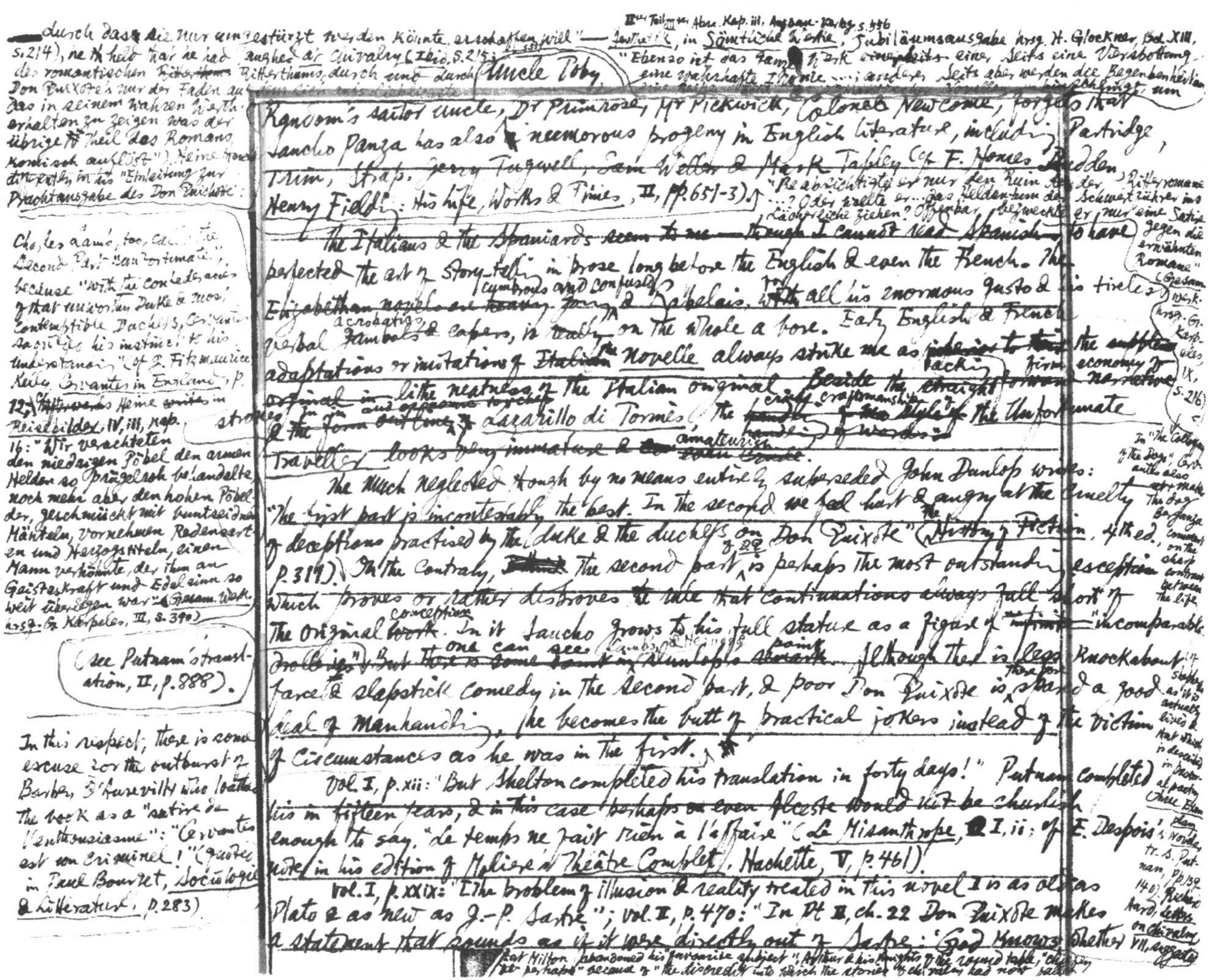
The two best discussions of Don Quixote I have come across are in W. P. Ker's Collected Essays & H. J. C. Grierson's The Background of English Literature. They form an amusing contrast & illustrate the two psychological types of Caledonian clerisy. Ker, the hard-headed & tight-lipped Scot, calls Cervantes' ... Don Quixote is a literary burlesque, as if that were all there is to it. On the other hand Grierson, ... writes with a soft nib ... regards Don Quixote as "of all men the most happy", that in spite of the Knight's "mournful countenance", his repeated lamentations about his misfortunes, & his deathbed recantation & repentance! But the two essays, one deliberately pedestrian & the other diving & soaring by turns, form pendants. Ker quoted from Hegel's Ästhetik to refute Byron's lines on Cervantes' "smiling Spain's chivalry away" (Don Juan, XIII, 11), but he overlooked the fact that Byron was simply echoing the opinion of Daniel Defoe's Don Felix Pacheco (in Memoirs of Captain Carleton), of Sir William Temple in the Essay of Ancient & Modern Learning, of Richard Steele in the Tatler, no. 219 (cf. Edgar Prestage, ed., Chivalry, p. 170); Grierson, while pointing out that Don Quixote is the literary forebear of Parson Adams, Roderick

even as the Master & the Squire in the novel complement each other, thereby illuminating the human scene & exemplifying the polarity of human nature.

By the way, he overlooked the fact that though Hegel knew that it was not Cervantes who had laughed chivalry away ("Dies ... einer verständigen, durch sich selbt geordneten Welt und eines isolirten Gemütes, das sich diese Ordnung und Festigkeit erst durch sich und das Ritterthum

Heine had been anticipated in this by Montesquieu in his Pensées Diverses: "Le meilleur livre des Espagnols [Don Quichotte] est celui qui se moque de tous les autres" (Lettres Persanes etc., "Classiques Garnier", p. 429).

not found in Cahiers, ed. Grasset



—durch das die nur umgestürzt werden könnte, erschaffen will" — Ästhetik [II^te Teil, III Abschn. Kap. iii, Ausgabe-Verlag S. 556], in Sämtliche Werke, Jubiläumsausgabe hrsg. H. Glockner, Bd. XIII, S.214), ne the hero that he had laughed at chivalry (Ibid, S.215 [S.557]); "Ebenso ist das ganze Werk ~~einerseits~~ eine, Seits eine Verspottung des romantischen ~~Ritterthums~~ Ritterthums, durch und durch eine wahrhafte Ironie ...; andererseits aber werden die Begebenheiten Don Quixote's nur der Faden, an ~~dem sich eine Reihe~~ ... hinschlingt, um das in seinem wahren Werthe erhalten zu zeigen, was der übrige Theil des Romans komisch auflöst"). Heine ~~however~~ ~~disagrees~~, in his "Einleitung zur Prachtausgabe des Don Quichotte": "Beabsichtigte er nur den Ruin der Ritterromane ...? Oder wollte er ... das Heldenthum der Schwertführer ins Lächerliche ziehen? Offenbar, bezweckte er nur eine Satire gegen die erwähnten Romane" (Gesam. Werk. hrsg. G. Karpeles, IX, S.216).

Uncle Toby, Random's sailor uncle, Dr Primrose, Mr Pickwick, Colonel Newcome, forgets that Sancho Panza has also innumerous progeny in English literature, including Partridge, Trim, Strap, ~~Jerry Tugwell, Sam Weller & Mark Tapley~~ (cf. F. Homes Dudden, Henry Fielding: His Life, Works & Times, II, pp.651-3).

The Italians & the Spaniards ~~seem to me — though I cannot read Spanish —~~ to have perfected the art of story-telling in prose long before the English & even the French. The ~~Elizabethan novels are heavy going &~~ cumbrous and confused. Rabelais, for all his enormous gusto & his tireless verbal acrobatic gambols & capers, is ~~really~~ on the whole a bore. Early English & French adaptations or imitations of ~~Italian~~ the Novelle always strike me as ~~inferior to the~~ ~~supple~~ lacking the firm economy of ~~narrative~~ ~~original in~~ lithe neatness of the Italian original. Beside the ~~straight~~ strokes ... of Lazarillo di Tormes, the crafty craftsmanship ~~of the style~~ of the Unfortunate Traveller looks ~~very immature &~~ amateurish.

The much neglected though by no means entirely superseded John Dunlop writes: "The first part is incontestably the best. In the second we feel hurt & angry at the cruelty of deceptions practised by the duke & the duchess on Don Quixote" (The History of Fiction, 4th ed., p.319). On the contrary, the second part of DQ is perhaps the most outstanding exception ~~which proves or rather disproves the rule that continuations always fall short of~~ the original ~~work~~ conception. In it Sancho grows to his full status as a figure of ~~infinite~~ "incomparable drollery". ~~But there is some point in Dunlop's remark.~~ Although there is less knockabout farce & slapstick comedy in the second part, & poor Don Quixote is there for stand a good deal of manhandling, he becomes the butt of practical jokers instead of the victim of circumstances as he was in the first.

Vol. I, p.xii: "But Shelton completed his translation in forty days!" Putnam completed his in fifteen years, & in this case perhaps even Alceste would not be churlish enough to say "Le temps ne fait rien à l'affaire" (Le Misanthrope, I, ii; cf. E. Despois's note in his edition of Molière's Théâtre Complet, Hachette, V, p.461).

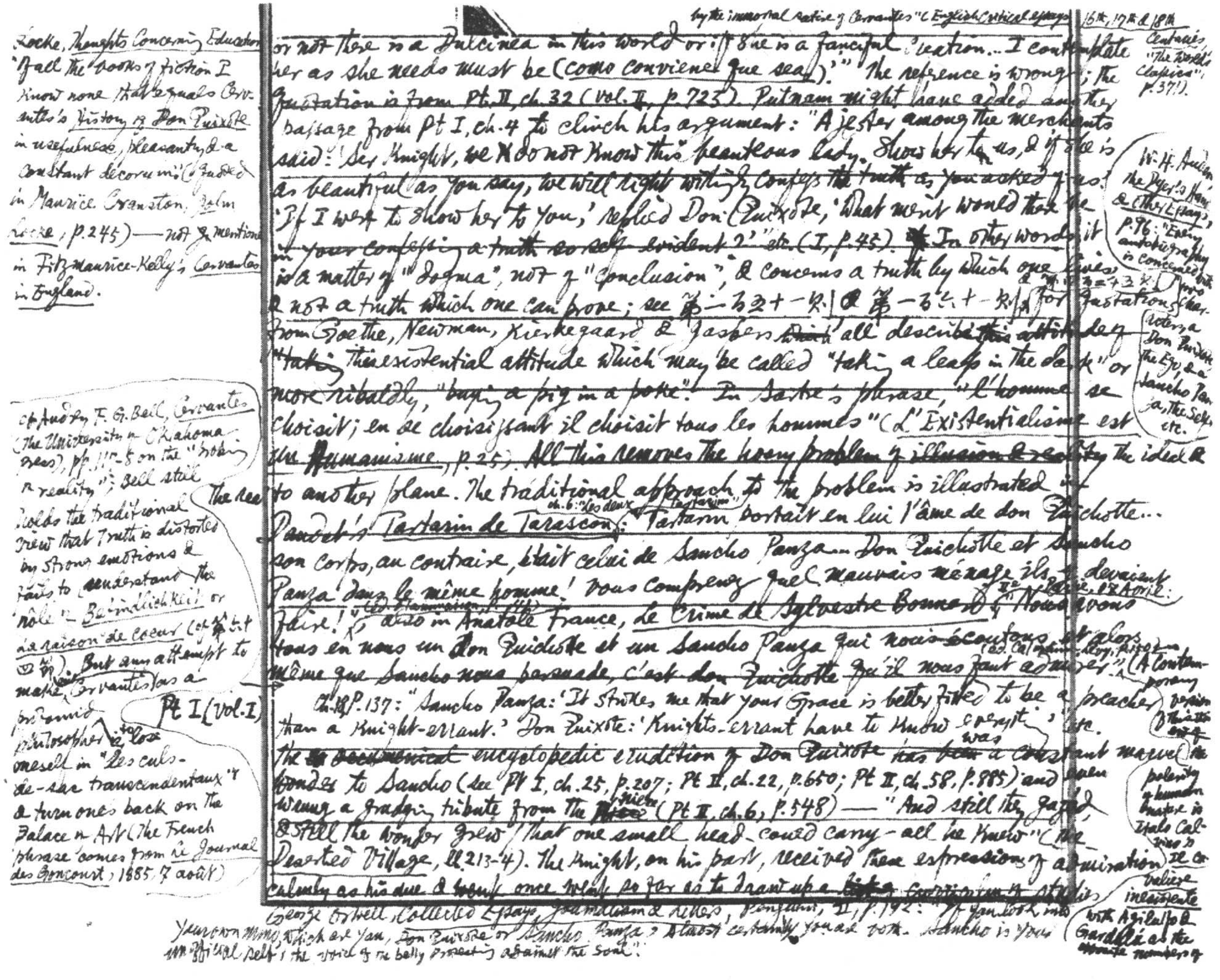
Vol. I, p.xxix: "[The problem of illusion & reality treated in this novel] is as old as Plato & as new as J.-P. Sartre"; Vol. II, p.470: "In Pt II, ch.22 Don Quixote makes a statement that sounds as if it were directly out of Sartre: 'God knows whether

Charles Lamb, too, calls the Second Part "unfortunate", because "with the confederacies of that unworthy Duke & most contemptible Duchess, Cervantes sacrificed his instinct to his understanding" (cf. J. Fitzmaurice-Kelly, Cervantes in England, p.12). Afterwards Heine ~~writes~~ in Reisebilder, IV, iii, Kap. 16: "Wir verachteten den niedrigen Pöbel, der den armen Helden so prügelroh behandelte, noch mehr aber den hohen Pöbel, der, geschmückt mit buntseidnen Mänteln, vornehmen Redensarten und Herzogstiteln, einen Mann verhöhnte, der ihm an Geisteskraft und Edelsinn so weit überlegen war" (Gesam. Werk. hrsg. G. Karpeles, III, S.390)

(see Putnam's translation, II, p.888).

In this respect, there is some excuse for the outburst of Barbey d'Aurevilly who loathed the book as a "satire de l'enthousiasme": "Cervantes est un criminel!" (quoted in Paul Bourget, Sociologie & Littérature, p.283)

In "The Colloquy of the Dogs", Cervantes also makes the dog Berganza comment on the sharp contrast between the life of shepherds as it is actually lived & that which is described in pastoral poetry (Three Exemplary Novels, tr. S. Putnam, pp.139-140). Richard Hurd, Letters on Chivalry, VII, suggests that Milton "abandoned his favourite subject" Arthur & his knights of the round table, "chiefly" ... "it perhaps" because of "the discredit into which the stories of chivalry had now fallen"



by the immortal satire of Cervantes" (English Critical Essays 16th, 17th & 18th Centuries, "The World's Classics", p.371).

or not there is a Dulcinea in this world or if she is a fanciful creation... I contemplate her as she needs must be (como conviene que sea)." The reference is wrong; the quotation is from Pt. II, ch. 32 (Vol. II, p.723). Putnam might have added another passage from Pt I, ch. 4 to clinch his argument: "A jester among the merchants said: 'Sir Knight, we do not know this beauteous lady. Show her to us, & if she is as beautiful as you say, we will right willingly confess the truth as you asked of us.' 'If I were to show her to you,' replied Don Quixote, 'what merit would there be in your confessing a truth so self-evident?'" etc. (I, p.45). In other words, it is a matter of "dogma", not of "conclusion", & concerns a truth by which one lives & not a truth which one can prove; see 第一百九十一則 & 第一百七十一則 & 第[illegible]三則 for quotations from Goethe, Newman, Kierkegaard & Jaspers all describing this attitude of the existential attitude which may be called "taking a leap in the dark" or more ribaldly, "buying a pig in a poke". In Sartre's phrase, "l'homme se choisit; en se choisissant il choisit tous les hommes" (L'Existentialisme est un humanisme, p.25). All this removes the hoary problem of illusion & reality (the ideal & ...) to another plane. The traditional approach to the problem is illustrated in Daudet's Tartarin de Tarascon (ch. 6: "Les deux Tartarin"): "Tartarin portait en lui l'âme de don Quichotte... son corps, au contraire, était celui de Sancho Panza... Don Quichotte et Sancho Panza dans le même homme! vous comprenez quel mauvais ménage ils y devaient faire!" (ed. Flammarion, p.44) Also in Anatole France, Le Crime de Sylvestre Bonnard (II^e Partie, 12 Avril): "Nous avons tous en nous un Don Quichotte et un Sancho Panza que nous écoutons; et alors même que Sancho nous persuade, c'est don Quichotte qu'il nous faut admirer" (ed. Calmann-Lévy, p.[illegible]).

Ch. [illegible] P.137: "Sancho Panza: 'It strikes me that your Grace is better fitted to be a preacher than a knight-errant.' Don Quixote: 'Knights-errant have to know everything'" etc. The encyclopedic erudition of Don Quixote was a constant marvel & wonder to Sancho (see Pt I, ch. 25, p.207; Pt II, ch. 22, p.650; Pt II, ch. 58, p.885) and wrung a grudging tribute from the niece (Pt II, ch. 6, p.548) — "And still they gazed & still the wonder grew / That one small head could carry all he knew" (The Deserted Village, ll. 213-4). The knight, on his part, received these expressions of admiration calmly as his due & once went so far as to draw up a curriculum of studies.

Locke, Thoughts Concerning Education: "Of all the books of fiction I know none that equals Cervantes's History of Don Quixote in usefulness, pleasantry & a constant decorum" (quoted in Maurice Cranston, John Locke, p.245) — not mentioned in Fitzmaurice-Kelly's Cervantes in England.

cf. Aubrey F. G. Bell, Cervantes (The University of Oklahoma Press), pp.115-8 on the "looking & reality"; Bell still holds the traditional view that Truth is distorted by strong emotions & fails to understand the rôle of Befindlichkeit or la raison de coeur (cf. 第[illegible]則). But any attempt to make Cervantes a [illegible] philosopher is to lose oneself in "les culs-de-sac transcendentaux" & turn one's back on the Palace of Art (The French phrase comes from Le Journal des Goncourt, 1885, 7 août).

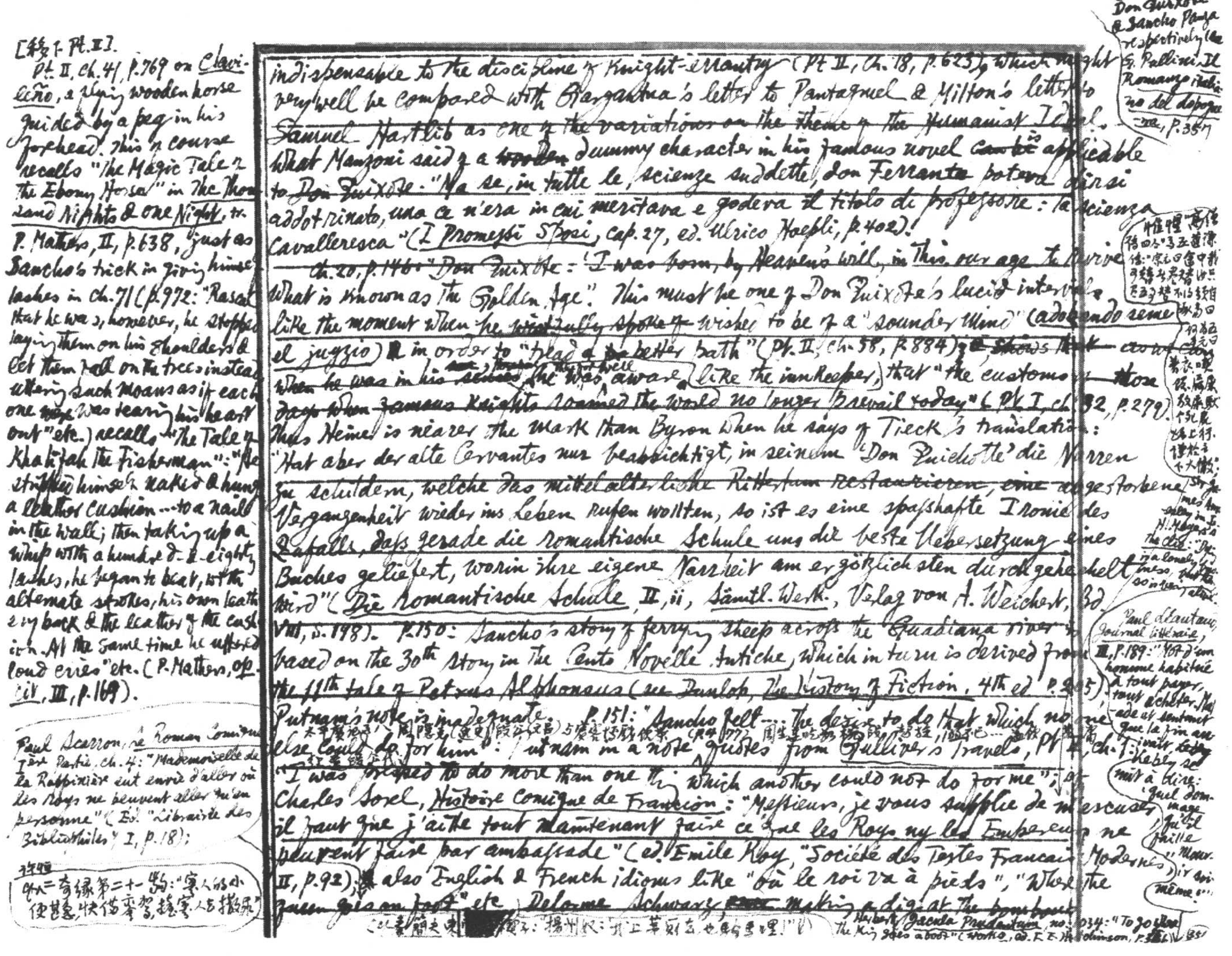
The rea[illegible]

Pt I (Vol. I)

W. H. Auden, The Dyer's Hand & Other Essays, p.96: "Every autobiography is concerned with two characters, a Don Quixote, the Ego, & a Sancho Panza, the Self" etc.

A contemporary version of this antinomy of the polarity of human nature is Italo Calvino's Il Cavaliere inesistente with Agilulfo & Gurdulù as the [illegible] members of

George Orwell, Collected Essays, Journalism & Letters, Penguin, II, p.192: "If you look into your own mind, which are you, Don Quixote or Sancho Panza? Almost certainly you are both. Sancho is your unofficial self, the voice of the belly protesting against the soul."



[續十一 Pt. II].

Pt. II, Ch. 41, p.769 on Clavileño, a flying wooden horse guided by a peg in his forehead. This of course recalls "The Magic Tale of the Ebony Horse" in The Thousand Nights & One Night, tr. P. Mathers, II, p.638, just as Sancho's trick in giving himself lashes in ch. 71 (p.972: "Rascal that he was, however, he stopped laying them on his shoulders & let them fall on the trees instead, uttering such moans as if each one was tearing his heart out" etc.) recalls "The Tale of Khalifah the Fisherman": "He stripped himself naked & hung a leather cushion ... to a nail in the wall; then taking up a whip with a hundred-&-eighty lashes, he began to beat, with alternate strokes, his own leathery back & the leather of the cushion. At the same time he uttered loud cries" etc. (P. Mathers, op. cit., III, p.169).

Paul Scarron, Le Roman Comique, Ière Partie, ch. 4: "Mademoiselle de la Rappinière eut envie d'aller où les Roys ne peuvent aller qu'en personne" (Ed. "Librairie des Bibliophiles", I, p.18);

補遺

四八二奇緣第二十一點："家人的小便甚急，快傍牽驢，騎家人去撒尿"

indispensable to the discipline of Knight-errantry (Pt II, Ch. 18, p.625), which might very well be compared with Gargantua's letter to Pantagruel & Milton's letter to Samuel Hartlib as one of the variations on the theme of the Humanist Ideal. What Manzoni said of a ~~wooden~~ dummy character in his famous novel ~~can be~~ is applicable to Don Quixote: "Ma se, in tutte le scienze suddette, don Ferrante poteva dirsi addottrinato, una ce n'era in cui meritava e godeva il titolo di professore: la scienza cavalleresca" (I Promessi Sposi, cap. 27, ed. Ulrico Hoepli, p.402)!

Ch. 20, p.146: "Don Quixote: 'I was born, by Heaven's will, in this our age to revive what is known as the Golden Age'". This must be one of Don Quixote's lucid intervals like the moment when he ~~wistfully spoke of~~ wishes to be of a "sounder mind" (adquiriendo seme el juyzio) in order to "lead a better bath" (Pt. II, ch. 58, p.884), or ~~shows that~~ even when he was in his senses he was well aware (like the innkeeper) that "the customs of those days when famous Knights roamed the world no longer prevail today" (Pt I, ch. 32, p.279). Thus Heine is nearer the mark than Byron when he says of Tieck's translation: "Hat aber der alte Cervantes nur beabsichtigt, in seinem 'Don Quichotte' die Narren zu schildern, welche das mittelalterliche Rittertum restaurieren, eine abgestorbene Vergangenheit wieder ins Leben rufen wollten, so ist es eine spasshafte Ironie des Zufalls, dass gerade die romantische Schule uns die beste Uebersetzung eines Buches geliefert, worin ihre eigene Narrheit am ergötzlichsten durchgehechelt wird" (Die romantische Schule, II, ii, Sämtl. Werk., Verlag von A. Weichert, Bd. VIII, S.198). P.150: Sancho's story of ferrying sheep across the Guadiana river is based on the 30th story in the Cento Novelle Antiche, which in turn is derived from the 11th tale of Petrus Alphonsus (see Dunlop, The History of Fiction, 4th ed. p.[illegible]5). Putnam's note is inadequate. P.151: "Sancho felt ... the desire to do that which no one else could do for him": Putnam in a note quotes from Gulliver's Travels, Pt II, ch. I: "I was pressed to do more than one thing which another could not do for me"; cf. Charles Sorel, Histoire Comique de Francion: "Messieurs, je vous supplie de m'excuser, il faut que j'aille tout maintenant faire ce que les Roys ny les Empereurs ne peuvent faire par ambassade" (ed. Emile Roy, "Société des Textes Français Modernes", II, p.92); also English & French idioms like "où le roi va à pieds", "Where the queen goes on foot" etc. Delorme Schwarz, ~~[illegible]~~ making a dig at the [illegible]

太平廣記 周隱克（逸史）殷公（文昌）与[illegible]（卷477） 周生[illegible]

以上書簡夫東[illegible]種子："揚州說：洪上革剪去也[illegible]"

Herbert, Jacula Prudentum, no. 1034: "To go where the King goes afoot" (Works, ed. F. E. Hutchinson, p.[illegible]) 351

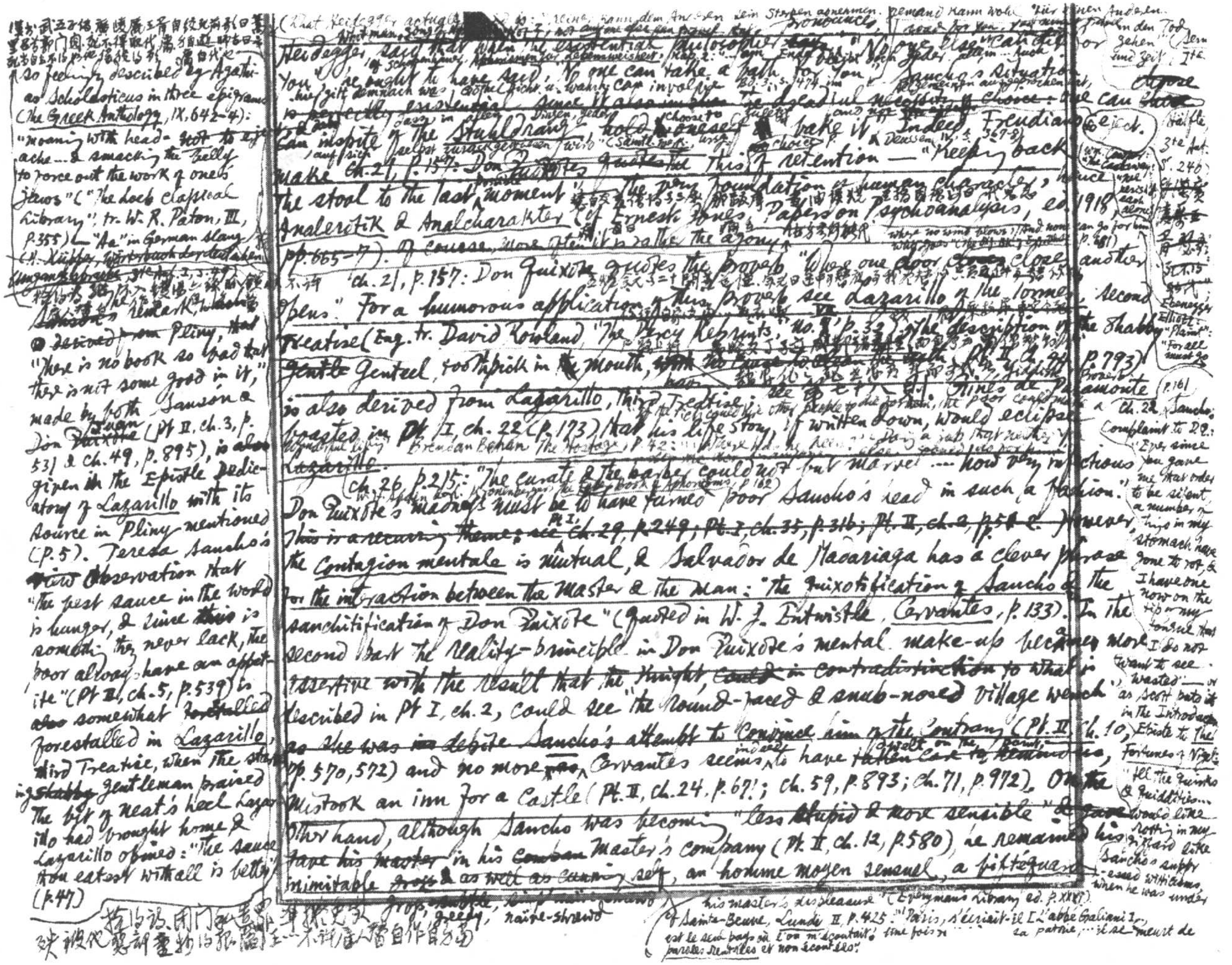
Don Quixote & Sancho Panza respectively (cf. G. Pellizzi, Il Romanzo italiano del dopoguerra, p.357)

惟悝"高僧傳四分"馬五道律傳："宗元曰[illegible]"

書衣[illegible] 放康[illegible] 路上行。 [illegible]大[illegible]

Sir James [illegible] in H. Mayer's the [illegible]: "[illegible] a loneliness, [illegible] so in [illegible] ration."

Paul Léautaud, Journal littéraire, III, p.189: "Moi d'un homme habitué à tout payer, tout acheter. Madame at sentant que la fin arrivait, Kabély se mit à dire: 'Quel dommage qu'il faille mourir soi-même ...'"



[illegible]

so feelingly described by Agathias Scholasticus in three epigrams (The Greek Anthology, IX, 642-4): "moaning with head-ache ... & smacking the belly to force out the work of one's jaws" ("The Loeb Classical Library", tr. W. R. Paton, III, p. 355). — "Aa" in German slang ~~(H. Küpper, Wörterbuch der deutschen Umgangssprache~~, 3te Aufl. I, S. 49).

[illegible] remark, ~~derived from~~ Pliny, that "there is no book so bad that there is not some good in it," made by both Samson & Don ~~Quixote~~ (Pt II, ch. 3, p. 531 & ch. 49, p. 895), is given in the Epistle Dedicatory of Lazarillo with its source in Pliny mentioned (p. 5). Teresa Sancho's ~~view~~ observation that "the best sauce in the world is hunger, & since this is something they never lack, the poor always have an appetite" (Pt II, ch. 5, p. 539) is ~~also~~ somewhat ~~forestalled~~ forestalled in Lazarillo, third Treatise, when the starving gentleman praised the bit of neat's heel Lazarillo had brought home & Lazarillo opined: "The sauce thou eatest withall is better" (p. 47)

(What Heidegger actually [illegible]: "Keiner kann dem Anderen sein Sterben abnehmen. Jemand kann wohl 'für einen Anderen in den Tod gehen'" (Sein und Zeit, I^te Hälfte, 3te Aufl. S. 240)

Whitman, Song of [illegible]: "Not I, not anyone else can travel that road for you"

Heidegger says that when the existential philosopher ~~says~~ pronounces "No one else can die for you", he ought to have said "No one can take a path for you". Cf. Schopenhauer, Aphorismen zur Lebensweisheit, Kap. 2: "... am Ende ... bleibt doch Jeder allein" (Bd. 3, S. 474 [illegible]). Sancho's situation ~~is perfectly existential since it also implies~~ the dreadful necessity of choice: one can ~~choose~~ ... in spite of the "Stuhldrang" hold oneself & "take it". Indeed Freudians make ~~Ch. 21, p. 157: Don Quixote quotes the~~ this of retention — "keeping back the stool to the last possible moment" — the very foundation of human character, hence Analerotik & Analcharakter (cf Ernest Jones, Papers on Psychoanalysis, ed. 1918, pp. 665-7). ~~Of course, more often it is rather the agony~~ [illegible]

"where no wind blows; And none can go for him who goes" [illegible] (p. 481)

cf. Cowper, "The Castaway": "We perished, each alone"

Ebenezer Elliott: "Plaint": "For all must go [illegible]"

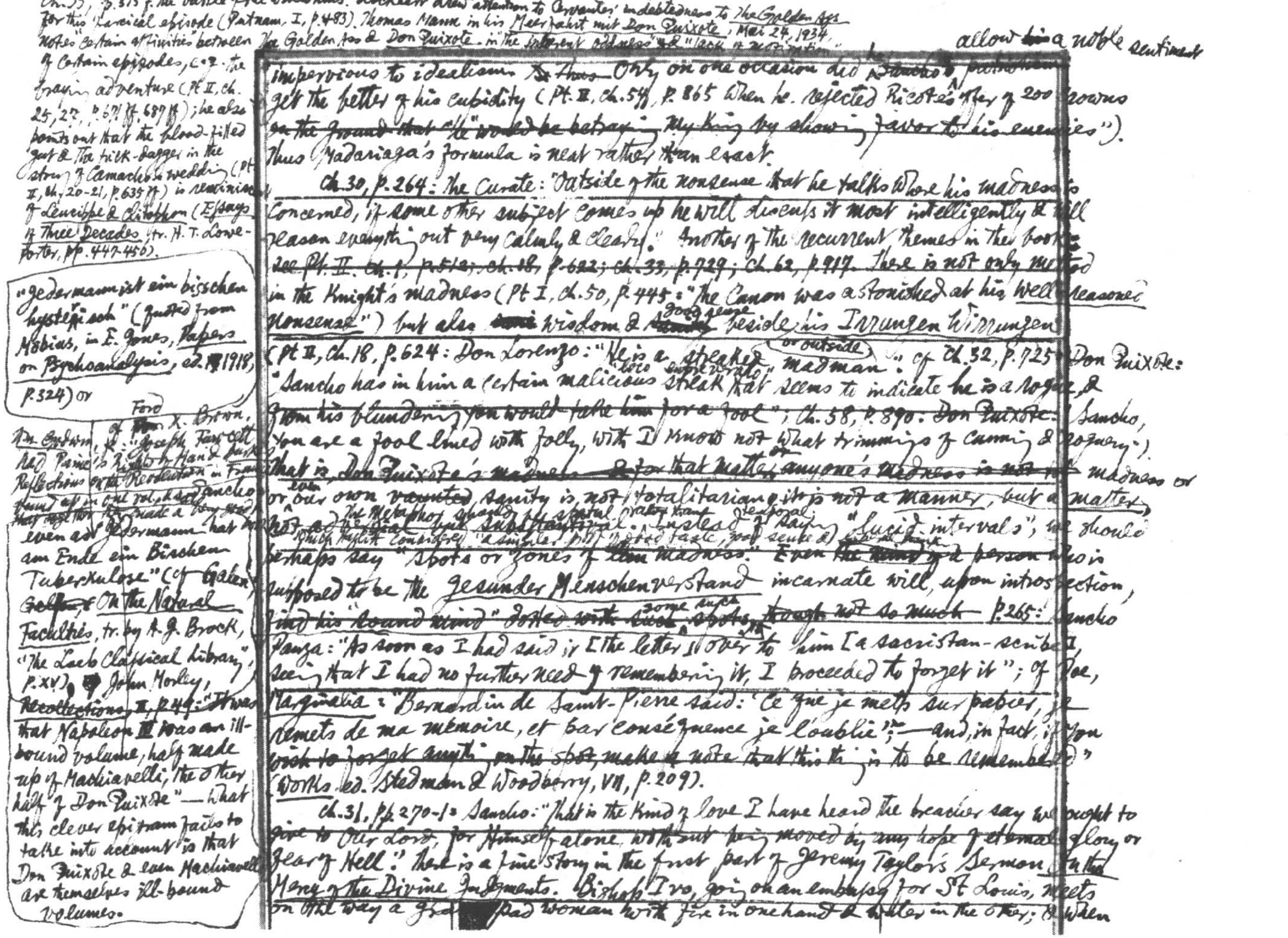
Ch. 21, p. 157: Don Quixote quotes the proverb "When one door closes another opens." For a humorous application of this proverb see Lazarillo, of the former, second Treatise (Eng. tr. David Rowland, "The Percy Reprints", No. VII, p. 32). The description of the shabby ~~gentle~~ genteel, toothpick in the mouth, ~~with [illegible]~~ (Pt. II, ch. 44, p. 793) is also derived from Lazarillo, third Treatise; ... Ginés de Pasamonte boasted in Pt. I, ch. 22 (p. 173) that his life story, if written down, would eclipse Lazarillo.

Brendan Behan, The Hostage, p. 42: [illegible]

Ch. 26, p. 215: "The curate & the barber could not but marvel ... how very infectious Don Quixote's madness must be to have turned poor Sancho's head in such a fashion." ~~This is a recurring theme; see Pt I, ch. 29, p. 249; Pt. I, ch. 35, p. 316; Pt. II, ch. 2, pp. 50[illegible]~~. However, the contagion mentale is mutual, & Salvador de Madariaga has a clever phrase for the interaction between the master & the man: "the Quixotification of Sancho & the sanchification of Don Quixote" (quoted in W. J. Entwistle, Cervantes, p. 133). In the second part the reality-principle in Don Quixote's mental make-up becomes more ~~assertive with the result that the knight, could in contradistinction to what is~~ described in Pt I, ch. 2, could see "the round-faced & snub-nosed village wench" ~~as she was in despite Sancho's attempt to convince him of the contrary~~ (Pt. II, ch. 10, pp. 570, 572) and no more — Cervantes seems indeed to have ~~taken care to remind us~~ dwelt on the point — mistook an inn for a castle (Pt. II, ch. 24, p. 671; ch. 59, p. 893; ch. 71, p. 972). On the other hand, although Sancho was becoming "less stupid & more sensible" ~~[illegible]~~ ~~have his master~~ in his ~~[illegible]~~ master's company (Pt. II, ch. 12, p. 580), he remained his inimitable ~~gross & as well as cunning~~ self, an homme moyen sensuel, a pittéquan[illegible] — gross, ~~subtle~~, greedy, naïve-shrewd.

p. 161 Ch. 22, Sancho's complaint to D.Q.: "Ever since you gave me that order to be silent, a number of things in my stomach have gone to rot, & I have one now on the tip of my tongue that I do not want to see wasted" — or as Scott puts it in the Introductory Epistle to The Fortunes of Nigel: "All the quirks & quiddities ... would lie rotting in my gizzard like Sancho's suppressed witticisms when he was under his master's displeasure" (Everyman's Library ed. p. XXXI).

Cf Sainte-Beuve, Lundis II, p. 425: "Paris, s'écriait-il [L'abbé Galiani], est le seul pays où l'on m'écoutait; une fois [illegible] sa patrie, ... il se meurt de paroles rentrées et non écoutées".



Ch. 35, pp. 315 f. the battle of the wineskins. Lockhart drew attention to Cervantes' indebtedness to The Golden Ass for this farcical episode (Putnam, I, p. 483). Thomas Mann in his Meerfahrt mit Don Quixote, Mai 24, 1934, notes "certain affinities" between The Golden Ass & Don Quixote—in the inherent "oddness" & "lack of motivation" of certain episodes, e.g. the braying adventure (Pt II, ch. 25, 27, p. 671 ff., 687 ff.); he also points out that the blood-filled gut & the trick-dagger in the story of Camacho's wedding (Pt II, ch. 20-21, p. 635 ff.) is reminiscent of Leucippe & Clitophon (Essays of Three Decades, tr. H. T. Lowe-Porter, pp. 447-450).

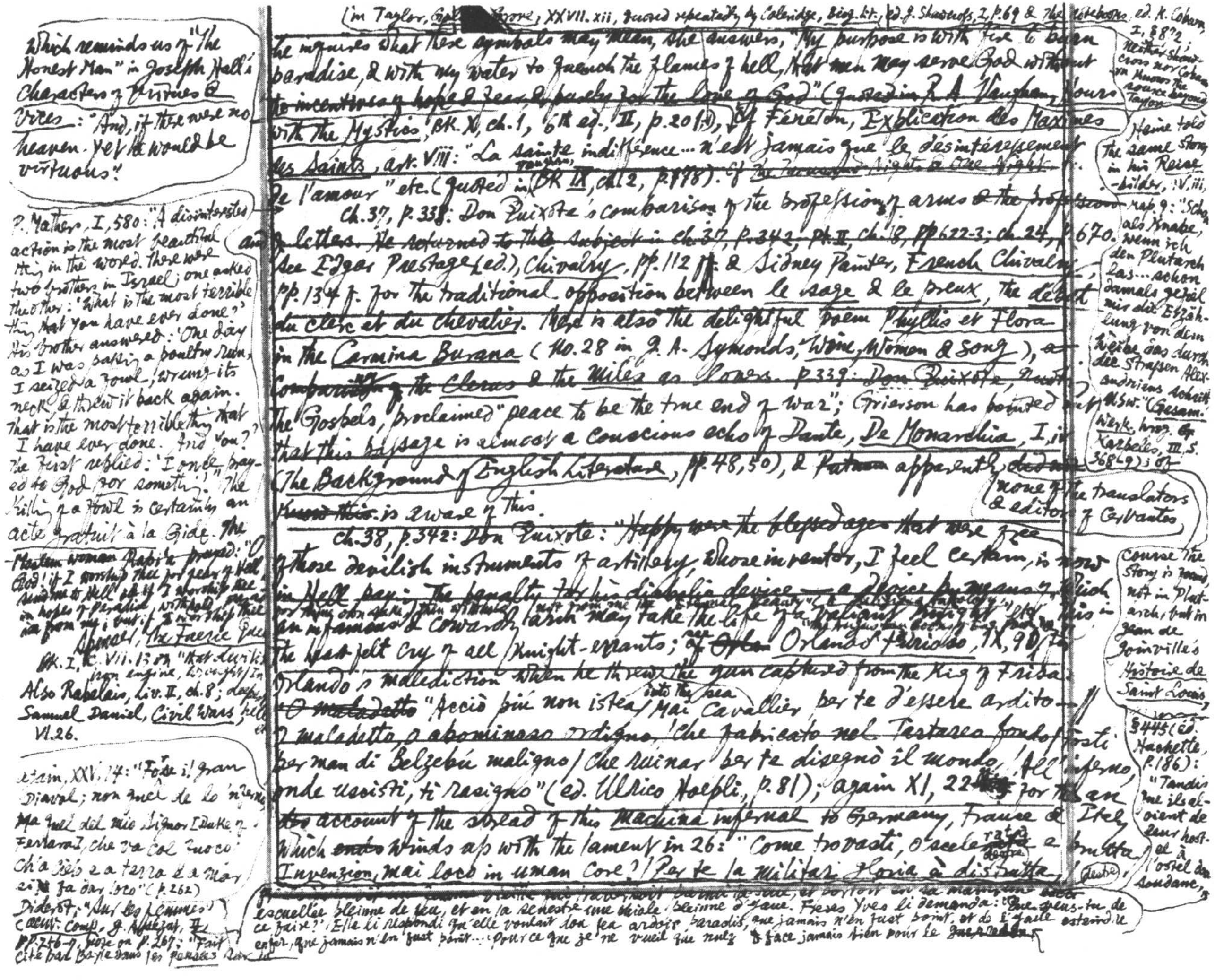
"Jedermann ist ein bisschen hysterisch" (quoted from Möbius, in E. Jones, Papers on Psychoanalysis, ed. 1918, p. 324) or "Jedermann hat am Ende ein Bisschen Tuberkulose" (cf. Galen, On the Natural Faculties, tr. by A. J. Brock, "The Loeb Classical Library", p. xv). John Morley, Recollections, I, p. 44: "It was [illegible] that Napoleon III was an ill-bound volume, half made up of Machiavelli, the other half of Don Quixote"—what this clever epigram fails to take into account is that Don Quixote & even Machiavelli are themselves ill-bound volumes.

Wm Godwin had Paine's Rights of Man & Burke's Reflections on the Revolution in France bound up in one vol., & [illegible] Ford Madox Brown, of Joseph Fawcett [illegible] Sancho [illegible] made a very good [illegible] even as

impervious to idealism. ~~St Thus~~ Only on one occasion did he allow a noble sentiment to get the better of his cupidity (Pt. II, ch. 54, p. 865 when he rejected Ricote's offer of 200 crowns on the ground that "he would be betraying my King by showing favor to his enemies"). Thus Madariaga's formula is neat rather than exact.

Ch. 30, p. 264: The Curate: "Outside of the nonsense that he talks where his madness is concerned, if some other subject comes up he will discuss it most intelligently & will reason everything out very calmly & clearly." Another of the recurrent themes in the book: see Pt. II, ch. 1, p. 512; ch. 18, p. 622; ch. 33, p. 729; ch. 62, p. 917. There is not only method in the Knight's madness (Pt I, ch. 50, p. 445: "The Canon was astonished at his well-reasoned nonsense") but also wisdom & good sense beside his Irrungen Wirrungen (Pt II, ch. 18, p. 624: Don Lorenzo: "He is a streaked ("loco entreverado") madman" or outside; cf. ch. 32, p. 725: Don Quixote: "Sancho has in him a certain malicious streak that seems to indicate he is a rogue, & from his blundering you would take him for a fool"; ch. 58, p. 890: Don Quixote: "Sancho, you are a fool lined with folly, with I know not what trimmings of cunning & roguery"). That is, Don Quixote's madness—or for that matter, anyone's madness or even our own vaunted sanity—is not totalitarian; it is not a manner, but a matter; not adjectival but substantival. The metaphor should be spatial rather than temporal. Instead of saying "lucid intervals", which Hazlitt considered "a simile [illegible] of good taste, good sense & [illegible]", we should perhaps say "spots or zones of madness". Even of a person who is supposed to be the gesunder Menschenverstand incarnate will, upon introspection, find his "sound mind" dotted with some such spots, though not so much. P. 265: Sancho Panza: "As soon as I had said it [the letter] over to him [a sacristan-scribe], seeing that I had no further need of remembering it, I proceeded to forget it"; cf. Poe, Marginalia: "Bernardin de Saint-Pierre said: 'Ce que je mets sur papier, je remets de ma mémoire, et par conséquence je l'oublie';—and, in fact, if you wish to forget anything on the spot, make a note that this thing is to be remembered" (Works, ed. Stedman & Woodberry, VII, p. 209).

Ch. 31, pp. 270-1: Sancho: "That is the kind of love I have heard the preacher say we ought to give to Our Lord, for Himself alone, without being moved by any hope of eternal glory or fear of Hell." There is a fine story in the first part of Jeremy Taylor's Sermon on the Mercy of the Divine Judgments. Bishop Ivo, going on an embassy for St Louis, meets on the way a gr[illegible] sad woman with fire in one hand & water in the other; & when



(in Taylor, Go[illegible]rove, XXVII.xii, quoted repeatedly by Coleridge, Biog. Lit., ed. J. Shawcross, I, p.69 & The Notebooks, ed. K. Coburn, I, §872; Neither Shawcross nor Coburn knows the source beyond Taylor)

he inquires what these symbols may mean, she answers, "My purpose is with fire to burn paradise, & with my water to quench the flames of hell, that men may serve God without the incentives of hope & fear, & purely for the love of God" (quoted in R.A. Vaughan, Hours with the Mystics, BK. X, ch. 1, 6th ed., II, p.201). Cf Fénelon, Explication des Maximes des Saints, art. VIII: "La sainte indifférence… n'est jamais que le désintéressement de l'amour" etc. (quoted in BK IX, ch. 2, p.[illegible]). Cf The Thousand Nights & One Night [illegible].

Which reminds us of "The Honest Man" in Joseph Hall's Characters of Virtues & Vices: "And, if there were no heaven, yet he would be virtuous."

P. Mather, I, 580: "A disinterested action is the most beautiful thing in the world. There were two brothers in Israel; one asked the other: 'What is the most terrible thing that you have ever done?' His brother answered: 'One day as I was passing a poultry run, I seized a fowl, wrung its neck & threw it back again. That is the most terrible thing that I have ever done. And you?' The first replied: 'I once prayed to God for something.'" The killing of a fowl is certainly an acte gratuit à la Gide. The ~~Moslem woman~~ Rabi'a prayed: "O God! if I worship thee for fear of Hell, send me to Hell; & if I worship thee in hope of Paradise, withhold Paradise from me; but if I worship thee [illegible]

Heine told the same story in his Reisebilder, IV.iii, Kap. 9: "Schon als Knabe, wenn ich den Plutarch las… schon damals gefiel mir die Erzählung von dem Weibe, das durch die Straßen Alexandriens schritt usw." (Gesam. Werke, hrsg. G. Karpeles, III, S. 368-9); of course the story is found not in Plutarch, but in Jean de Joinville's Histoire de Saint Louis, §445 (éd. Hachette, p.186): "Tandis que ils aloient de leur hostel à l'ostel dou soudanc, [illegible] escuellée pleinne de feu, et en la senestre une phiale pleinne d'yaue. Freres Yves li demanda: 'Que veus-tu de ce faire?' Elle li respondi que elle vouloit dou feu ardoir paradis, que jamais n'en fust point, et de l'yaue esteindre enfer, que jamais n'en fust point… 'Pource que je ne vueil que nulz face jamais bien pour le guerredon [illegible]'"

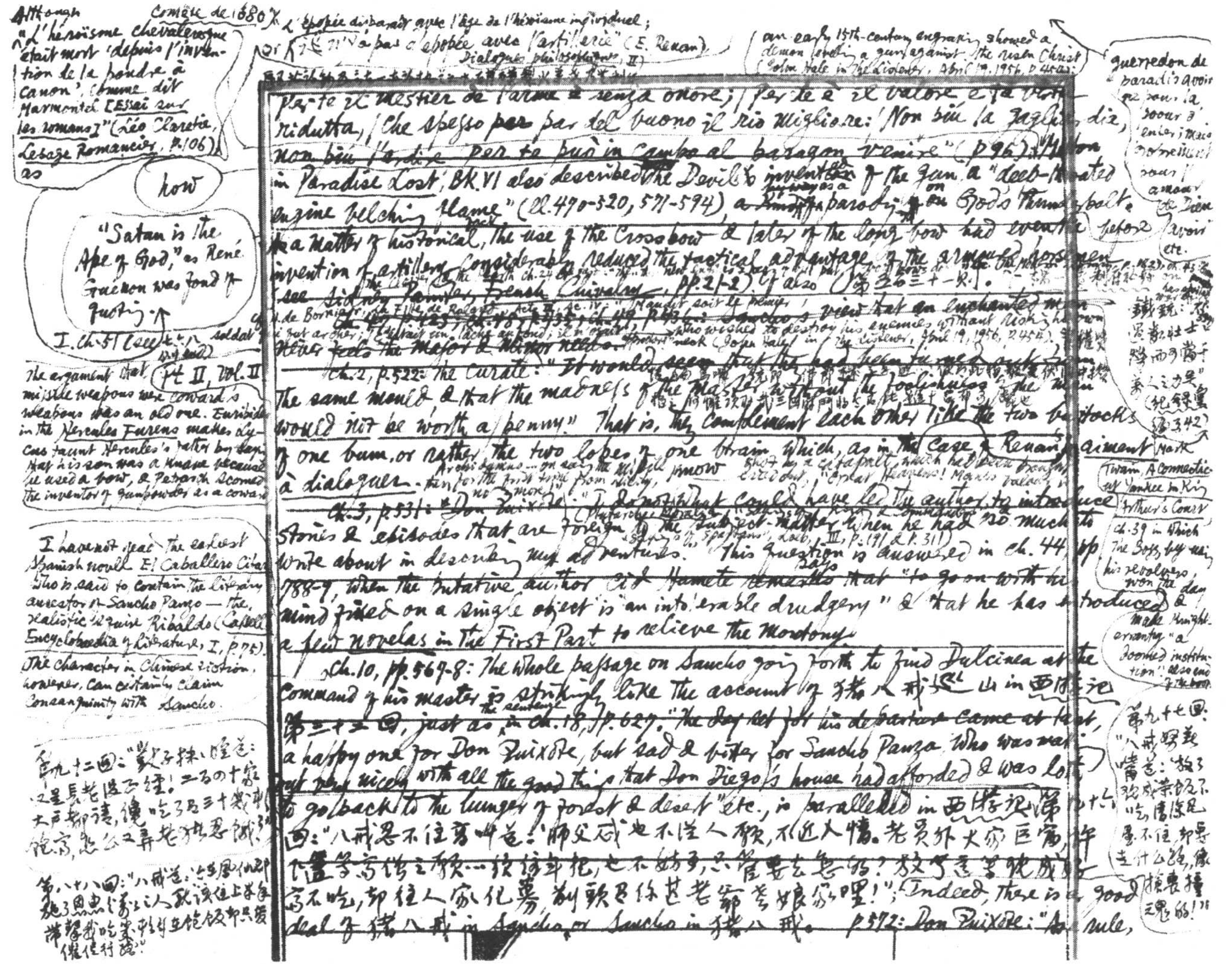
Ch. 37, p.338: Don Quixote's comparison of the profession of arms and the profession of letters. He returned to this subject in ch. 37, p.342; Pt. II, ch. 18, pp.622-3; ch. 24, p.670. See Edgar Prestage (ed.), Chivalry, pp.112 ff. & Sidney Painter, French Chivalry, pp.134 ff. for the traditional opposition between le sage & le preux, the débat du clerc et du chevalier. There is also the delightful poem Phyllis et Flora in the Carmina Burana (No. 28 in J.A. Symonds, Wine, Women & Song), a comparison of the Clerus & the Miles as lovers. P.339: Don Quixote, [illegible] the Gospels, proclaimed "peace to be the true end of war"; Grierson has pointed out that this passage is almost a conscious echo of Dante, De Monarchia, I, iv (The Background of English Literature, pp.48, 50), & ~~Putnam~~ apparently none of the translators & editors of Cervantes ~~known this~~ is aware of this.

Ch. 38, p.342: Don Quixote: "Happy were the blessed ages that were free of those devilish instruments of artillery, whose inventor, I feel certain, is now in Hell paying the penalty for his diabolical device — a device by means of which an infamous & cowardly hand may take the life of a valiant knight" etc. [illegible] This is the heart-felt cry of all knight-errants; cf ~~Orla~~ Orlando Furioso, IX, 90 f., Orlando's malediction when he threw the gun captured from the King of Frisia into the sea: ~~O maladetto~~ "Acciò più non istea / Mai cavallier per te d'essere ardito, / O maladetto, o abominoso ordigno, / Che fabricato nel Tartareo fondo fosti / Per man di Belzebù maligno / Che ruinar per te disegnò il mondo, / All'inferno, onde uscisti, ti rasigno" (ed. Ulrico Hoepli, p.81); again XI, 22 ff. for the account of the spread of this Machina infernal to Germany, France & Italy, which ~~ends~~ winds up with the lament in 26: "Come trovasti, o scelerata e brutta / Invenzion, mai loco in uman core? / Per te la militar gloria è distrutta" (destre)

Spenser, The Faerie Queene, BK. I, C. VII.13 on "that devilish iron engine, wrought in deepest Hell"; Also Rabelais, Liv. II, ch. 8; Samuel Daniel, Civil Wars, VI.26.

[illegible], XXV.14: "Forse il gran Diavol; non quel de lo 'nferno / Ma quel del mio Signor [Duke of Ferrara], che va col fuoco / Ch'a cielo e a terra e a mar si fa dar loco" (p.262)

Diderot, "Sur les femmes" (Œuvr. comp., J. Assézat, II, pp.256-7, note on p.257): "Fait cité par Bayle dans ses Pensées sur la



Although "L'héroïsme chevaleresque était mort 'depuis l'invention de la poudre à canon', comme dit Marmontel [Essai sur les romans]" (Léo Claretie, Lesage Romancier, p.106) as

Comète de 1680 / L'épopée disparaît avec l'âge de l'héroïsme individuel; or "Il n'y a pas d'épopée avec l'artillerie" (E. Renan, Dialogues philosophiques, II) [illegible]

an early 15th-century engraving showed a demon levelling a gun against the risen Christ (John Hale in the Listener, April 19, 1956, p.454)

pa-te il mestier de l'arme è senza onore; per te è il valore e la virtù ridutta, che spesso par del buono il rio migliore: Non più la gagliardia, non più l'ardire per te può in campo al paragon venire" (p.96). Milton in Paradise Lost, Bk. VI also described the Devil's invention of the gun as a "deep-throated engine belching flame" (ll.470-520, 571-594) a parody of God's thunderbolt. As a matter of historical fact, the use of the crossbow & later of the long bow had even before the invention of artillery considerably reduced the tactical advantage of the armoured horsemen (see Sidney Painter, French Chivalry, pp.21-2). Cf. also 水滸三十一回 [illegible]

Cf. H. de Bornier, La Fille de Roland, Acte III, sc. IV: "Maudit soit le premier soldat qui fut archer; l'esclave un lâche au fond, il n'osait [illegible]" [illegible] Sancho's view that an enchanted man never feels the major & minor need [illegible] who wishes to destroy his enemies without risking his own "precious" neck (John Hale in The Listener, April 19, 1956, p.454).

Ch.2, p.522: The Curate: "It would seem that they had been turned out of the same mould & that the madness of the master without the foolishness of the man would not be worth a penny." That is, they complement each other like the two buttocks of one bum, or rather the two lobes of one brain which, as in the case of Renan, argument à dialogues. [illegible]

Ch.3, p.531: Don Quixote: "I do not know what could have led the author to introduce stories & episodes that are foreign to the subject-matter when he had so much to write about in describing my adventures." This question is answered in ch.44, pp.788-9, when the putative author Cid Hamete says that "to go on with his mind fixed on a single object is an intolerable drudgery" & that he has introduced a few novelas in the First Part to relieve the monotony.

(Plutarch, Moralia, [illegible] Loeb, III, p.191 & p.311)

Ch.10, pp.564-8: The whole passage on Sancho going forth to find Dulcinea at the command of his master is strikingly like the account of 猪八戒巡山 in 西遊記第三十二回, just as the sentence in ch.18, p.627: "The day set for his departure came at last, a happy one for Don Quixote, but sad & bitter for Sancho Panza who was getting on very nicely with all the good things that Don Diego's house had afforded & was loth to go back to the hunger of forest & desert" etc., is paralleled in 西遊記第五十六回："八戒忍不住高叫道：『師父忒也不從人願，不近人情。老員外大家巨富，許下這等齋僧之願……放著些茶飯，也不好受，只管要去怎的？放了這等現成好齋不吃，卻往人家化募！前頭有你甚老爺、老娘家哩！』" Indeed, there is a good deal of 猪八戒 in Sancho, or Sancho in 猪八戒. p.572: Don Quixote: "As a rule,

how

"Satan is the Ape of God," as René Guénon was fond of quoting.

I. ch.51 (see [illegible])

Pt II, Vol. II

The argument that missile weapons were coward's weapons was an old one. Euripides in the Hercules Furens makes Lycus taunt Hercules's father by saying that his son was a knave because he used a bow, & Petrarch scorned the inventor of gunpowder as a coward.

I have not read the earliest Spanish novel El Caballero Cifar who is said to contain the literary ancestor of Sancho Panza — the realistic squire Ribaldo (Cassell's Encyclopaedia of Literature, I, p.75). The character in Chinese fiction, however, can certainly claim consanguinity with Sancho.

第九十二回："［illegible］"

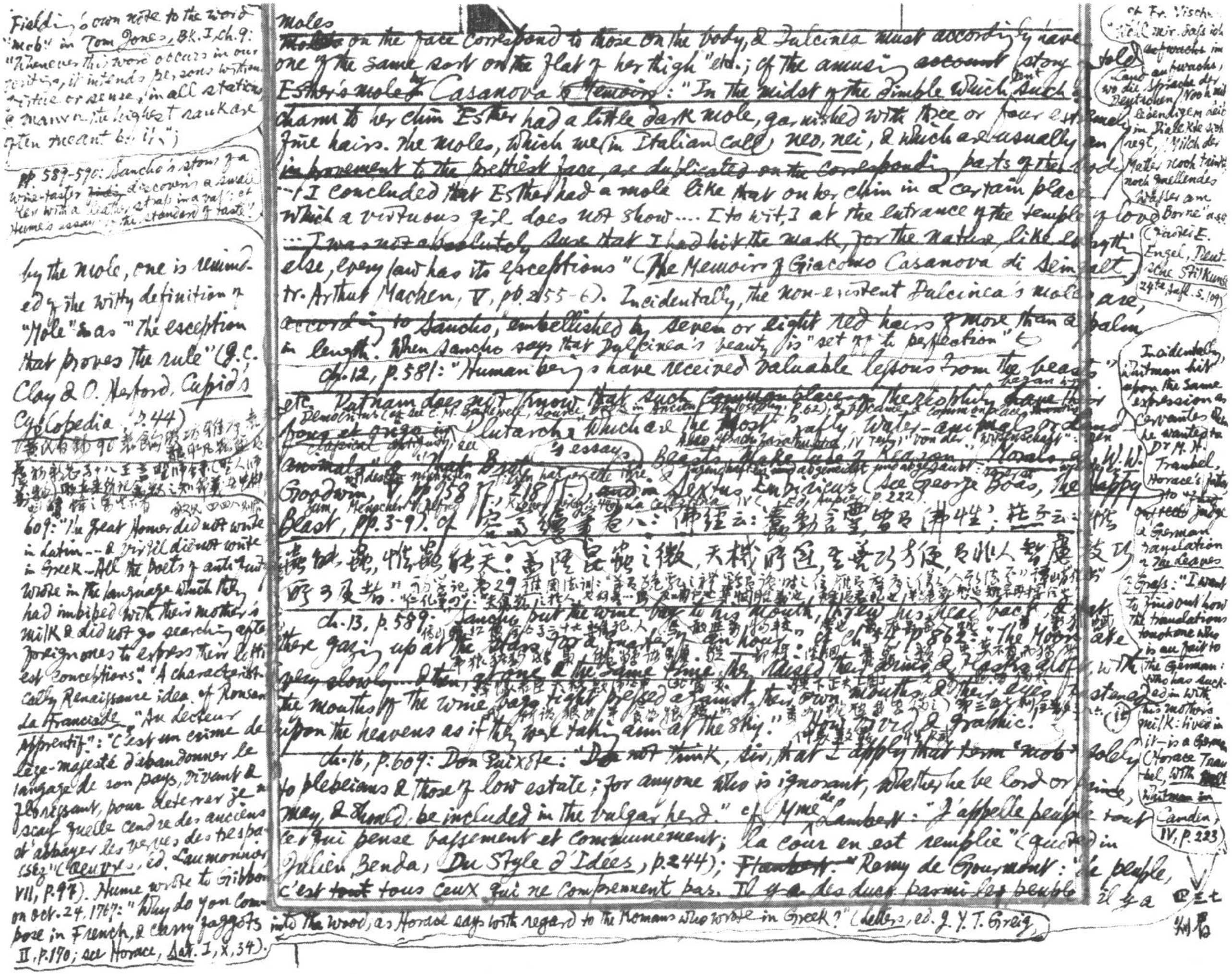
第八十八回："八戒道：［illegible］"

guerredon de paradis avoir [illegible] amour de Dieu avoir etc.

鐵銃 [illegible]（紀録彙編342）

Mark Twain, A Connecticut Yankee in King Arthur's Court ch.39 in which The Boss, by using his revolvers, won the day & made knight-errantry "a doomed institution"; also end of the book.

第九十七回："八戒努著嘴道：『放了現成茶飯不吃，清涼瓦屋不住，卻要走什麼路，像搶喪踵魂的！』"



moles ~~Moles~~ on the face correspond to those on the body, & Dulcinea must accordingly have one of the same sort on the flat of her thigh" etc.; cf the amusing ~~account~~ story told by Casanova (Memoirs) ~~Esther's mole~~: "In the midst of the dimple which lent such a charm to her chin Esther had a little dark mole, garnished with three or four extremely fine hairs. The moles, which we in Italian call neo, nei, & which are usually an improvement to the prettiest face, are duplicated on the corresponding parts of the body ... I concluded that Esther had a mole like that on her chin in a certain place which a virtuous girl does not show.... [to wit,] at the entrance of the temple of love ... I was not absolutely sure that I had hit the mark, for the nature, like everything else, every law has its exceptions" (The Memoirs of Giacomo Casanova di Seingalt, tr. Arthur Machen, V, pp.255-6). Incidentally, the non-existent Dulcinea's moles are, according to Sancho, embellished by seven or eight red hairs & more than a palm in length. When Sancho says that Dulcinea's beauty is "set [illegible] to perfection" ←

Ch.12, p.581: "Human beings have received valuable lessons from the beasts" etc. Putnam does not know that such commonplace of the Sophists (began with Democritus (cf. see C. M. Bakewell, Source Book in Ancient Philosophy, p.62) & became a commonplace [illegible]) ~~from et grege in~~ Plutarch's essays Which are the Most Crafty, Water-animals or Land-animals & That Brute Beasts Make Use of Reason (Morals, ed. W. W. Goodwin, V, pp.158 ff. & 218 ff.), and in Sextus Empiricus (see George Boas, The Happy Beast, pp.3-9). Also Spricht Zarathustra, IV Teil, "Von der Wissenschaft": [illegible] abgeneidet und abgeschaut [illegible]; La Celestina IV [illegible] p.222. cf 容齋續筆卷八：佛經云：蠢動含靈，皆有佛性；莊子云：惟蟲能蟲，惟蟲能天：蓋雖昆蟲之微，天機所運，其善巧方便，有非人智慮技解所可及者。[illegible]

Ch.13, p.589: "Sancho put the wine bag to his mouth, threw his head back & kept there gazing up at the stars for a quarter of an hour" [illegible] cf Ch.54, p.862: "The Moors take [illegible] very slowly ... & then, at one & the same time, they raised their arms & flasks aloft, with the mouths of the wine bags tight pressed against their own mouths, & their eyes fastened upon the heavens as if they were taking aim at the sky." How vivid & graphic! [illegible]

Ch.16, p.609: Don Quixote: "Do not think, sir, that I apply that term 'mob' solely to plebeians & those of low estate; for anyone who is ignorant, whether he be lord or prince, may, & should, be included in the vulgar herd." cf Mme de Lambert: "J'appelle peuple tout ce qui pense bassement et communément; la cour en est remplie" (quoted in Julien Benda, Du Style d'Idées, p.244); ~~Flaubert~~ Remy de Gourmont: "Le peuple, c'est ~~tout~~ tous ceux qui ne comprennent pas. Il y a des ducs parmi le peuple" il y a

Fielding's own note to the word "mob" in Tom Jones, Bk. I, ch. 9: "Whenever this word occurs in our writings, it intends persons without virtue or sense, in all stations, & many of the highest rank are often meant by it.");

pp. 589-590: Sancho's story of a wine-taster ~~[illegible]~~ discovers a small key with a leather strap in a vat; cf Hume's essay of the standard of taste.

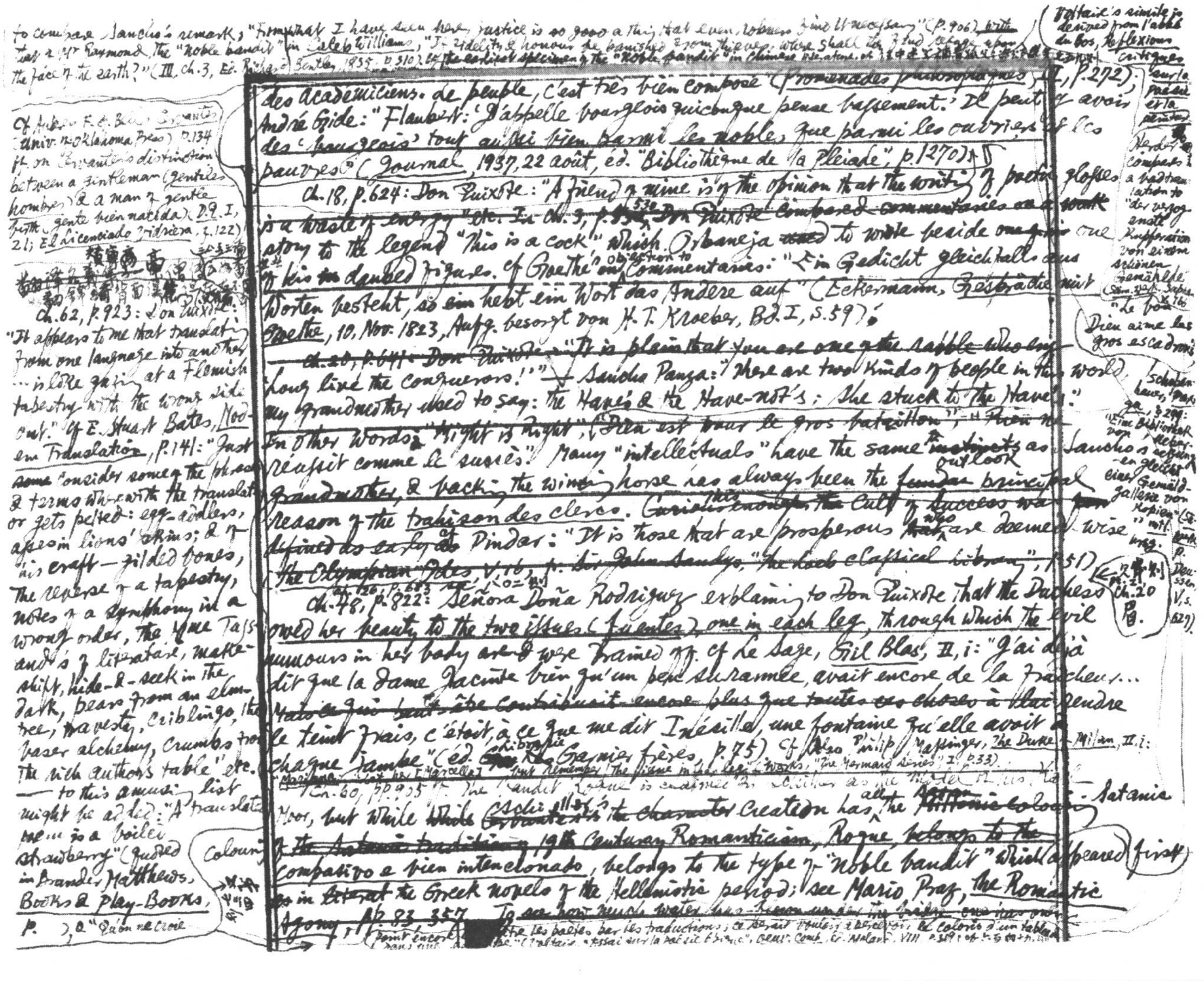
By the mole, one is reminded of the witty definition of "Mole" as "The exception that proves the rule" (G. C. Clay & O. Herford, Cupid's Cyclopedia, p.44) [illegible]

609: "The great Homer did not write in Latin ... & Virgil did not write in Greek ... All the poets of antiquity wrote in the language which they had imbibed with their mother's milk & did not go searching after foreign ones to express their loftiest conceptions." A characteristically Renaissance idea. cf Ronsard, La Franciade, "Au lecteur apprentif": "C'est un crime de lèze-majesté d'abandonner le langage de son pays, vivant & florissant, pour deterrer je ne sçay quelle cendre des anciens et abbayer les verves des trespassez" (Oeuvres, ed. Laumonnier, VII, p.97). Hume wrote to Gibbon on Oct. 24, 1767: "Why do you compose in French, & carry faggots into the wood, as Horace says with regard to the Romans who wrote in Greek?" (Letters, ed. J. Y. T. Greig, II, p.190; see Horace, Sat. I, X, 34).

cf Fr. Vischer: "[illegible] mir, dass ich aufgewachsen im Land, wo die Sprache der Deutschen noch mit lebendigem Leib im Dialekte sich regt, Milch der Mutter noch trinkt, noch quellendes Wasser am Borne" u.s.w. (zitiert E. Engel, Deutsche Stilkunst, 24te Aufl. S.109)

Incidentally, Whitman hit upon the same expression as Cervantes when he wanted Dr M. H. Traubel, Horace's father, to ~~[illegible]~~ judge a German translation of The Leaves of Grass: "I want to find out how the translation touches one who is au fait to the German: who has sucked in with his mother's milk: lives in it—is a German" (Horace Traubel, With Walt Whitman in Camden, IV, p.223)

四三七 [illegible]



to compare Sancho's remark, "From what I have seen here, justice is so good a thing that even robbers find it necessary" (p. 906) with that of Mr Raymond the "noble bandit" in *Caleb Williams*, "If fidelity & honour be banished from thieves, where shall they find refuge upon the face of the earth?" (III. ch. 3, Ed. Richard Bentley, 1835, p. 310). Cf. the earliest specimen of the "noble bandit" in Chinese literature. cf. [illegible]

des academiciens. de peuple, c'est très bien composé" (*Promenades philosophiques*, I, p. 272).

André Gide: "Flaubert: 'J'appelle bourgeois quiconque pense bassement.' Il peut y avoir des 'bourgeois' tout aussi bien parmi les nobles que parmi les ouvriers & les pauvres." (*Journal*, 1937, 22 août, éd. "Bibliothèque de la Pléiade", p. 1270).

Ch. 18, p. 624: Don Quixote: "A friend of mine is of the opinion that the writing of poetic glosses is a waste of energy" etc. ~~In ch. 3, p. 53~~ [530] ~~Don Quixote compared commentaries on a work~~ to the legend "This is a cock" which Orbaneja ~~used~~ to write beside one of his ~~so~~ daubed figures. Cf. Goethe's objection to commentaries: "Ein Gedicht gleichfalls aus Worten besteht, so ein hebt ein Wort das Andere auf" (Eckermann, *Gespräche mit Goethe*, 10. Nov. 1823, Aufg. besorgt von H. T. Kroeber, Bd. I, S. 59).

~~Ch. 20, p. 641: Don Quixote: "It is plain that you are one of the rabble who cry~~ "Long live the conquerors!"" + Sancho Panza: "There are two kinds of people in the world, my grandmother used to say: the Haves & the Have-not's; she stuck to the Haves." ~~In other words, "Might is right", "Dieu est pour le gros bataillon"; "Rien ne réussit comme le succès".~~ Many "intellectuals" have the same ~~instincts~~ outlook as Sancho's grandmother, & backing the winning horse has always been the ~~fundam~~ principal reason of the *trahison des clercs*. ~~Curiously enough, the cult of success was~~ ~~defined as early as~~ Pindar: "It is those that are prosperous ~~that~~ who are deemed wise" (~~*The Olympian Odes*, V, 16, p.~~ Sir John Sandys, "The Loeb Classical Library", p. 51)

Ch. 48, p. 822: Señora Doña Rodriguez explaining to Don Quixote that the Duchess owed her beauty to the two issues (*fuentes*), one in each leg, through which the evil humours in her body ~~are~~ were drained off. Cf. Le Sage, *Gil Blas*, II, i: "J'ai déjà dit que la dame Jacinte bien qu'un peu surannée, avait encore de la fraîcheur… ~~Mais ce qui peut-être contribuait encore plus que toutes ces choses à leur rendre~~ le teint frais, c'était, à ce que me dit Inésille, une fontaine qu'elle avait à chaque jambe" (éd. ~~Garn~~ Classique Garnier frères, p. 75). Cf. also Philip Massinger, *The Duke of Milan*, II. i: "*Mariana.* Not her [Marcelia]… but remember the issue in her legs" (*Works*, "The Mermaid Series", I, p. 33).

Ch. 60, pp. 905 ff. The bandit Roque is endowed by Schiller as the model of his Karl Moor, but while ~~While~~ ~~Cervantes~~ Schiller's ~~is the character~~ creation has all the ~~Byronic~~ ~~colour of the Satanic tradition of~~ 19th century Romanticism, Roque ~~belongs to the~~ *compasivo e bien intencionado*, belongs to the type of "noble bandit" which appeared first ~~as in~~ ~~Heliod~~ the Greek novels of the Hellenistic period; see Mario Praz, *The Romantic Agony*, pp. 83, 357. ~~To see how much water has flown under the bridge~~ [illegible]

point encore [illegible] les beautés par les traductions; ce serait vouloir apercevoir le coloris d'un tableau dans une estampe" (Voltaire, "Essai sur la poésie épique", Oeuv. Comp., éd. Moland, VIII, p. 319; cf. [illegible]

Colouring

Cf. Aubrey F. G. Bell, *Cervantes* (Univ. of Oklahoma Press), p. 134 ff. on Cervantes's distinction between a gentleman (*gentiles hombres*) & a man of gentle birth (*gente bien nacida*) (*D. Q.* I, 21; *El Licenciado Vidriera*, p. 122)

[illegible]

Ch. 62, p. 923: Don Quixote: "It appears to me that translating from one language into another … is like gazing at a Flemish tapestry with the wrong side out." Cf. E. Stuart Bates, *Modern Translation*, p. 141: "Just ~~some~~ consider some of the phrases & terms wherewith the translator gets pelted: egg-addlers, apes in lions' skins; & of his craft—gilded bones, the reverse of a tapestry, notes of a symphony in a wrong order, the wine-tasters' and's of literature, makeshift, hide-&-seek in the dark, pears from an elm-tree, travesty, criblings, the baser alchemy, crumbs from the rich author's table" etc. — to this amusing list might be added: "A translation … is a boiled strawberry" (quoted in Brander Matthews, *Books & Play-Books*, p. ), & "Qu'on ne croie

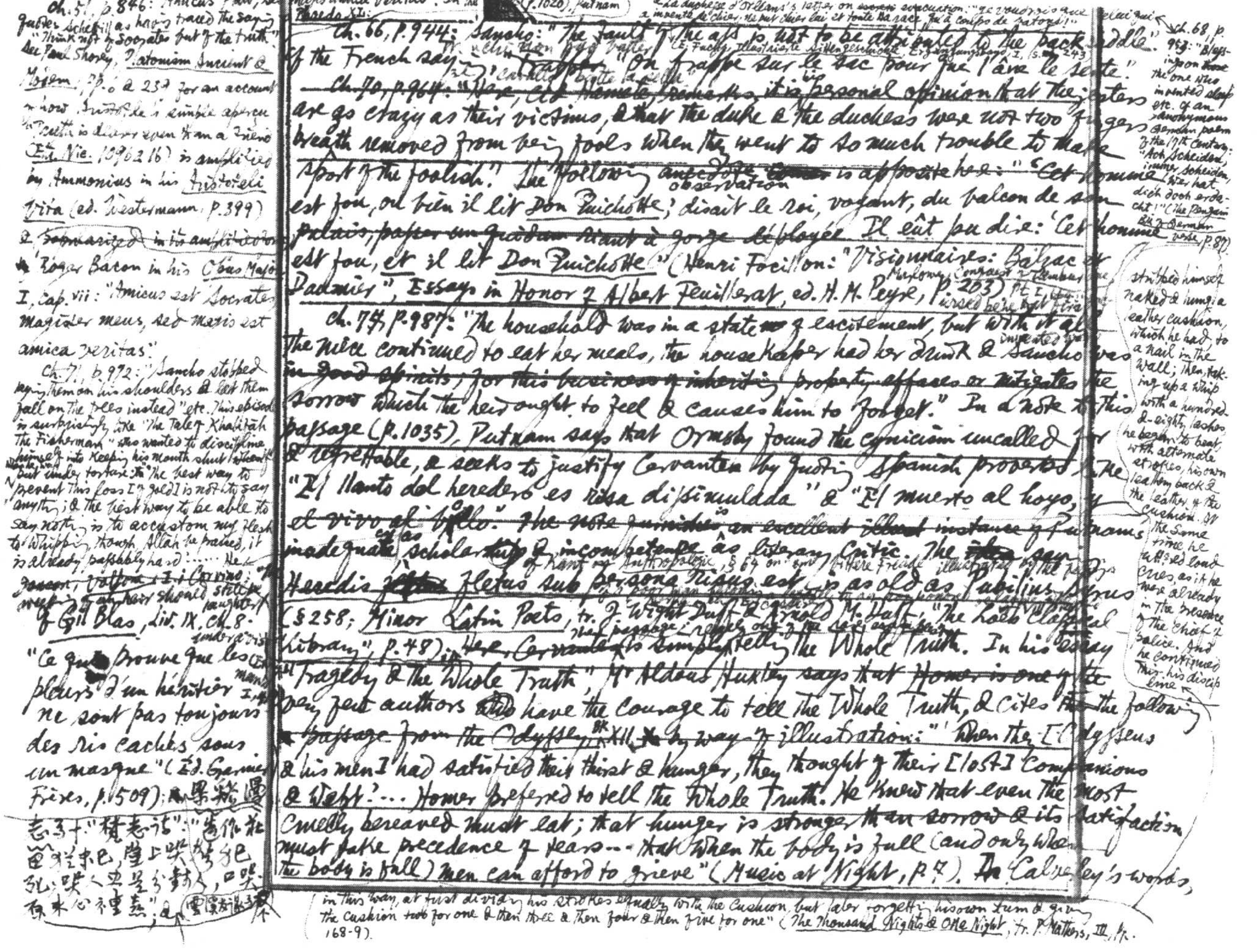
Voltaire's simile is derived from l'abbé du Bos, *Reflexions critiques sur la poésie et la peinture*

Herder compares a bad translation to "der verzogenen Rückseite von einem schönen Gemählde" (Sämmtl. Werke, Suphan, I, 166)

"Le bon Dieu aime les gros escadrons"

Schopenhauer, *Parerga*, § 299: "Eine Bibliothek von Uebersetzungen gleicht einer Gemäldgallerie von Kopien" ([illegible] Deussen, V, S. 627)

[illegible] Ch. 20 [illegible]



ch. 51, p. 846: "Amicus Plato, sed magis amica veritas". In the [illegible] (p. 1020), Putnam quotes Schevill as having traced the saying "Think not of Socrates but of the truth" [to the] Phaedo XL; See Paul Shorey, *Platonism Ancient & Modern*, pp. 6 & 237 for an account of how Aristotle's simple aperçu "Truth is dearer even than a friend" (*Eth. Nic.* 1096a 16) is amplified by Ammonius in his *Aristoteli Vita* (ed. Westermann, p. 399) & ~~summarized in its amplification~~ by Roger Bacon in his *Opus Majus* I, cap. vii: "Amicus est Socrates magister meus, sed magis est amica veritas".

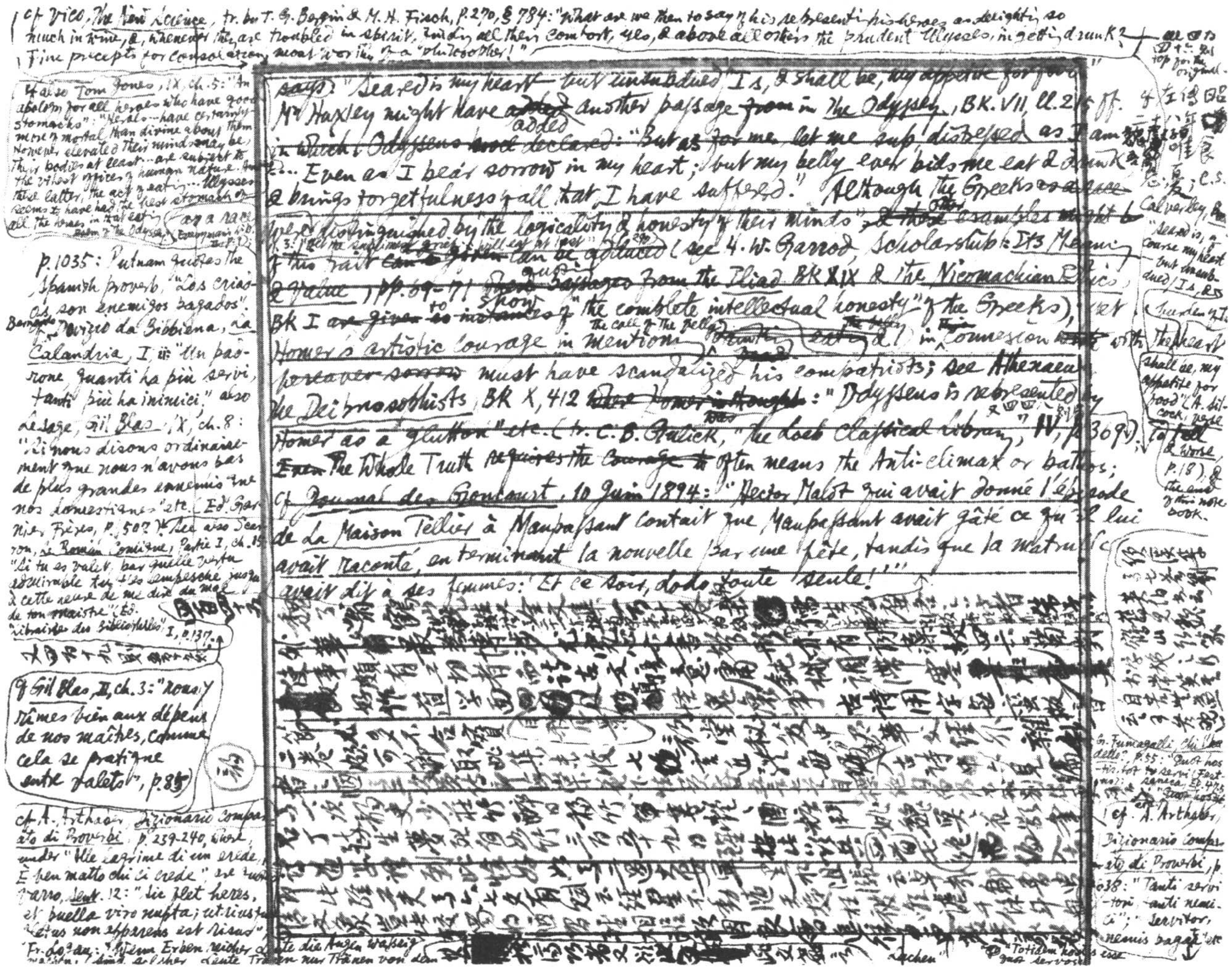
Ch. 71, p. 972: "Sancho stopped laying them on his shoulders & let them fall on the trees instead" etc. This episode is surprisingly like "The Tale of Khalifah the Fisherman" who wanted to discipline himself into keeping his mouth shut [illegible] but under torture: "The best way to prevent this loss [of gold] is not to say anything; & the best way to be able to say nothing is to accustom my flesh to whipping, though, Allah be praised, it is already passably hard: ..... He stripped himself naked & hung a leather cushion, which he had, to a nail in the wall; then, taking up a whip with a hundred-&-eighty lashes, he began to beat, with alternate strokes, his own leathery back & the leather of the cushion. At the same time he uttered loud cries, as if he were already in the presence of the Chief of Police. And he continued this his discipline in this way, at first dividing his strokes equally with the cushion, but later forgetting his own turn & giving the cushion two for one & then three & then four & then five for one" (*The Thousand Nights & One Night*, tr. P. Mathers, III, pp. 168-9).

~~Jonson, Volpone, I. i Corvino:~~ "The weeping of an heir should still be laughter"; [illegible] of *Gil Blas*, Liv. IX, ch. 8: "Ce qui prouve que les pleurs d'un héritier ne sont pas toujours des ris cachés sous un masque" (Éd. Garnier Frères, p. 509); Cf. Montaigne I, [illegible]; 墨餘錄卷十"覺慈詩"："[illegible]作花面婦來巴，堂上哭聲絕，孔哭人豈是爲封人，口哭[illegible]本心不重慈"；(雲溪友議卷下)

ch. 66, p. 944: Sancho: "The fault of the ass is not to be attributed to the pack-saddle". (La duchesse d'Orléans's letter on sorcery: "Je voudrais que celui qui a inventé de chier ne put chier lui et toute sa race qu'à coups de bâtons!" ← ch. 68, p. 953: "Blessings on the one who invented sleep" etc. of an anonymous German poem of the 17th century: "Ach Scheiden, immer Scheiden, wer hat dich doch erdacht!" (*The Penguin Bk of German Verse*, p. 87).) Cf. the French saying "On frappe sur le sac pour que l'âne le sente!" (W. "[illegible] [illegible] [illegible]"; E. Fuchs, *Illustrierte Sittengeschichte*, Ergänzungsband I, S. 243; It. "[illegible] cavallo, batte la sella").

~~Ch. 70, p. 964: "Here, Cid Hamete remarks,~~ it is his personal opinion that the jesters are as crazy as their victims, & that the duke & the duchess were not two fingers' breadth removed from being fools when they went to so much trouble to make sport of the foolish." The following ~~anecdote~~ observation ~~[illegible]~~ is apposite here: "'Cet homme est fou, ou bien il lit *Don Quichotte*,' disait le roi, voyant, du balcon de son palais, passer un grodam riant à gorge déployée. Il eût pu dire: 'Cet homme est fou, *et* il lit *Don Quichotte*'" (Henri Focillon: "Visionnaires: Balzac et Daumier", *Essays in Honor of Albert Feuillerat*, ed. H. M. Peyre, p. 203). (Marlowe, Conquest of Tamburlaine, Pt. I, [illegible])

ch. 74, p. 987: "The household was in a state of excitement, but with it all the niece continued to eat her meals, the housekeeper had her drink & Sancho was ~~in good spirits; for this business of inheriting property effaces or mitigates~~ the sorrow which the heir ought to feel & causes him to forget." In a note to this passage (p. 1035), Putnam says that Ormsby found the cynicism uncalled for & regrettable, & seeks to justify Cervantes by quoting Spanish proverbs like "El llanto del heredero es risa disimulada" & "El muerto al hoyo, y el vivo al bollo". ~~The note furnishes an excellent illust~~ is ~~instance of Putnam's inadequate scholarship &~~ incompetence as literary critic. The ~~idea~~ saying Heredis ~~fletus~~ fletus sub persona risus est (of Kant on *Anthropologie*, § 64 on "mit bittere Freude" illustrated by the [illegible]) is as old as Publilius Syrus (§ 258; *Minor Latin Poets*, tr. J. Wight Duff & Arnold M. Duff, "The Loeb Classical Library", p. 48); in ~~Here, Cervantes~~ this passage [illegible] is simply telling the Whole Truth. In his essay "Tragedy & the Whole Truth", Mr Aldous Huxley says that ~~Homer is one of the~~ very few authors ~~who~~ have the courage to tell the Whole Truth, & cites the following ~~passage from the Odyssey, Bk XII, by way of illustration~~: "'When they [Odysseus & his men] had satisfied their thirst & hunger, they thought of their [lost] companions & wept'... Homer preferred to tell the Whole Truth. He knew that even the most cruelly bereaved must eat; that hunger is stronger than sorrow & its satisfaction must take precedence of tears... that when the body is full (and only when the body is full) men can afford to grieve" (*Music at Night*, p. 7). ~~Dr~~ Calverley's words,



cf Vico, The New Science, tr. by T. G. Bergin & M. H. Fisch, p. 270, § 784: "What are we then to say of his representing his heroes as delighting so much in wine, &, whenever they are troubled in spirit, finding all their comfort, yes, & above all others the prudent Ulysses, in getting drunk? Fine precepts for consolation, most worthy of a "philosopher!"

~~says~~: "Seared is my heart — but unsubdued I is, & shall be, my appetite for food." Mr Haxley might have ~~added~~ added another passage ~~from~~ in The Odyssey, BK. VII, ll. 215 ff. ~~in which Odysseus had declared: "But as for me, let me sup, distressed as I am~~ ... Even as I bear sorrow in my heart; but my belly ever bids me eat & drink & brings forgetfulness of all that I have suffered." Although the Greeks ~~as a race~~ were distinguished by the logicality & honesty of their minds", ~~& these~~ other examples ~~might~~ of this trait can be adduced (see H. W. Garrod, Scholarship: Its Meaning & Value, pp. 69-71 ~~these~~ quote passages from the Iliad BK XIX & the Nicomachean Ethics BK I ~~are given as instances~~ to show of "the complete intellectual honesty" of the Greeks), yet Homer's artistic courage in mentioning the call of the belly ~~eating~~ in connexion with ~~poignant sorrow~~ must have scandalized his compatriots; see Athenaeus, The Deipnosophists, BK X, 412 ~~where Homer is thought~~: "Odysseus is represented by Homer as a glutton" etc. (tr. C. B. Gulick, "The Loeb Classical Library", IV, p. 369). ~~Even~~ The Whole Truth ~~requires the courage to~~ often means the Anti-climax or bathos; cf Journal des Goncourt, 10 Juin 1894: "Hector Malot qui avait donné l'épisode de La Maison Tellier à Maupassant contait que Maupassant avait gâté ce qu'il lui avait raconté, en terminant la nouvelle par une fête, tandis que la matrone avait dit à ses femmes: 'Et ce soir, dodo toute seule!'"

[illegible]

Cf also Tom Jones, IX, ch. 5: "An apology for all heroes who have good stomachs": "Heroes ... have certainly more of mortal than divine about them. However elevated their minds may be, their bodies at least ... are subject to the vilest offices of human nature. Among these latter, the act of eating ... Ulysses ... seems to have had the best stomach of all the heroes in that eating poem of the Odyssey."

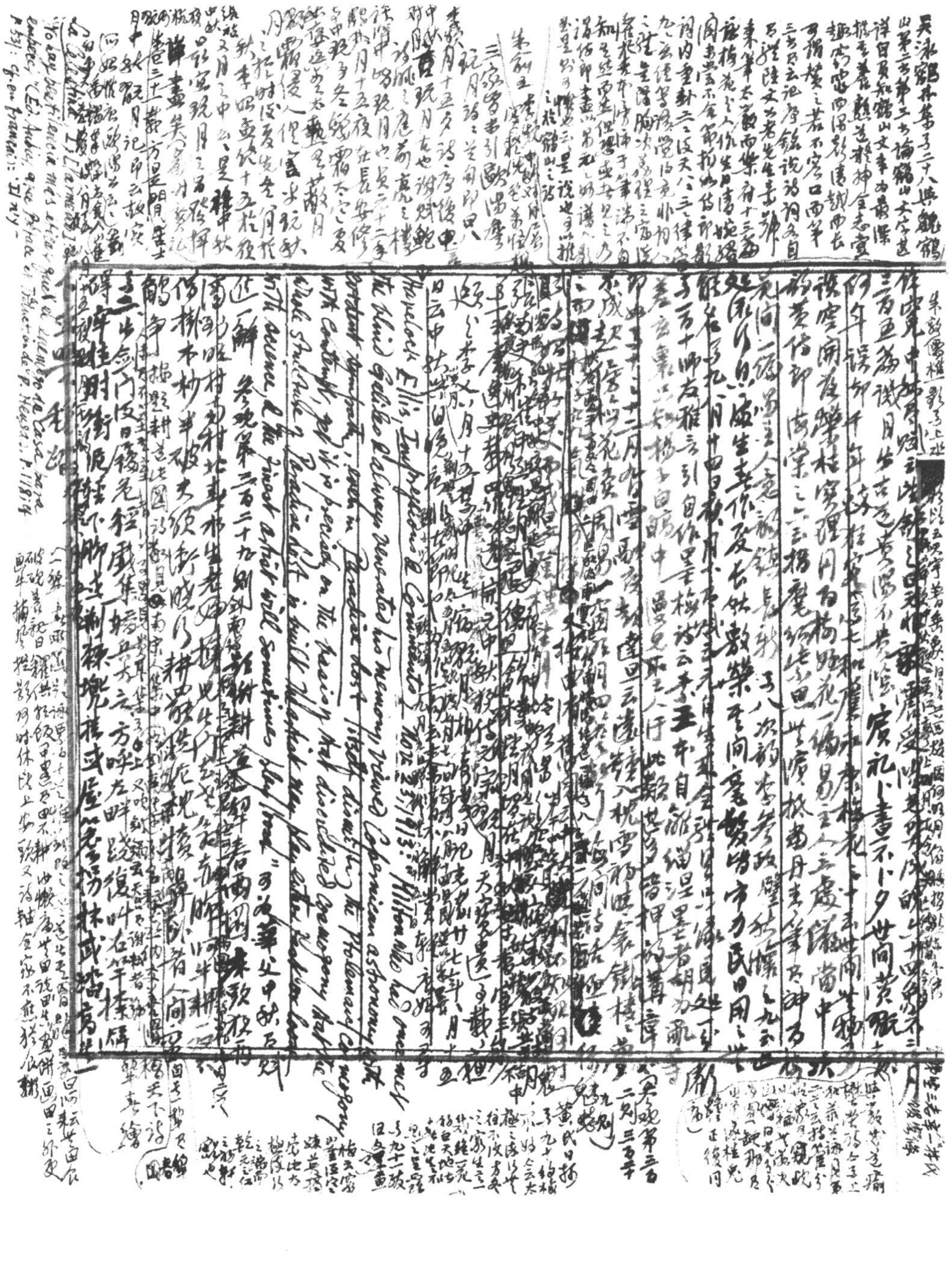
P. 1035: Putnam quotes the Spanish proverb, "Los criados son enemigos pagados". Cf Bernardo Dovizio da Bibbiena, La Calandria, I ii: "Un padrone quanti ha più servi, tanti più ha inimici," also Lesage, Gil Blas, X, ch. 8: "Si nous disons ordinairement que nous n'avons pas de plus grandes ennemis que nos domestiques" etc. (Ed. Garnier Frères, p. 507). See also Scarron, Le Roman Comique, Partie I, ch. 15 "Si tu es valet, par quelle vertu admirable t'es tu empesché jusqu'à cette heure de me dire du mal de ton maistre" (Ed. "Librairie des Bibliophiles", I, p. 137).

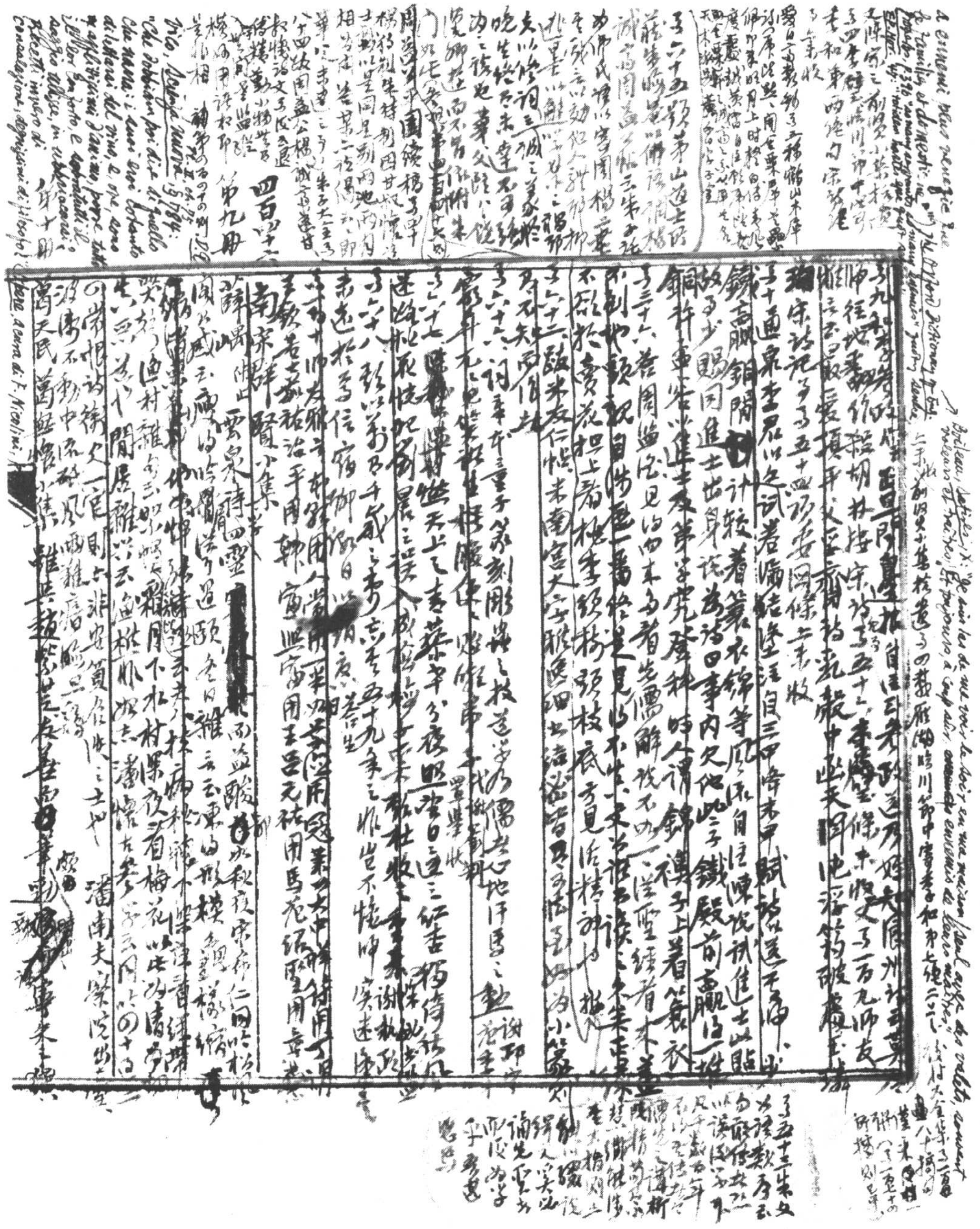
Cf Gil Blas, II, ch. 3: "Nous y vîmes bien aux dépens de nos maîtres, comme cela se pratique entre valets", p. 85

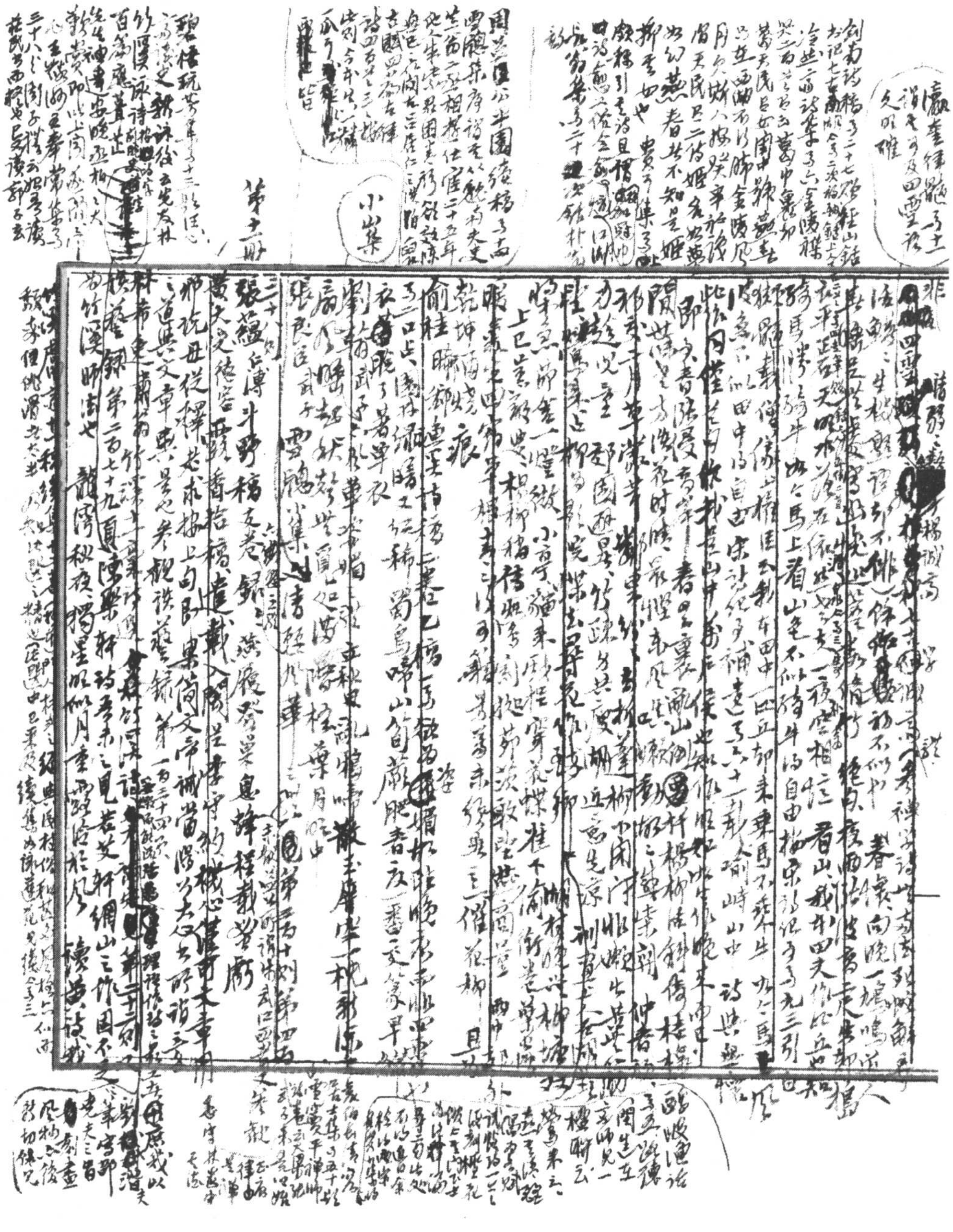
cf A. Arthaber, Dizionario Comparato di Proverbi, p. 239-240, where, under "Alle lagrime di un erede, È ben matto chi ci crede", are quoted Varro, Sent. 12: "Sic flet heres, et puella viro nupta; utriusque fletus non apparens est risus"; Fr. Logau: "Wenn Erben reicher Leute die Augen wässern ... sind solcher Leute Tränen nur Tränen von dem Lachen"

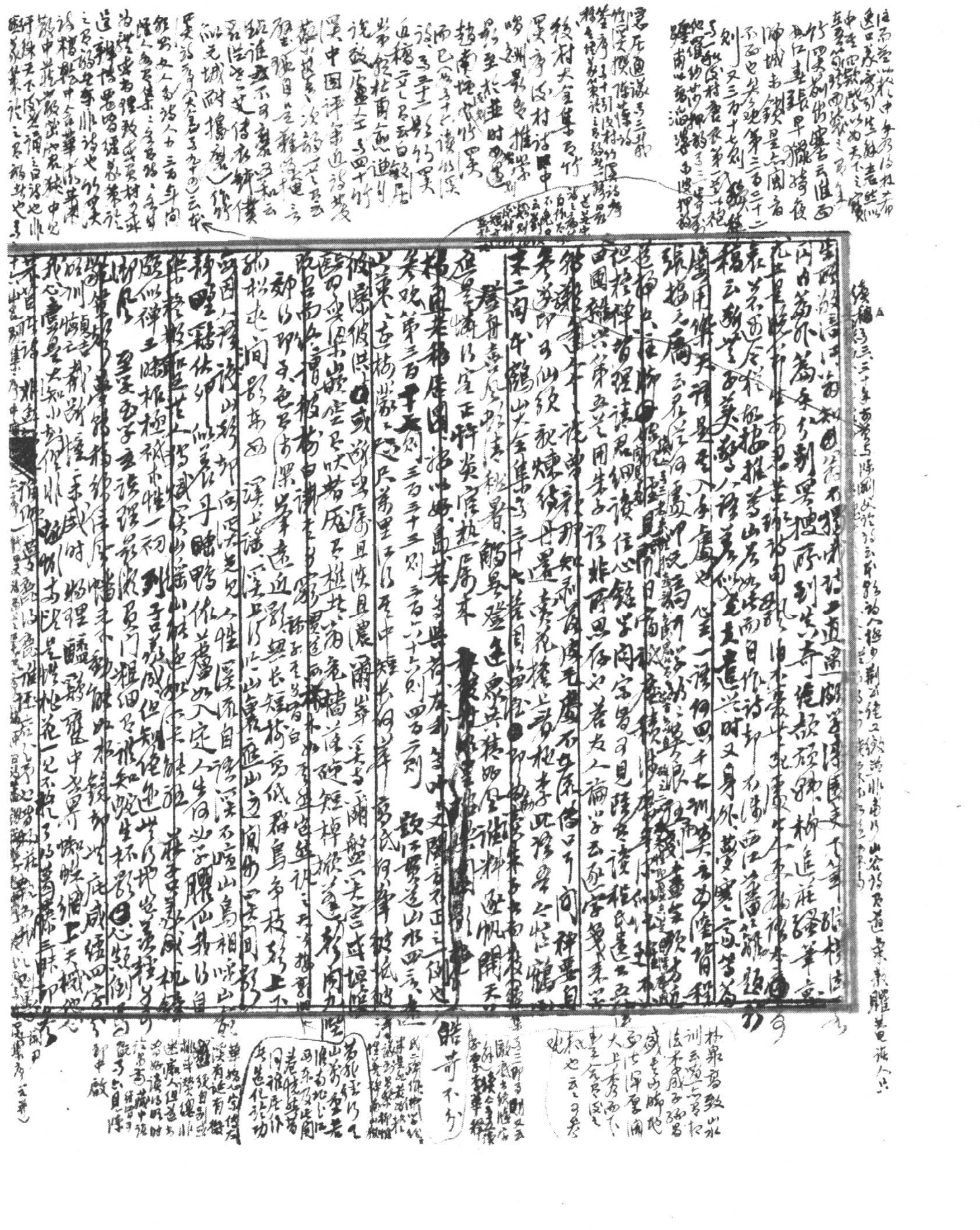
Calverley, "Seared is, of course my heart — but unsubdued / Is, & shall be, my appetite for food" (Lit. Lecture & Verse, p. 18)

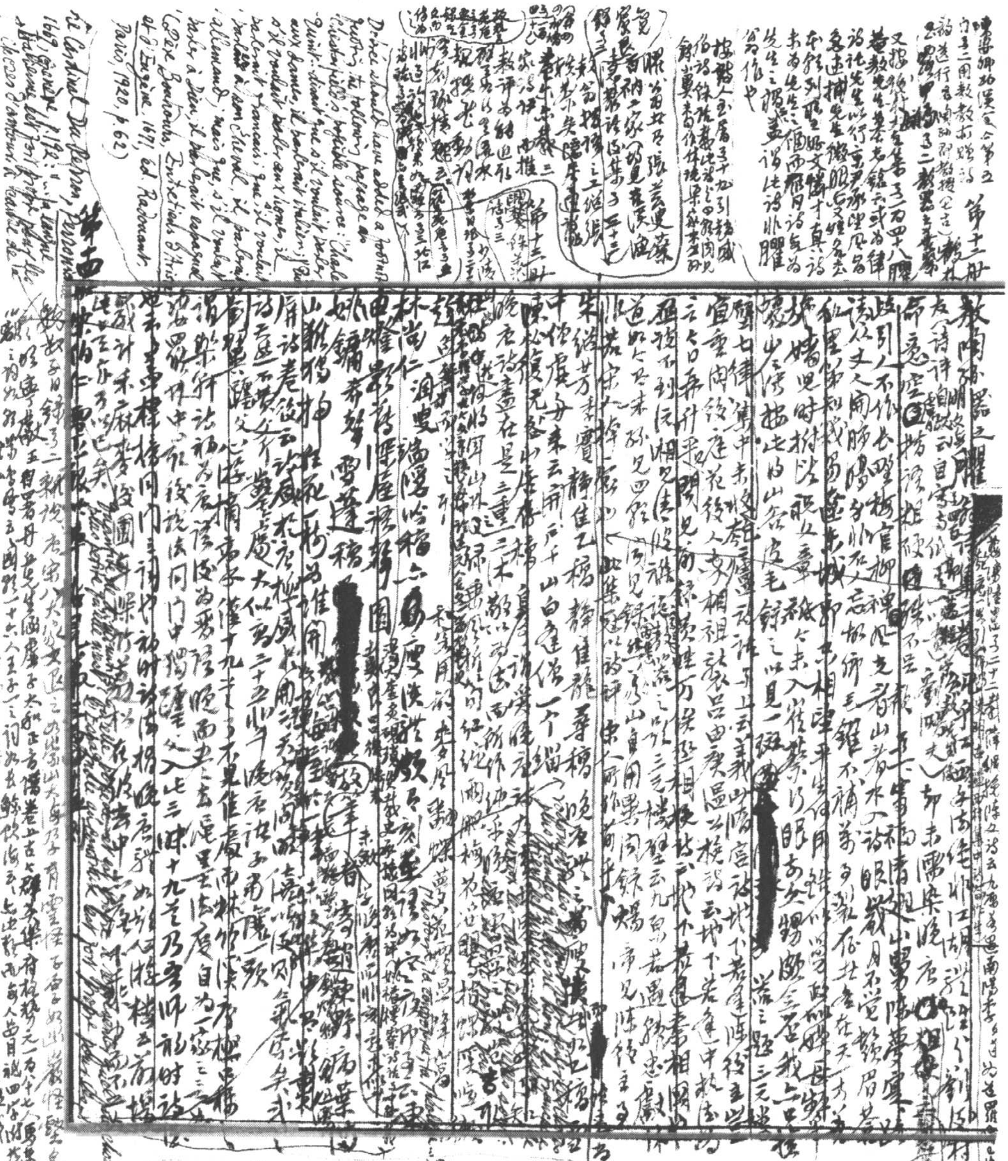
cf. Arthaber, Dizionario Comparato di Proverbi, p. 638: "Tanti servitori, tanti nemici"; "Servitor, nemis pagà"

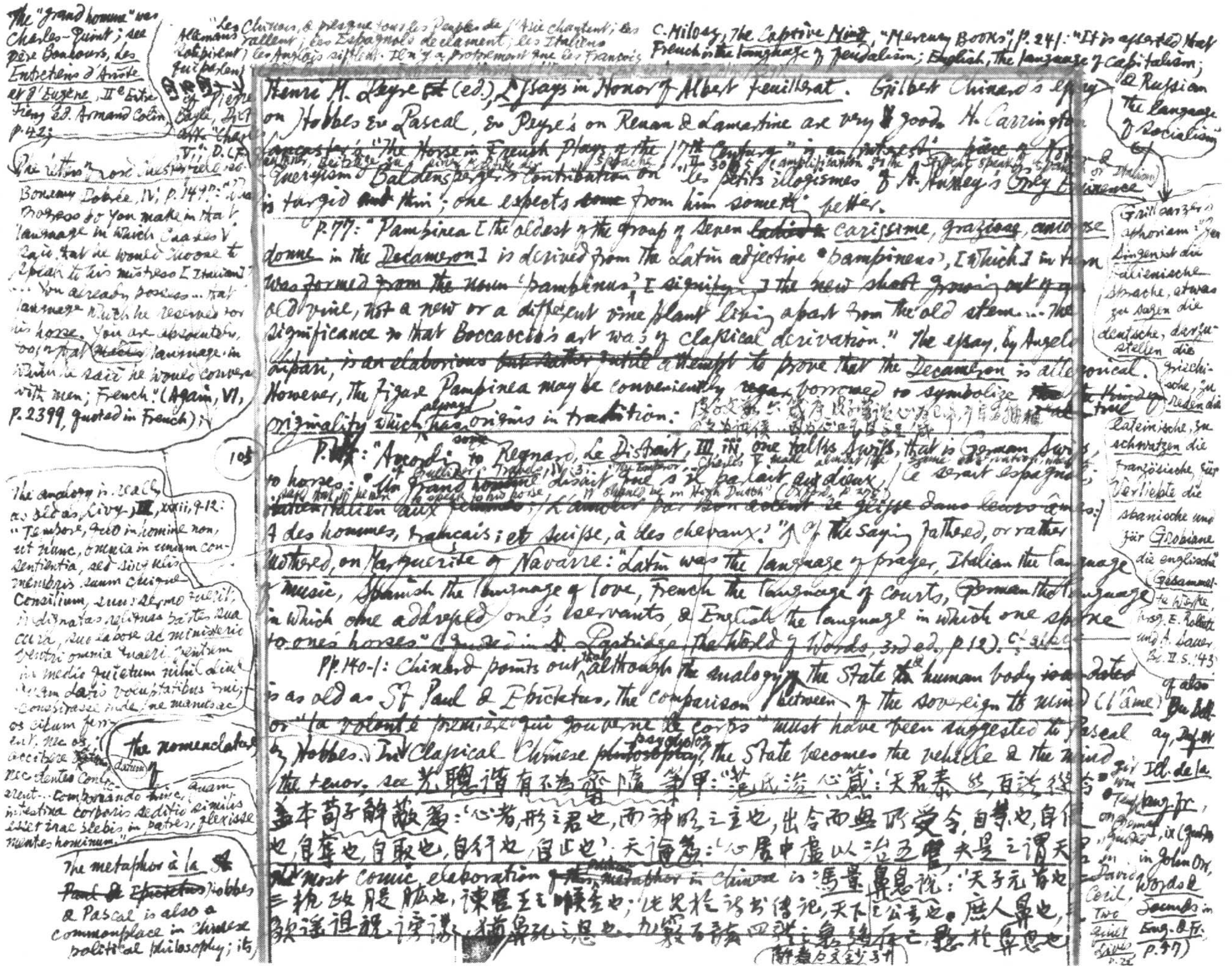












The "grand homme" was Charles-Quint; see père Bouhours, Les Entretiens d'Ariste et d'Eugène, II^e Entretien, éd. Armand Colin, p. 42;

"Les Chinois, & presque tous les Peuples de l'Asie chantent; les Allemans rallent; les Espagnols déclament; les Italiens soupirent; les Anglois sifflent. Il n'y a proprement que les François qui parlent" [illegible]

cf Pierre Bayle, Dict. art. "Charles V", D. (F

C. Milosz, The Captive Mind, "Mercury Books", p. 241: "It is asserted that French is the language of feudalism; English, the language of capitalism; & Russian the language of socialism" cf

Henri M. Peyre ~~tr~~ (ed.), Essays in Honor of Albert Feuillerat. Gilbert Chinard's essay on Hobbes & Pascal, & Peyre's on Renan & Lamartine are very good. H. Carrington ~~Lancaster's "The Horse in French Plays of the 17th Century" is an interesting piece of [illegible] &~~ [illegible] Baldensperger's contribution on "les petits illogismes" of A. Huxley's Grey Eminence is turgid ~~and~~ thin; one expects ~~some~~ from him something better.

P. 77: "Pampinea [the oldest of the group of seven ~~[illegible]~~ carissime, graziose, amorose donne in the Decameron] is derived from the Latin adjective *pampineus, [which] in turn was formed from the noun 'pampinus', [signifying] the new shoot growing out of an old vine, not a new or a different vine plant living apart from the old stem... The significance is that Boccaccio's art was of classical derivation." The essay, by Angelo Lipari, is an elaborious ~~but rather futile~~ attempt to prove that the Decameron is allegorical. However, the figure Pampinea may be conveniently ~~regar~~ borrowed to symbolize ~~[illegible]~~ true originality which always has origins in tradition: [illegible]

P. ~~[illegible]~~: "According to Regnard, Le Distrait, III, iii, one talks Swiss, that is German Swiss, to horses: "Un grand homme disait que s'il parlait aux dieux, il parlerait espagnol; ~~italien aux femmes; l'amour par son accent se glisse dans leurs âmes;~~ A des hommes, français; et suisse, à des chevaux." cf Gulliver's Travels, IV, 3: "The Emperor... Charles V made almost the same observation, ... said that if he were to speak to his horse it should be in High Dutch" (Oxford, p. 275) Of the saying fathered, or rather mothered, on Marguerite of Navarre: "Latin was the language of prayer, Italian the language of music, Spanish the language of love, French the language of courts, German the language in which one addressed one's servants, & English the language in which one spoke to one's horses" (quoted in E. Partridge, The World of Words, 3rd ed., p. 12). Cf. also

The "other" [illegible]

Bonneau Dobrée, IV, p. 149: "[illegible] progress do you make in that language in which Charles V said that he would choose to speak to his mistress [Italian] ... You already possess ... that language which he reserved for his horse. You are absolutely, too, in that ~~[illegible]~~ language in which he said he would converse with men; French." (Again, VI, p. 2399, quoted in French);

Grillparzer's aphorism: "Zum Singen ist die italienische Sprache, etwas zu sagen die deutsche, darzustellen die griechische, zu reden die lateinische, zu schwatzen die französische, für Verliebte die spanische und für Grobiane die englische" (Gesammelte Werke, hrsg. E. Rollett und A. Sauer, Bd. II, S. 143)

105

Pp. 140-1: Chinard points out that although the analogy of the State & the human body ~~is as dated~~ is as old as St Paul & Epictetus, the comparison between of the sovereign to mind (l'âme) or "la volonté première qui gouverne le corps" must have been suggested to Pascal by Hobbes. In Classical Chinese ~~philosophy~~ psychology, the State becomes the vehicle & the mind the tenor. see 芳[illegible]譜有不為齋隨筆甲：「管氏治心篇：『天君泰然，百體從令。』」蓋本荀子解蔽篇：「心者，形之君也，而神明之主也，出令而無所受令，自禁也，自使也，自奪也，自取也，自行也，自止也」天論篇：「心居中虛以治五官，夫是之謂天君」

The most comic elaboration of the metaphor in Chinese is 馮夢[illegible]鼻息說：「天子元首也，三相股肱也，諫官王之喉舌也；此見於詩書傳記，天下之公言也。庶人鼻也，歌謠詛祝，諺謎，猶鼻孔之息也。……」

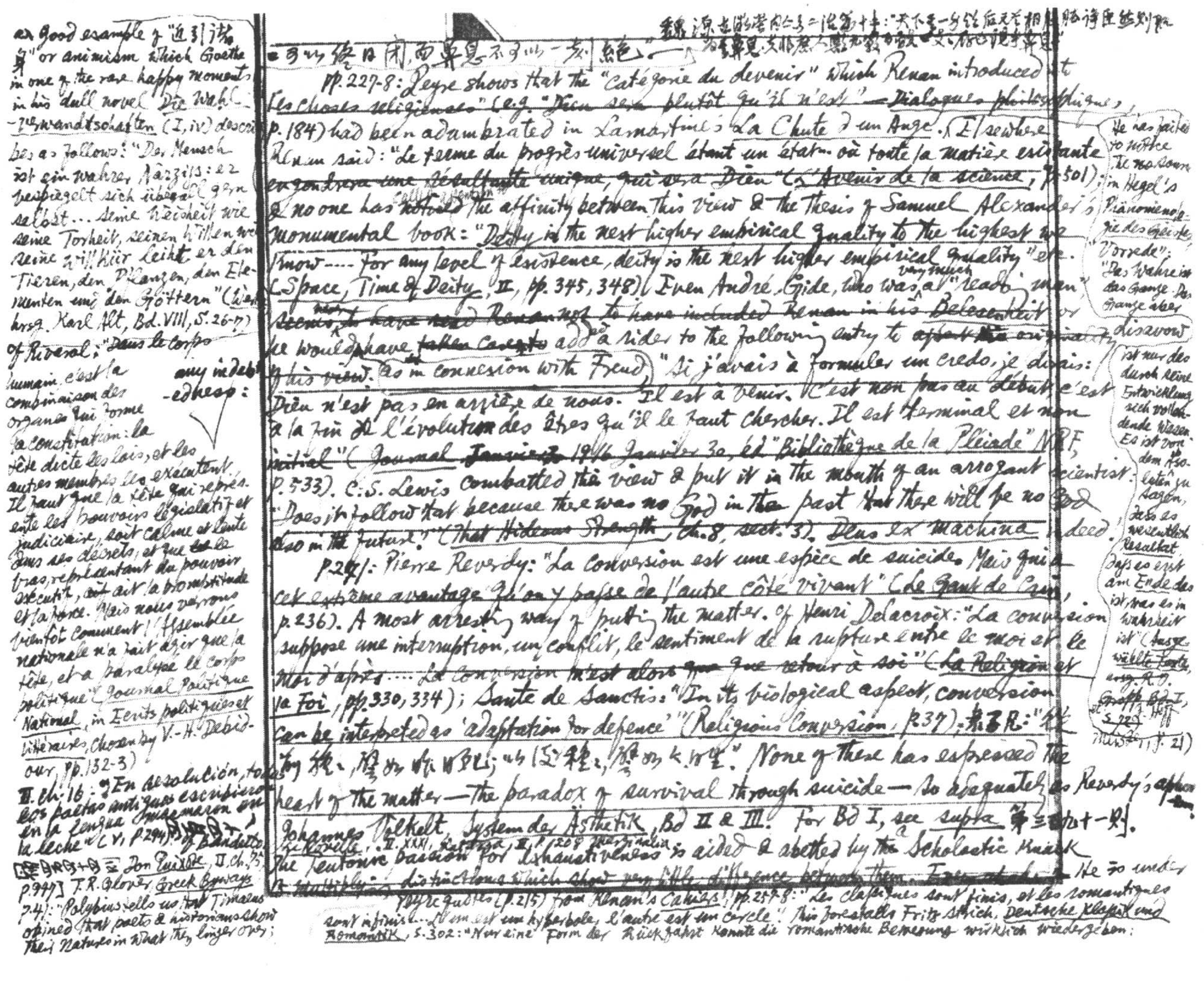
The analogy is really as old as Livy, II, xxxii, 9-12: "Tempore, quo in homine non, ut nunc, omnia in unum consentientia, sed singulis membris suum cuique consilium, suus sermo fuerit, indignatas reliquas partes sua cura, suo labore ac ministerio ventri omnia quaeri, ventrem in medio quietum nihil aliud quam datis voluptatibus frui; conspirasse inde, ne manus ad os cibum ferrent, nec os acciperet datum, nec dentes conficerent... comparando hinc, quam intestina corporis seditio similis esset irae plebis in patres, flexisse mentes hominum."

The nomenclature of [illegible]

The metaphor à la ~~St Paul & Epictetus~~ Hobbes & Pascal is also a commonplace in Chinese political philosophy; its

cf also Du Bellay, Def. et Ill. de la lang. fr., ~~[illegible]~~, ix (quoted in John Orr, Words & Sounds in Eng. & Fr., p. 47)

For [illegible] on [illegible] in David Cecil, Two Quiet Lives, p. 22



[illegible]

[illegible]以終日閉而卑見不可以一刻絕。

pp. 227-8: Peyre shows that the "catégorie du devenir" which Renan introduced into les choses religieuses (e.g. "Dieu sera plutôt qu'il n'est" — Dialogues philosophiques, p. 184) had been adumbrated in Lamartine's La Chute d'un Ange. (Elsewhere Renan said: "Le terme du progrès universel étant un état où toute la matière existante engendrera une résultante unique, qui sera Dieu" (L'Avenir de la science, p. 501); & no one has noticed the affinity between this view & the thesis of Samuel Alexander's monumental book: "Deity is the next higher empirical quality to the highest we know .... For any level of existence, deity is the next higher empirical quality" etc. (Space, Time & Deity, II, pp. 345, 348). Even André Gide, who was a very much "read" man, seems not to have read Renan [illegible] Belesenheit or he would have added a rider to the following entry [illegible] of this view as in connexion with Freud: "Si j'avais à formuler un credo, je dirais: Dieu n'est pas en arrière de nous. Il est à venir. C'est non pas au début, c'est à la fin de l'évolution des êtres qu'il le faut chercher. Il est terminal et non initial" (Journal, Janvier 1916 Janvier 30, éd "Bibliothèque de la Pléiade" NRF, p. 533). C. S. Lewis combatted the view & put it in the mouth of an arrogant scientist: "Does it follow that because there was no God in the past that there will be no God also in the future?" (That Hideous Strength, ch. 8, sect. 3). Deus ex machina indeed.

He has failed to notice the maxim in Hegel's Phänomenologie des Geistes, "Vorrede": "Das Wahre ist das Ganze. Das Ganze aber ist nur das durch seine Entwicklung sich vollendende Wesen. Es ist von dem Absoluten zu sagen, dass es wesentlich Resultat, dass es erst am Ende das ist, was es in Wahrheit ist" (Ausgewählte Texte, hrsg. R. O. Gropp, Bd I, S. 22 [illegible] I, S. 21)

disavow

p. 241: Pierre Reverdy: "La conversion est une espèce de suicide. Mais qui a cet extrême avantage qu'on y passe de l'autre côté vivant" (Le Gant de Crin, p. 236). A most arresting way of putting the matter. Cf. Henri Delacroix: "La conversion suppose une interruption, un conflit, le sentiment de la rupture entre le moi et le moi d'après .... La conversion n'est alors que retour à soi" (La Religion et la Foi, pp. 330, 334); Sante de Sanctis: "In its biological aspect, conversion can be interpreted as 'adaptation for defence'" (Religious Conversion, p. 37); 朱子語："[illegible]" None of these has expressed the heart of the matter — the paradox of survival through suicide — so adequately as Reverdy's aphorism.

Johannes Volkelt, System der Ästhetik, Bd II & III. For Bd I, see supra 第三[illegible]十一則. The Teutonic passion for exhaustiveness is aided & abetted by the Scholastic knack to multiply distinctions which show very little difference between them. [illegible] He is under [illegible]

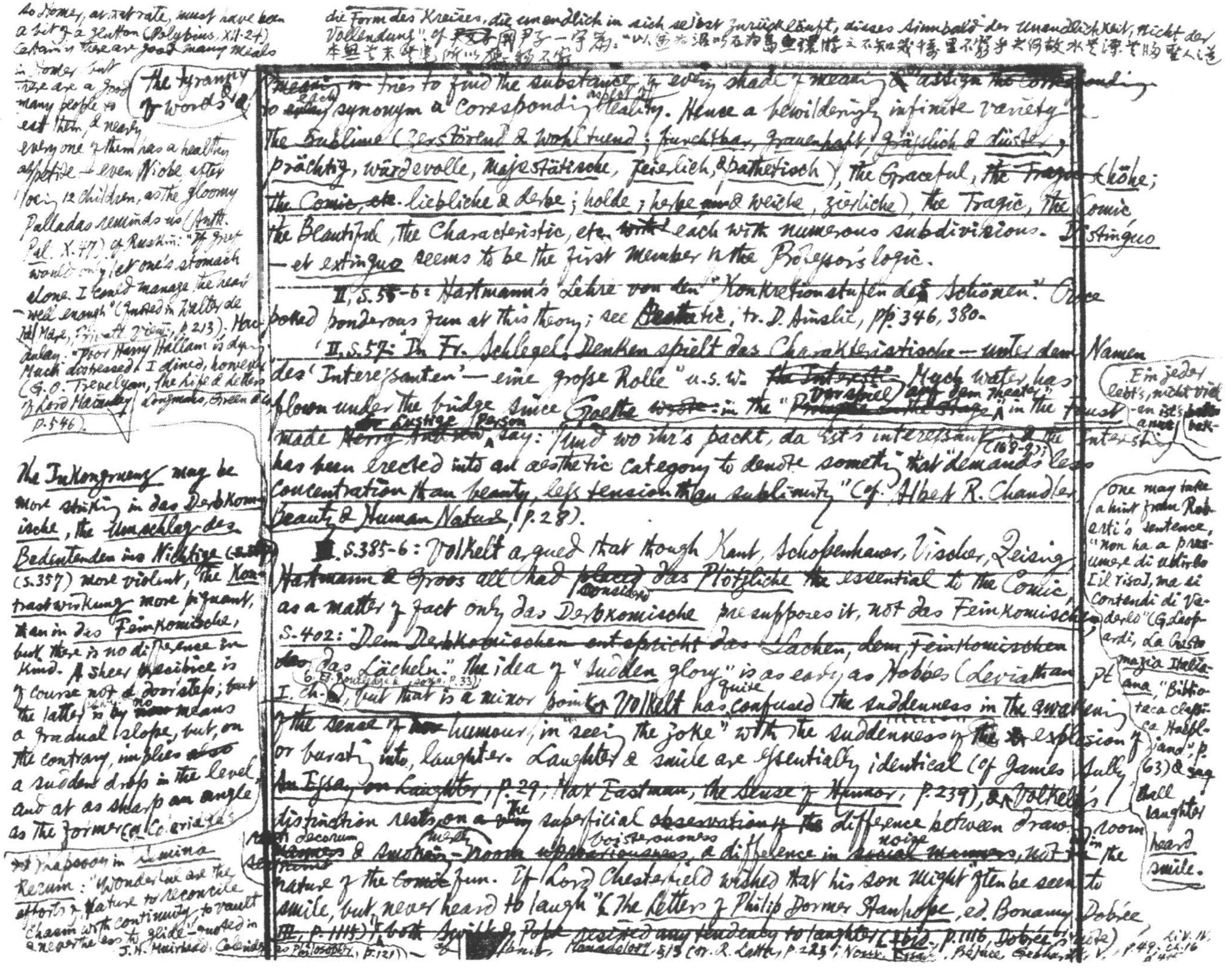
Peyre quotes (p. 215) from Renan's Cahiers (pp. 257-8): "Les classiques sont finis, et les romantiques sont infinis... L'un est une hyperbole, l'autre est un cercle". This forestalls Fritz Strich, Deutsche Klassik und Romantik, S. 302: "Nur eine Form der Rückkehr konnte die romantische Bewegung wirklich wiedergeben:

an good example of "近引諸身" or animism which Goethe in one of the rare happy moments in his dull novel Die Wahlverwandtschaften (I, iv) describes as follows: "Der Mensch ist ein wahrer Narziss: er bespiegelt sich überall gern selbst... seine Weisheit wie seine Torheit, seinen Willen wie seine Willkür leiht er den Tieren, den Pflanzen, den Elementen und den Göttern" (Werke, hrsg. Karl Alt, Bd. VIII, S. 26-7)

any indebtedness:

of Rivarol: "Dans le corps humain, c'est la combinaison des organes qui forme la constitution: la tête dicte les lois, et les autres membres les exécutent. Il faut que la tête qui représente les pouvoirs législatif et judiciaire, soit calme et lente dans ses décrets, et que le bras, représentant du pouvoir exécutif, ait la promptitude et la force. Mais nous verrons bientôt comment l'Assemblée nationale n'a fait agir que la tête, et a paralysé le corps politique" (Journal Politique National, in Écrits politiques et littéraires, chosen by V.-H. Debidour, pp. 132-3)

II. ch. 16: "En resolución, todos los poetas antiguos escribieron en la lengua que mamaron en la leche" (V, p. 294) [illegible] of Bandello [illegible] Don Quixote, II, ch. 75 [illegible] p. 947] T. R. Glover, Greek Byways, p. 4): "Polybius tells us that Timaeus opined that poets & historians show their natures in what they linger over;



So Homer, at that rate, must have been a bit of a glutton (Polybius, XII.24). Certainly there are good many meals in Homer but there are a good many people to eat them, & nearly every one of them has a healthy appetite — even Niobe after losing 12 children, as the gloomy Palladas reminds us (Anth. Pal. X.47). Cf Ruskin: "My grief would only let one's stomach alone. I could manage the heart well enough" (quoted in Walter de la Mare, Private View, p. 213). Macaulay: "Poor Harry Hallam is dying. Much distressed. I dined, however" (G. O. Trevelyan, The Life & Letters of Lord Macaulay, Longmans, Green & Co, p. 546).

The tyranny of words &c

die Form des Kreises, die unendlich in sich selbst zurückläuft, dieses Simbald der Unendlichkeit, nicht der Vollendung". Cf ~~[illegible]~~ 關尹子一字篇："以盆為沼以石為島魚環游之不知幾千萬里不窮也夫何故水無源無歸聖人之道本無首末無尾所以應物不窮"

~~meaning~~ ~~it~~ tries to find the substance of every shade of meaning & assign ~~the corresponding~~ to ~~each~~ each synonym a corresponding aspect of reality. Hence a bewilderingly infinite variety — the Sublime (zerstörend & wohltuend; furchtbar, grauenhaft, gräßlich & düster, prächtig, würdevolle, majestätische, feierlich, & pathetisch), the Graceful, ~~the Tragic~~ (hohe; ~~the Comic, etc.~~ liebliche & derbe; holde; kecke ~~und~~ & weiche, zierliche), the Tragic, the Comic, the Beautiful, the Characteristic, etc. ~~with~~ each with numerous subdivisions. Distinguo — et extinguo seems to be the first member in the Professor's logic.

~~II, S. 55-6: Hartmann's Lehre von den "Konkretionstufen des Schönen".~~ Croce poked ponderous fun at this theory; see Aesthetic, tr. D. Ainslie, pp. 346, 380.

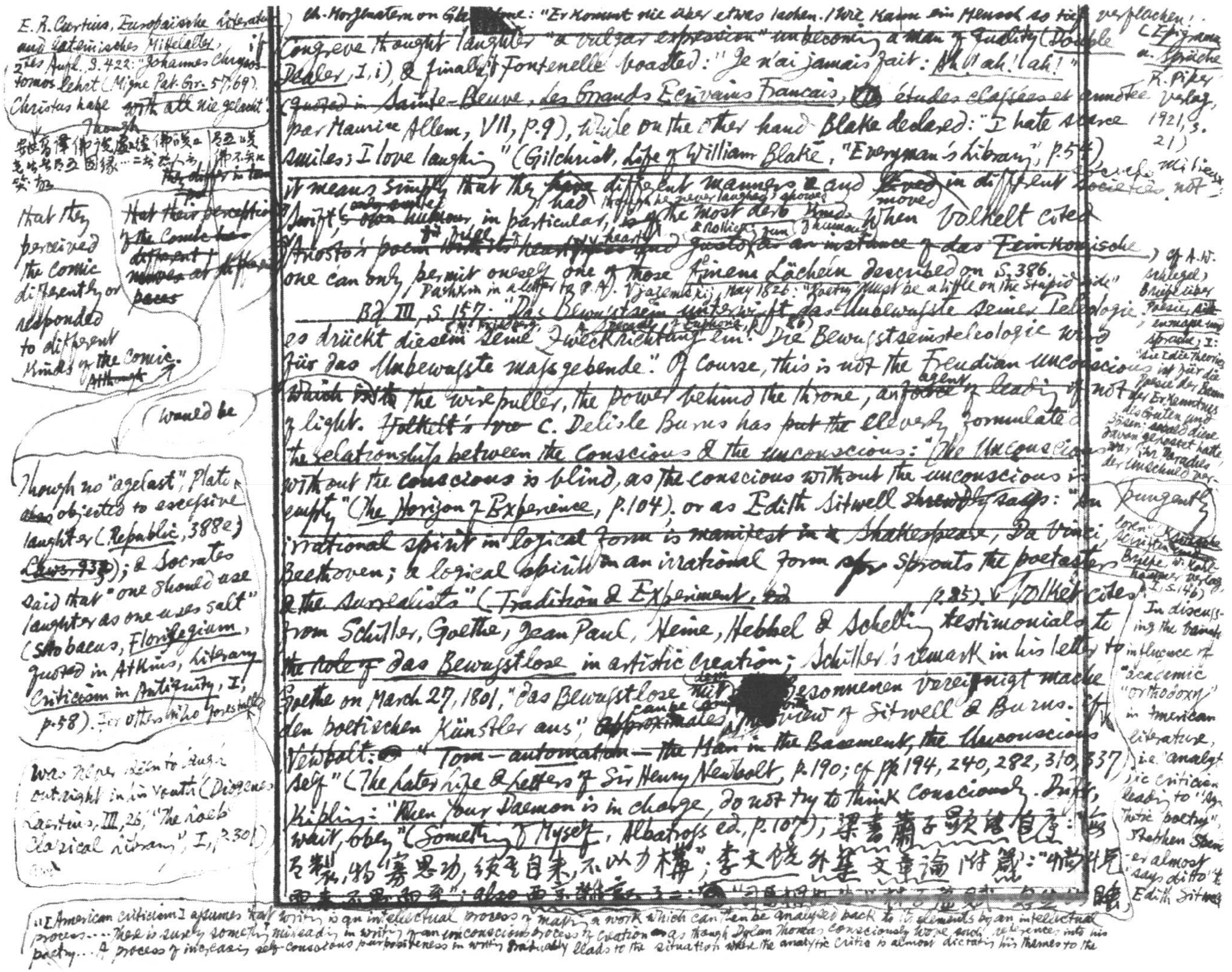
II, S. 57: "In Fr. Schlegel's Denken spielt das Charakteristische — unter dem Namen des 'Interessanten' — eine grosse Rolle" u.s.w. ~~The Interest~~ Much water has flown under the bridge since Goethe ~~wrote~~ in the "~~Prologue on the Stage~~ Vorspiel auf dem Theater" in the Faust made ~~Merry Andrew~~ die lustige Person say: "Und wo ihr's packt, da ist's interessant" (168-9); the interesting has been erected into an aesthetic category to denote something that "demands less concentration than beauty, less tension than sublimity" (Cf. Albert R. Chandler, Beauty & Human Nature, p. 28).

Ein jeder lebt's, nicht vielen ist's bekannt

III. S. 385-6: Volkelt argued that though Kant, Schopenhauer, Vischer, Zeising, Hartmann & Groos all had ~~placed~~ considered das Plötzliche ~~the~~ essential to the Comic, as a matter of fact only das Derbkomische presupposes it, not das Feinkomische. S. 402: "Dem Derbkomischen entspricht das Lachen, dem Feinkomischen ~~das~~ das Lächeln." The idea of "sudden glory" is as early as Hobbes (Leviathan Pt I, ch. 6, Ed. Routledge & Sons, p. 33), but that is a minor point. Volkelt has quite confused the suddenness in the awakening of the sense of ~~the~~ humour, in "seeing the joke" with the suddenness of the ~~[illegible]~~ explosion of or bursting into, laughter. Laughter & smile are essentially identical (cf James Sully, An Essay on Laughter, p. 29; Max Eastman, The Sense of Humor, p. 239), & Volkelt's distinction rests on ~~a very~~ the superficial ~~observation of the~~ difference between drawing room decorum & smoking-room mirth ~~[illegible]~~ boisterousness, a difference in ~~social manners~~ noise, not in the nature of the ~~comic~~ fun. If Lord Chesterfield wished that his son might often be seen to smile, but never heard to laugh" (The Letters of Philip Dormer Stanhope, ed. Bonamy Dobrée ~~III, p. 1115~~) & both Swift & Pope ~~resisted any tendency to laughter~~ (ibid., p. 1116, Dobrée's note) [illegible] Monadology, §13 (tr. R. Latta, p. 223; Nouv. Essais, Préface, Gerhardt, V, p. 49; ch. 16 [illegible]

One may take a hint from Roberti's sentence, "non ha a presumere di udirlo [il riso], ma si contendi di vederlo" (G. Leopardi, La Crestomazia Italiana, "Biblioteca classica Hoepliana", p. 63) & say shall laughter heard smile.

The Inkongruenz may be more striking in das Derbkomische, the Umschlag des Bedeutenden ins Nichtige (S. 357) more violent, the Kontrastwirkung more piquant, than in das Feinkomische, but there is no difference in kind. A sheer precipice is of course not a doorstep; but the latter is by no means a gradual slope, but, on the contrary, implies ~~also~~ a sudden drop in the level and at as sharp an angle as the former. Cf. Coleridge's rhapsody in [illegible]: "Wonderful are the efforts of Nature to reconcile chasm with continuity, to vault and as near as to glide" — quoted in J. H. Muirhead, Coleridge as Philosopher, p. 121)



E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2tes Aufl., S. 422: "Johannes Chrysostomos lehrt (Migne Pat. Gr. 57, 69), Christus habe [illegible] nie gelacht".

Though 安世高譯佛說處處經：佛[illegible]五因緣……二者[illegible] 佛不笑[illegible]

~~they differ in temper~~

that they perceived the comic differently or responded to different kinds of the comic. ~~Although~~

~~that their perception of the comic has different manners at different paces~~

(would be

Though no "agelast", Plato ~~also~~ objected to excessive laughter (Republic, 388e; ~~Laws, 935~~); & Socrates said that "one should use laughter as one uses salt" (Stobaeus, Florilegium, quoted in Atkins, Literary Criticism in Antiquity, I, p. 58). For others who forestalled

was never seen to laugh outright in his youth (Diogenes Laertius, III, 26, "The Loeb Classical Library", I, p. 301)

Ch. Morgenstern on Gla[illegible]ne: "Er konnte nie über etwas lachen. Wie kann ein Mensch so tief verflachen!" (Epigramme u. Sprüche, R. Piper Verlag, 1921, S. 21)

Congreve thought laughter "a vulgar expression" unbecoming a man of quality (Double Dealer, I, i), & finally Fontenelle boasted: "Je n'ai jamais fait: Ah! ah! ah!" (quoted in Sainte-Beuve, Les Grands Écrivains Français, [illegible] études classées et annotées par Maurice Allem, VII, p. 9), while on the other hand Blake declared: "I hate scarce smiles; I love laughing" (Gilchrist, Life of William Blake, "Everyman's Library", p. 54).

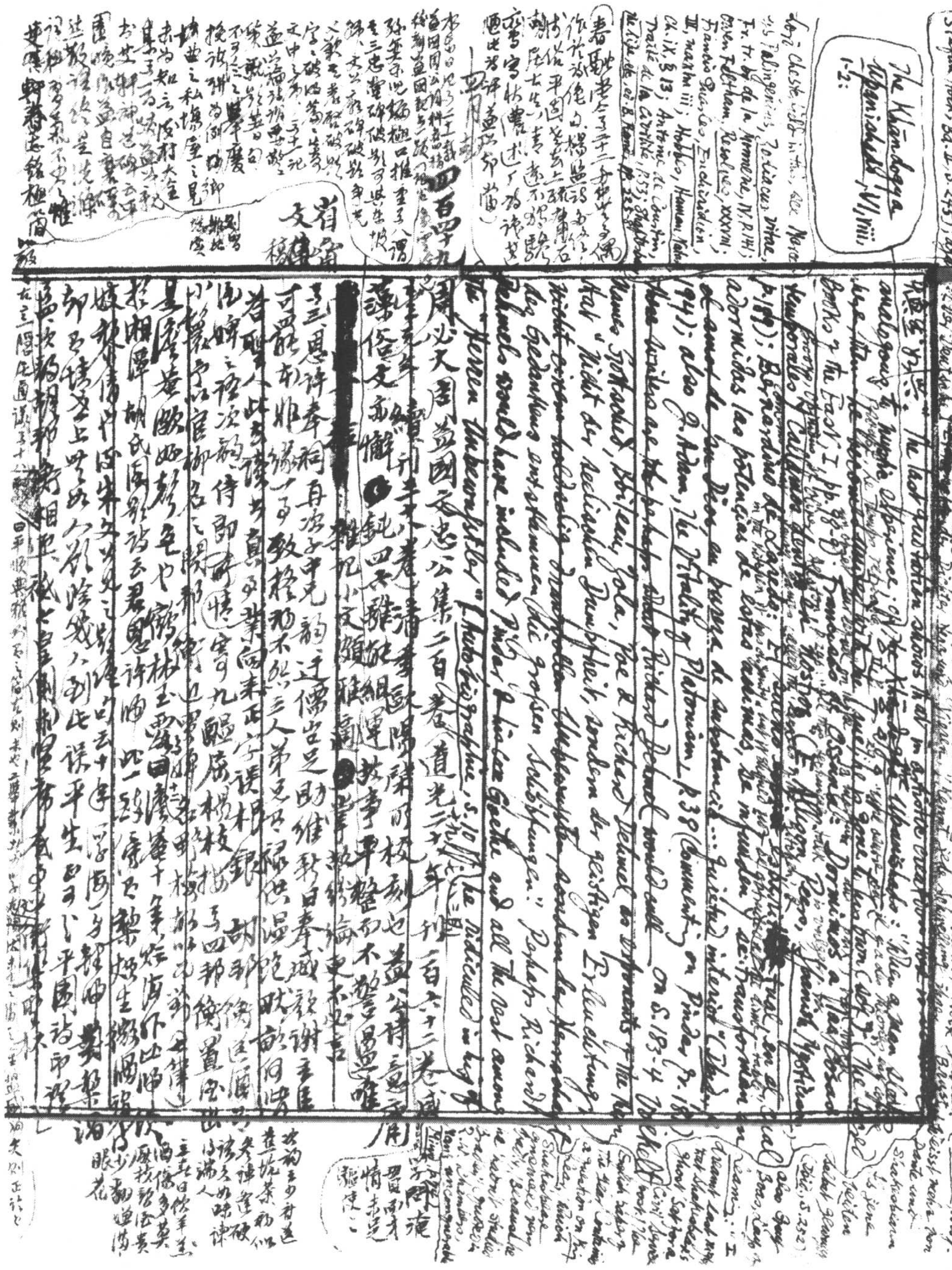
it means simply that they ~~have~~ had different manners & and ~~lived~~ moved in different ~~societies~~ milieux, not

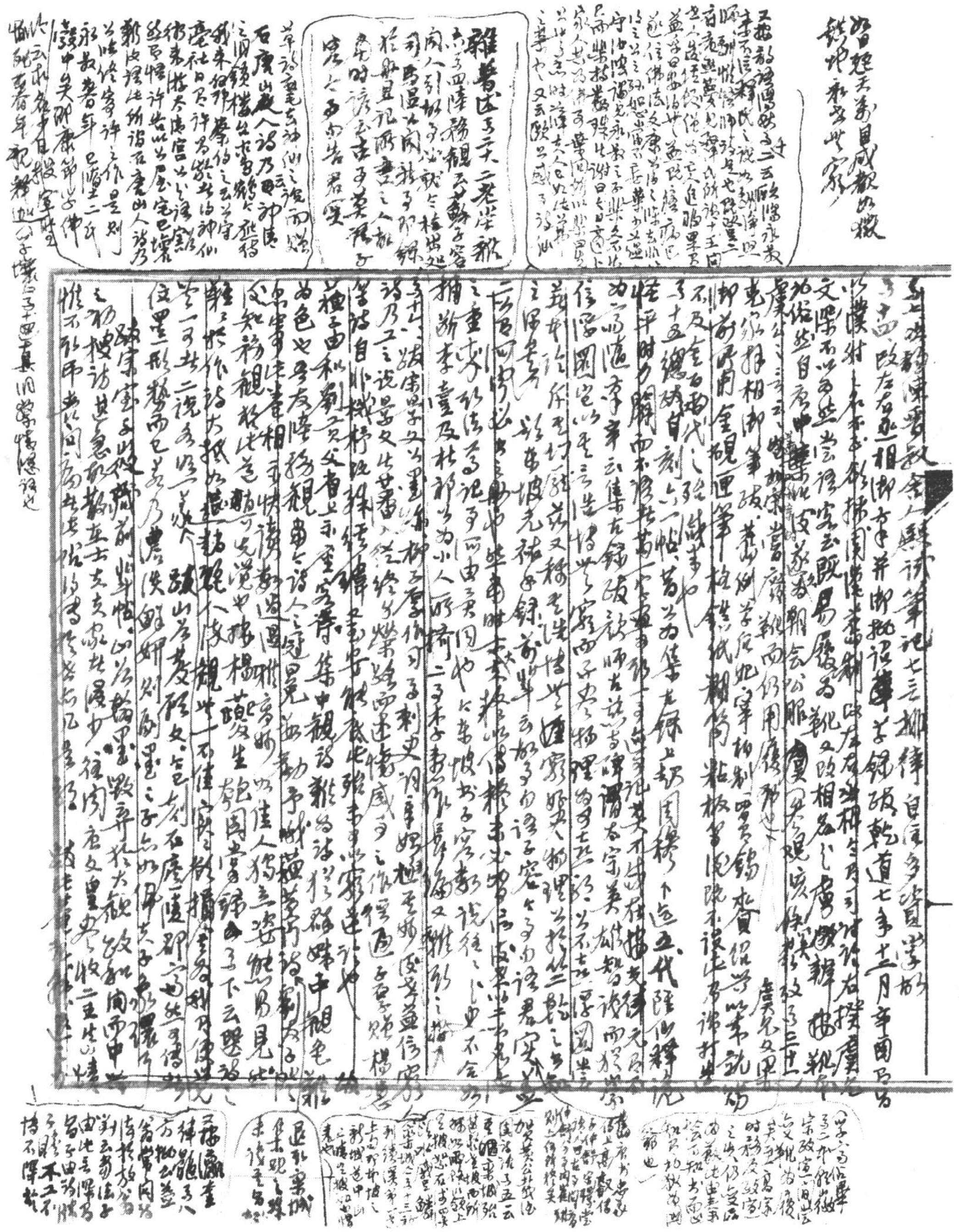
Swift's ~~own humour~~ (only smiled, though he never laughed, showed) in particular, ~~is~~ of the most dry kind & rollicking fun & humour). When Volkelt cites Ariosto's poem ~~with its hearty~~ [illegible] for an instance of das Feinkomische (Cf. A. W. Schlegel, Briefe über Poesie, Silbenmass und Sprache, I: "Die edle Theorie ist für die Poesie der Baum der Erkenntnis des Guten und Bösen; sobald diese davon genossen hatte, war ihr Paradies der Unschuld ver-[illegible]" (Kritische Schriften und Briefe, W. Kohlhammer Verlag, I, S. 146) one can only permit oneself one of those feinen Lächeln described on S. 386. (Pushkin in a letter to P. A. Vjazemskij, May 1826: "Poetry must be a little on the stupid side")

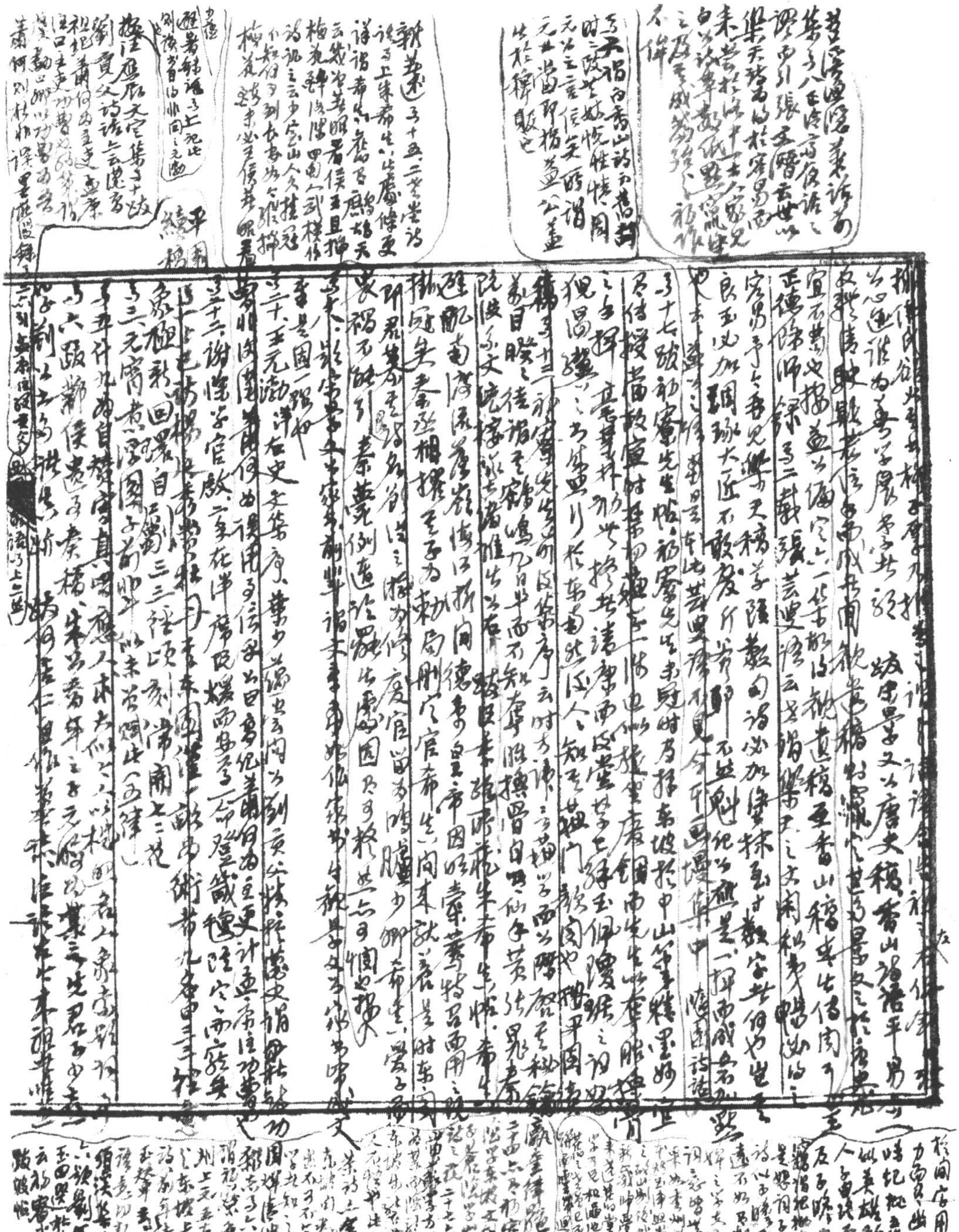
Bd III, S. 157: "Das Bewusstsein unterwirft das Unbewusste seiner Teleologie, es drückt diesem seine Zweckrichtung ein. Die Bewusstseinsteleologie wird für das Unbewusste massgebende." (cf. [illegible] Euphorion, p. 86) Of course, this is not the Freudian unconscious ~~which is~~ the wire-puller, the power behind the throne, an agent of leading if not of light. ~~Volkelt's~~ C. Delisle Burns has ~~put~~ cleverly formulated the relationship between the conscious & the unconscious: "The unconscious without the conscious is blind, as the conscious without the unconscious is empty" (The Horizon of Experience, p. 104). or as Edith Sitwell ~~shrewdly~~ pungently says: "An irrational spirit in logical form is manifest in Shakespeare, Da Vinci, Beethoven; a logical spirit in an irrational form sprouts the poetasters & the surrealists" (Tradition & Experiment, p. 85). Volkelt cites from Schiller, Goethe, Jean Paul, Heine, Hebbel & Schelling testimonials to the role of das Bewusstlose in artistic creation; Schiller's remark in his letter to Goethe on March 27, 1801, "Das Bewusstlose mit dem Besonnenen vereinigt macht den poetischen Künstler aus", ~~approximates~~ came closest to the view of Sitwell & Burns. Cf. Newbolt: "Tom—automaton—the Man in the Basement, the Unconscious self" (The Later Life & Letters of Sir Henry Newbolt, p. 190; cf. pp. 194, 240, 282, 310, 337). Kipling: "When your Daemon is in charge, do not try to think consciously. Drift, wait, obey" (Something of Myself, Albatross ed., p. 107); 梁書蕭子顯傳自序：每有製作，特寡思功，須其自來，不以力構；李文饒外集文章論附箴："惝怳而來，不思而至"；also 西京雜記卷二：[illegible]

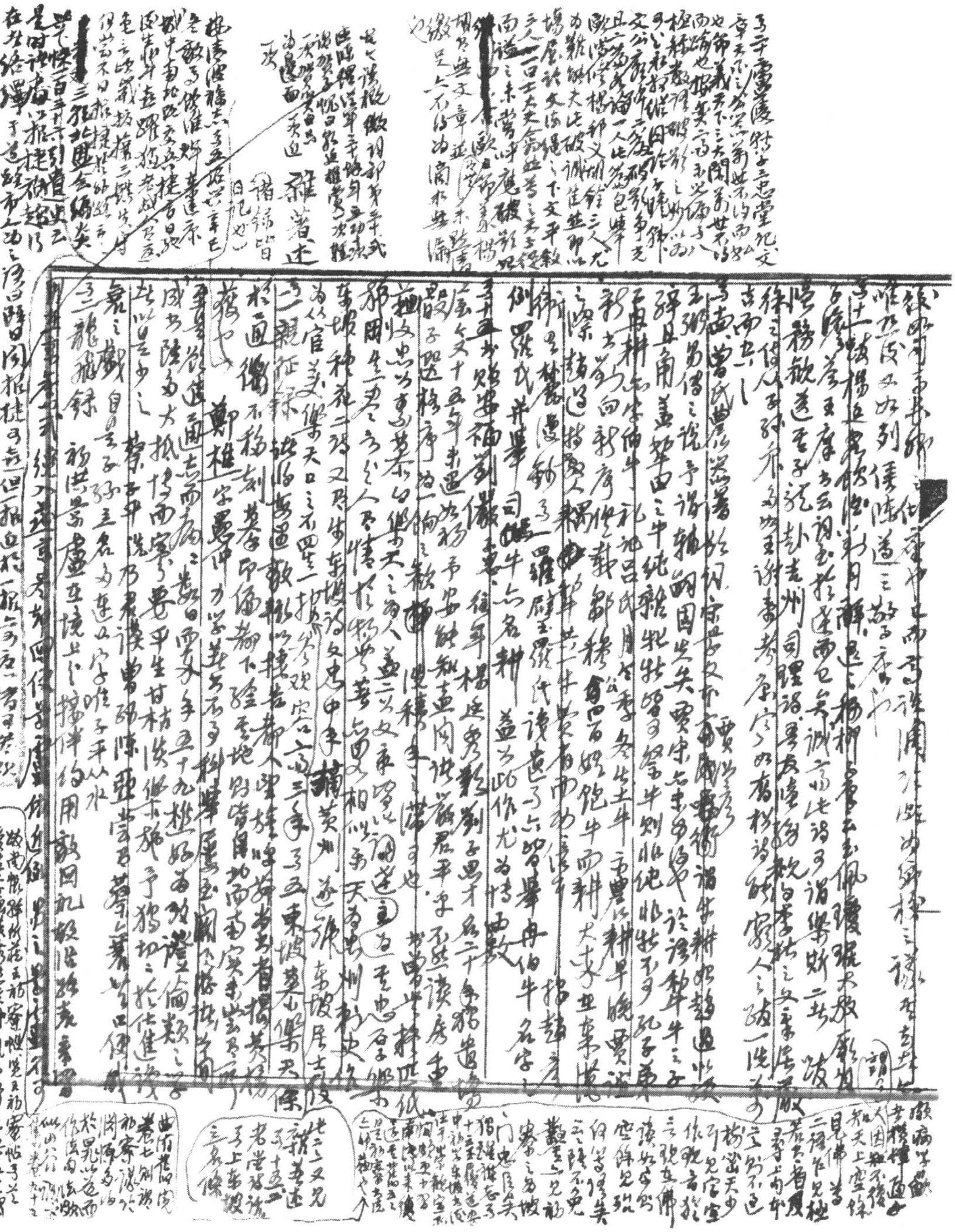
In discussing the baneful influence of "academic orthodoxy" in American literature, i.e. "analytic criticism leading to "synthetic poetry", Stephen Spender almost says ditto to Edith Sitwell

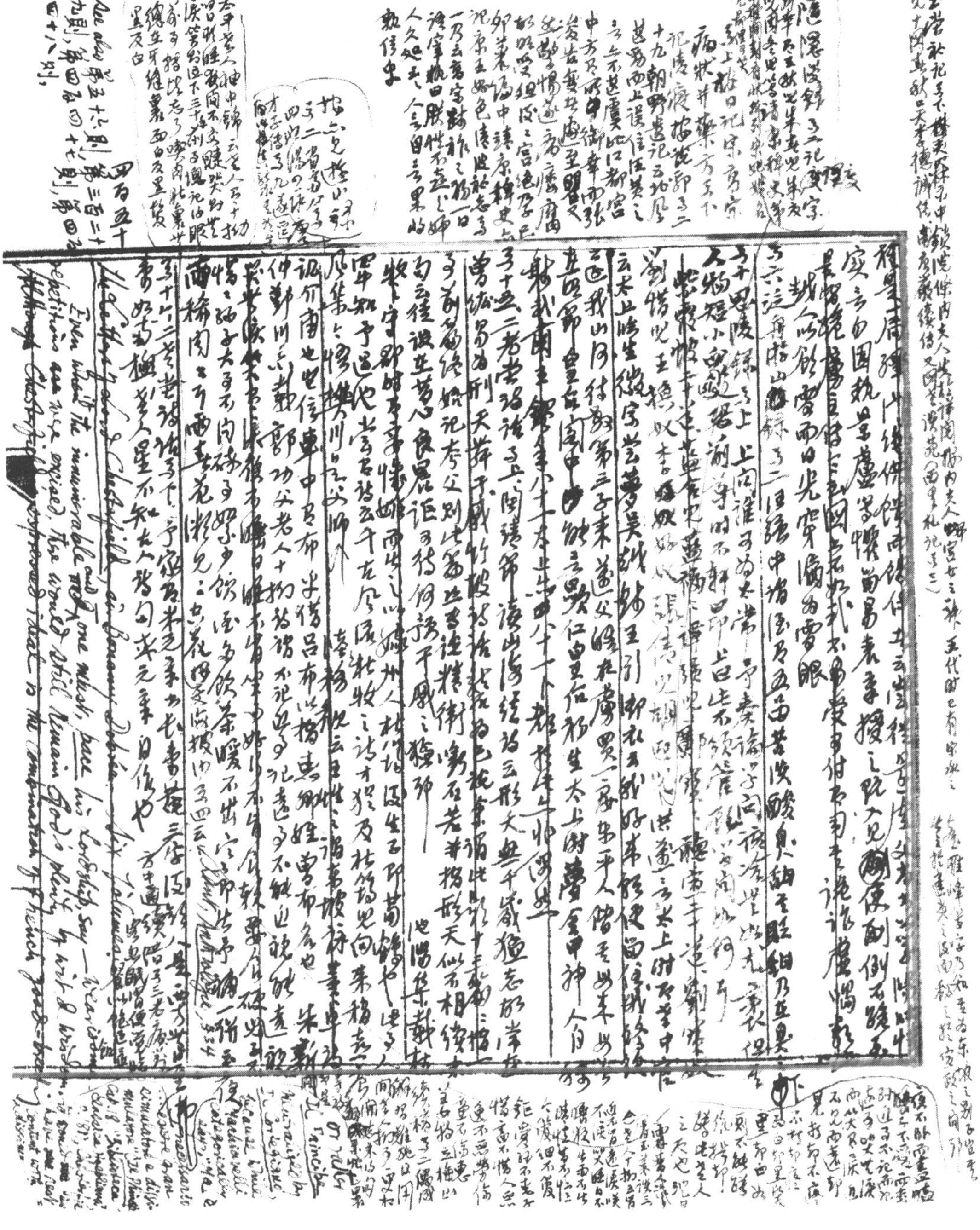
"[American criticism] assumes that writing is an intellectual process of making a work which can then be analysed back to its elements by an intellectual process.... There is surely something misleading in writing of an unconscious process of creation as though Dylan Thomas consciously wove such references into his poetry... A process of increasing self-conscious purposiveness in writing gradually leads to the situation where the analytic critic is almost dictating his themes to the

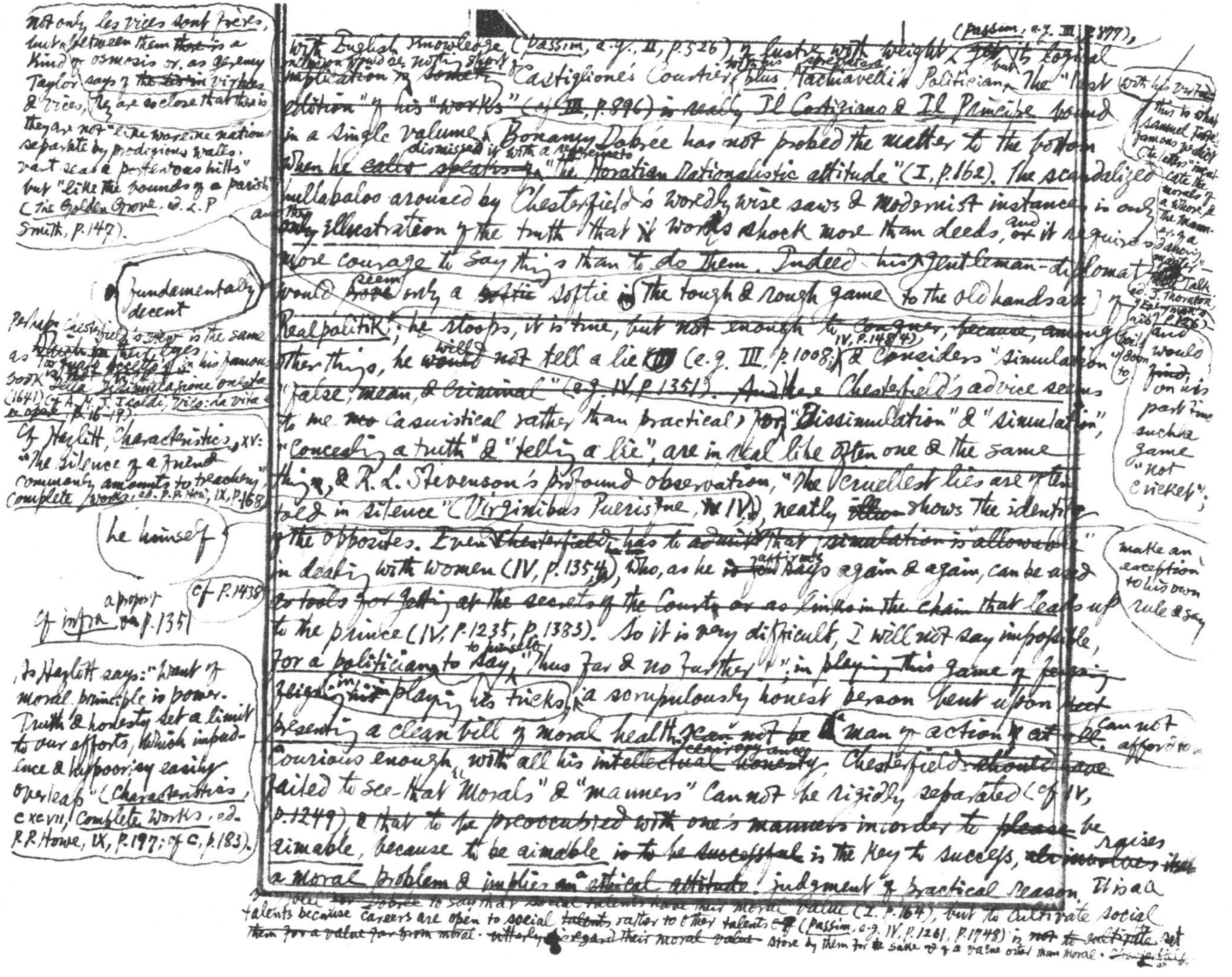












(passim, e.g. III, p.877), with English knowledge (passim, e.g., II, p.526) & lustre with weight, but its logical implication ~~to something~~ Castiglione's Courtier with his sprezzatura plus Machiavelli's Politician. The "best edition" of his "works" (cf. III, p.896) is really Il Cortegiano & Il Principe bound in a single volume. Bonamy Dobrée has not probed the matter to the bottom when he ~~calls~~ ~~speaks of~~ dismissed it with a reference to "the Horatian Rationalistic attitude" (I, p.162). The scandalized hullabaloo aroused by Chesterfield's worldly wise saws & modernist instances is only another ~~only~~ illustration of the truth that words shock more than deeds, and ~~or~~ it requires more courage to say things than to do them. Indeed his gentleman-diplomat would ~~have~~ seem only a ~~softie~~ softie in the tough & rough game to the old hands at Realpolitik; he stoops, it is true, but not enough to ~~conquer, because, among~~ other things, he ~~would~~ will not tell a lie (e.g. III, p.1008; IV, p.1484) & considers "simulation false, mean, & criminal" (e.g. IV, p.1351). ~~And here~~ Chesterfield's advice seems to me ~~too~~ casuistical rather than practical, for "dissimulation" & "simulation", "concealing a truth" & "telling a lie", are in real life often one & the same thing, & R. L. Stevenson's profound observation, "The cruellest lies are often told in silence" (Virginibus Puerisque, IV), neatly ~~illus~~ shows the identity of the opposites. Even ~~Chesterfield~~ he himself has to admit that "simulation is allowable" in dealing with women (IV, p.1354), who, as he ~~is fond~~ reiterates says again & again, can be used as tools for getting at the secrets of the Courts or as links in the chain that leads up to the prince (IV, p.1235, p.1383). So it is very difficult, I will not say impossible, for a politician to say, "Thus far & no further!" in playing this game of feigning ~~not~~ in playing its tricks; a scrupulously honest person bent upon ~~[illegible]~~ presenting a clean bill of moral health ~~can not be~~ a man of action at all. Curious enough, with all his ~~intellectual honesty~~ clairvoyance, Chesterfield ~~should have~~ failed to see that "morals" & "manners" cannot be rigidly separated (cf. IV, p.1249) & that to be preoccupied with one's manners in order to ~~please~~ be aimable, because to be aimable ~~is to be successful~~ is the key to success, ~~also involves the~~ raises a moral problem & implies an ~~ethical attitude~~ judgment of practical reason. It is all very well for Dobrée to say that social talents have their moral value (I, p.164), but to cultivate social talents because careers are open to social ~~talents~~ rather to other talents (passim, e.g. IV, p.1261, p.1748) is ~~not to cultivate~~ ~~them for a value far from moral.~~ ~~utterly disregard their moral value~~ set store by them for the sake of a value other than moral.

Not only les vices sont frères, but between them ~~there is~~ a kind of osmosis or, as Jeremy Taylor says of ~~the~~ virtues & vices, they are so close that there is they are not "like warlike nations separate by prodigious walls, vast seas & portentous hills" but "like the bounds of a parish" (The Golden Grove, ed. L. P. Smith, p.147).

fundamentally decent

Perhaps Chesterfield's view is the same as Torquato Accetto's in his famous book Della dissimulazione onesta (1641) (cf. A. M. T. Iccaldi, Vico: la vita e le opere, p.16–19).

Cf Hazlitt, Characteristics, XV: "The silence of a friend commonly amounts to treachery" (Complete Works, ed. P. P. Howe, IX, p.168).

he himself

cf. p.1438

Cf infra à propos p.1351

As Hazlitt says: "Want of moral principle is power. Truth & honesty set a limit to our efforts, which impudence & hypocrisy easily overleap" (Characteristics, CXCVII, Complete Works, ed. P. P. Howe, IX, p.197; cf. C, p.183).

with his virtues

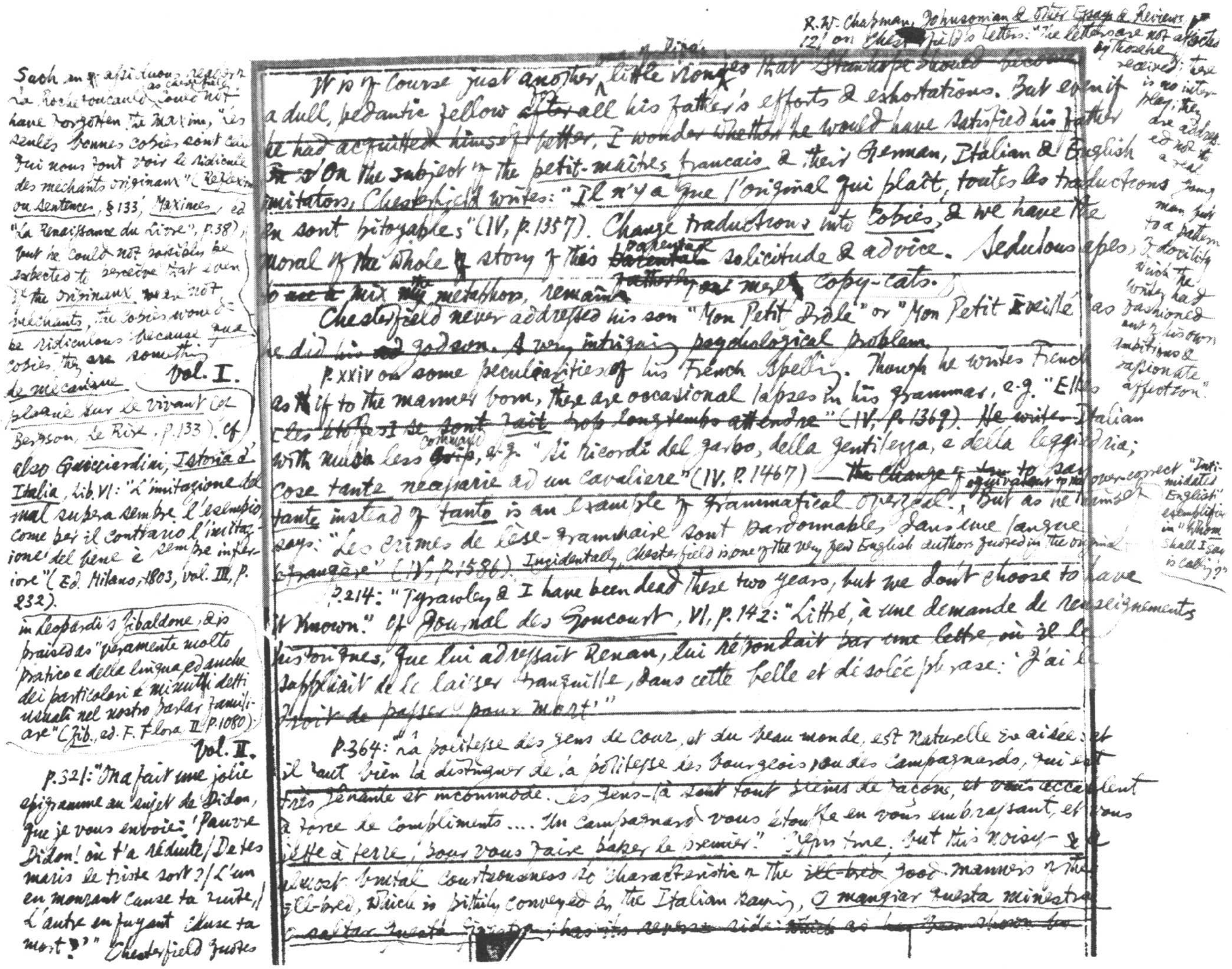
this is what Samuel Johnson's famous verdict (the letters "inculcate the morals of a whore & the manners of a dancing master" — Table Talk, ed. J. Thornton, Everyman's Lib., p.126) —

boils down to

and would find on his part in such a game "not cricket";

make an exception to his own rule & say

cannot afford to



It is of course just another little irony that Stanhope should become a dull, pedantic fellow ~~after~~ for all his father's efforts & exhortations. But even if he had acquitted himself better, I wonder whether he would have satisfied his father. On the subject of the petit-maîtres français & their German, Italian & English imitators, Chesterfield writes: "Il n'y a que l'original qui plaît, toutes les traductions en sont pitoyables" (IV, p.1357). Change traductions into copies, & we have the moral of the whole story of this ~~parental~~ paternal solicitude & advice. Sedulous apes, to mix the metaphors, remain ~~fatherly~~ [illegible] copy-cats.

Chesterfield never addressed his son "Mon Petit Drôle" or "Mon Petit Éveillé" as he did his godson. A very intriguing psychological problem.

P. xxiv on some peculiarities of his French spelling. Though he writes French as if to the manner born, there are occasional lapses in his grammar, e.g. "Elles [les étoffes] se sont fait trop longtemps attendre" (IV, p.1369). He writes Italian with much less ~~grip~~ command, e.g. "Si ricordi del garbo, della gentilezza, e della leggiadria; cose tante necessarie ad un cavaliere" (IV, p.1467) — ~~the change~~ to say tante instead of tanto is an example of grammatical over-zeal, equivalent to the over-correct "Intimidated English" exemplified in "Whom shall I say is calling?". But as he himself says: "Les crimes de lèse-grammaire sont pardonnables dans une langue étrangère" (IV, p.1586). Incidentally, Chesterfield is one of the very few English authors quoted in the original

P.214: "Tyrawley & I have been dead these two years, but we don't choose to have it known." Cf. Journal des Goncourt, VI, p.142: "Littré, à une demande de renseignements historiques, que lui adressait Renan, lui répondait par une lettre, où il le suppliait de le laisser tranquille, dans cette belle et désolée phrase: 'J'ai le droit de passer pour mort.'"

P.364: "La politesse des gens de cour, et du beau monde, est naturelle et aisée; et il faut bien la distinguer de la politesse des bourgeois ou des campagnards, qui est très gênante et incommode. Ces gens-là sont tout pleins de façons, et vous accablent à force de compliments.... Un campagnard vous étouffe en vous embrassant, et vous jette à terre, pour vous faire passer le premier." Very fine. But this noisy & almost brutal courteousness is characteristic of the ~~ill-bred~~ good manners of the ill-bred, which is pithily conveyed in the Italian saying, O mangiar questa minestra o saltar questa finestra; [illegible]

R. W. Chapman, Johnsonian & Other Essays & Reviews, p.121 on Chesterfield's letters: "The letters are not affected by those he received; there is no interplay; they are addressed not to a real young man but to a pattern of docility which the writer had fashioned out of his own ambitions & passionate affection."

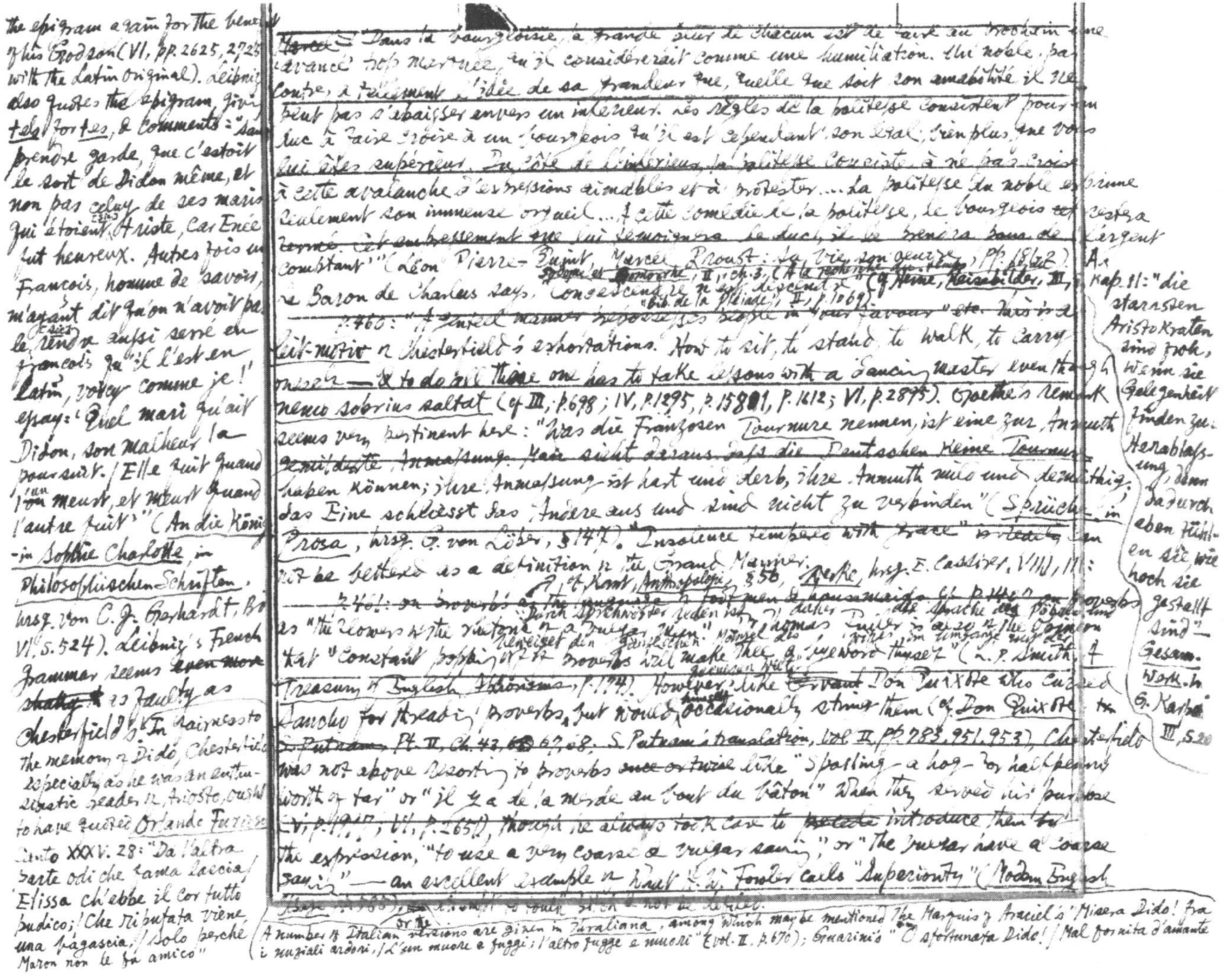
Such an assiduous reader of La Rochefoucauld as Chesterfield could not have forgotten the maxim, "Les seules bonnes copies sont celles qui nous font voir le ridicule des méchants originaux" (Réflexions ou Sentences, §133, Maximes, ed "La Renaissance du Livre", p.38), but he could not possibly be expected to perceive that even if the originaux were not méchants, the copies would be ridiculous because qua copies they are something de mécanique plaqué sur le vivant (Bergson, Le Rire, p.133). Cf. also Guicciardini, Istoria d'Italia, Lib. VI: "L'imitazione del mal supera sempre l'esempio, come per il contrario l'imitazione del bene è sempre inferiore" (Ed. Milano, 1803, Vol. III, p.232).

Vol. I.

in Leopardi's Zibaldone, & is praised as "veramente molto pratico e della lingua ed anche dei particolari e minuti detti usuali nel nostro parlar familiare" (Zib., ed. F. Flora, II, p.1080).

Vol. II.

P.321: "On a fait une jolie épigramme au sujet de Didon, que je vous envoie: 'Pauvre Didon! où t'a réduite / De tes maris le triste sort? / L'un en mourant cause ta fuite, / L'autre en fuyant cause ta mort?'" Chesterfield quotes



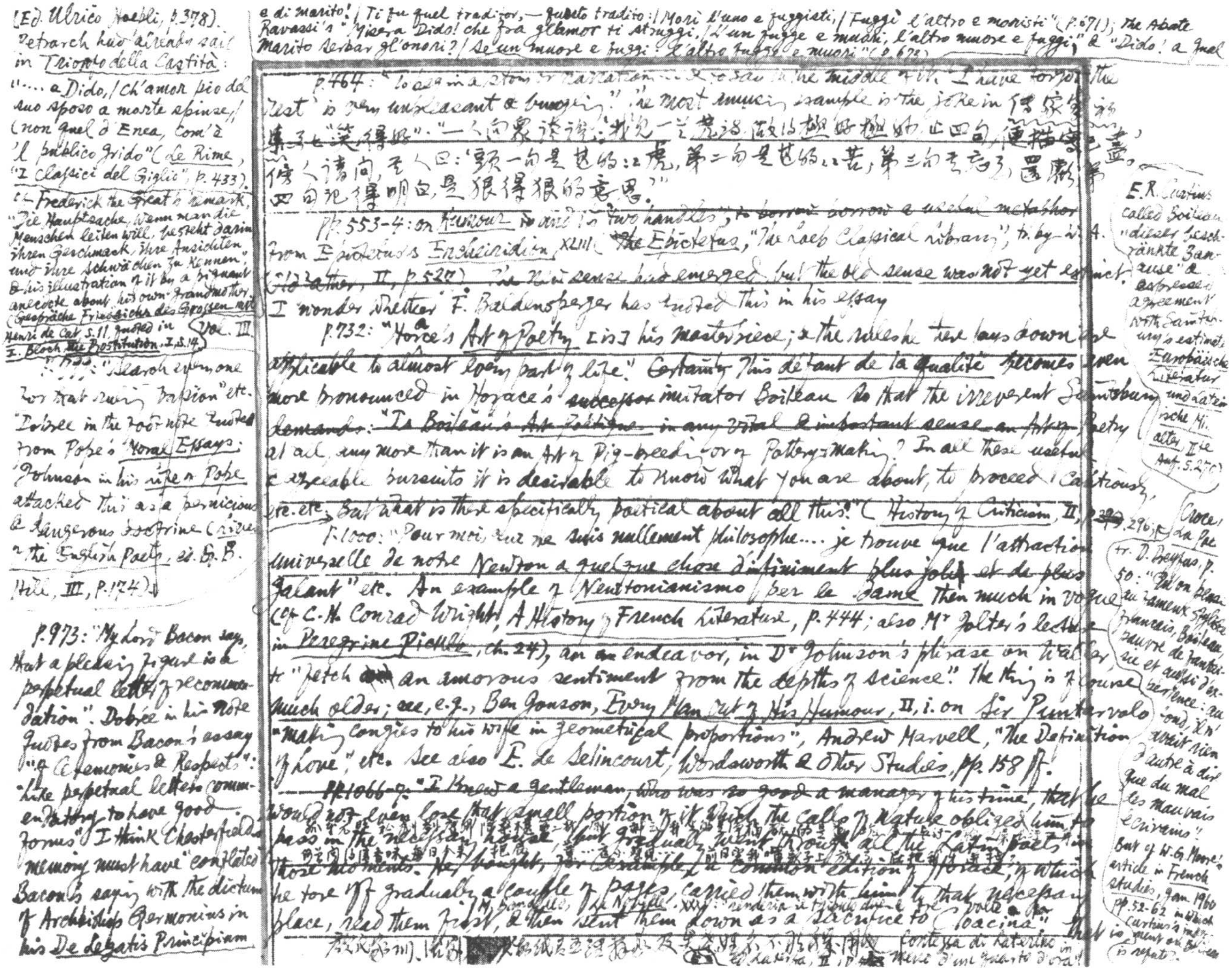
the epigram again for the benefit of his Godson (VI, pp. 2625, 2725 with the Latin original). Leibniz also quotes the epigram, giving tels for tes, & comments: "Sans prendre garde, que c'estoit le sort de Didon même, et non pas celuy de ses maris qui étoient triste, car Enée fut heureux. Autres fois un François, homme de savoir, m'ayant dit qu'on n'avoit pas le sçu rendre aussi serré en françois qu'il l'est en Latin, voicy comme je l'essay: 'Quel mari qu'ait Didon, son malheur la poursuit. / Elle fuit quand l'un meurt, et meurt quand l'autre fuit'" (An die Königin Sophie Charlotte, in Philosophischen Schriften, hrsg. von C. J. Gerhardt, Bd. VI, S. 524). Leibniz's French grammar seems ~~even more shaky~~ as faulty as Chesterfield's. In [illegible] the memory of Dido, Chesterfield, especially as he was an enthusiastic reader of Ariosto, ought to have quoted Orlando Furioso, Canto XXXV. 28: "Da l'altra parte odi che fama lascia / Elissa ch'ebbe il cor tutto pudico; / Che riputata viene una bagascia, / Solo perché Maron non le fu amico"

~~Horace~~ ≡ Dans la bourgeoisie, la grande peur de chacun est de faire au prochain une avance trop marquée, qu'il considérerait comme une humiliation. Un noble, par contre, a tellement l'idée de sa grandeur que, quelle que soit son ambition, il ne peut pas s'abaisser envers un inférieur. Les règles de la politesse consistent pour lui à faire croire à un bourgeois qu'il est cependant son égal, bien plus, que vous lui êtes supérieur. Du côté de l'inférieur, la politesse consiste à ne pas croire à cette avalanche d'expressions aimables et à protester... La politesse du noble exprime seulement son immense orgueil... À cette comédie de la politesse, le bourgeois restera fermé. Cet empressement que lui témoignera le duc, il le prendra pour de l'argent comptant" (Léon Pierre-Quint, Marcel Proust: sa vie, son œuvre, pp. 181-2). Le Baron de Charlus says, "Condescendre je n'ai descendre" (Sodome et Gomorrhe, II, ch. 3, A la recherche du temps perdu, "Bib. de la Pléiade", II, p. 1069) (cf. Heine, Reisebilder, III, A. Kap. 11: "die stärksten Aristokraten sind froh, wenn sie Gelegenheit finden zur Herablassung, denn dadurch eben fühlen sie, wie hoch sie gestellt sind" — Gesam. Werk. in G. Karpf III, S. 20).

~~p. 460: "A genteel manner prepossesses people in your favour" etc.~~ This is a leit-motiv of Chesterfield's exhortations. How to sit, to stand, to walk, to carry oneself — & to do all these one has to take lessons with a dancing master even though nemo sobrius saltat (cf. III, p. 698; IV, p. 1295, p. 1580, p. 1612; VI, p. 2895). Goethe's remark seems very pertinent here: "Was die Franzosen Tournure nennen, ist eine zur Anmuth gemilderte Anmaßung. Man sieht daraus, daß die Deutschen keine Tournure haben können; ihre Anmaßung ist hart und derb, ihre Anmuth mild und demüthig; das Eine schließt das Andere aus und sind nicht zu verbinden" (Sprüche in Prosa, hrsg. G. von Loeper, §147). "Insolence tempered with grace" ~~is ideal~~ can not be bettered as a definition of the Grand Manner. Cf. Kant, Anthropologie, §56, Werke, hrsg. E. Cassirer, VIII, 11: "Durch Sprichwörter reden ist daher die Sprache des Pöbels und beweiset den gänzlichen Mangel des Witzes im Umgange mit der feineren Welt".

~~p. 461: on proverbs as the language of footmen & housemaids~~ [illegible] proverbs as "the flowers of the rhetoric of a vulgar man". Thomas Fuller is also of the opinion that "constant popping off of proverbs will make thee a byword thyself" (L. P. Smith, A Treasury of English Aphorisms, p. 174). However, like ~~Servant~~ Don Quixote who cursed Sancho for threading proverbs, but would himself occasionally string them (cf. Don Quixote, ~~S. Putnam~~ Pt. II, Ch. 43, 67, 68, S. Putnam's translation, Vol. II, pp. 783, 951, 953), Chesterfield was not above resorting to proverbs ~~once or twice~~ like "Spoiling a hog for halfpenny worth of tar" or "il y a de la merde au bout du bâton" when they served his purpose (V, p. 1919; VI, p. 2651), though he always took care to ~~isolate~~ introduce them by the expression, "to use a very coarse & vulgar saying," or "the vulgar have a coarse saying" — an excellent example of what H. W. Fowler calls "Superiority" (Modern English Usage, p. 580) [illegible]

(A number of Italian versions of the are given in [illegible], among which may be mentioned the Marquis of Araciel's "Misera Dido! fra i nuziali ardori, / L'un muore e fuggi; l'altro fugge e muori" (Vol. II, p. 670); Guarini's "O sfortunata Dido! / Mal fornita d'amante



(Ed. Ulrico Hoepli, p.378). Petrarch had already said in *Trionfo della Castità*: "... a Dido, / Ch'amor pio del suo sposo a morte spinse, / (non quel d'Enea, com'è 'l publico grido" (*Le Rime*, "I Classici del Giglio", p.433).

Cf. Frederick the Great's remark, "Die Hauptsache, wenn man die Menschen leiten will, besteht darin ihren Geschmack, ihre Ansichten und ihre Schwächen zu kennen", & his illustration of it by a piquant anecdote about his own grandmother (*Gespräche Friedrichs des Grossen mit Henri de Catt* S.11, quoted in I. Bloch, ~~Die~~ *Prostitution*, I, S.14). Vol. III

P.[illegible]: "Search every one for that ruling passion" etc. Dobrée in the foot-note quoted from Pope's *Moral Essays*; Johnson in his *Life of Pope* attacked this as a pernicious & dangerous doctrine (*Lives of the English Poets*, ed. G.B. Hill, III, p.174).

P.973: "My Lord Bacon says, that a pleasing figure is a perpetual letter of recommendation". Dobrée in his note quotes from Bacon's essay "Of Ceremonies & Respects": "like perpetual letters commendatory to have good forms". I think Chesterfield's memory must have "conflated" Bacon's saying with the dictum of Archbishop Germonius in his *De Legatis Principum*

e di marito! / Ti fu quel traditor, — questo tradito: / Morì l'uno e fuggisti, / Fuggì l'altro e moristi" (p.671); the Abate Ravassi's "Misera Dido! che fra gl'amor ti struggi, / L'un fugge e muori, l'altro muore e fuggi," & "Dido! a quel marito serbar gl'onori? / Se un muore e fuggi: l'altro fugge e muori" (p.672).

p.464: "to ask in a story or narration ... & to say in the middle of it, 'I have forgot the rest' is very unpleasant & bungling." The most amusing example is the joke in 傳家寶[illegible]集之七"笑得好"："一人向眾談詩，說見一首荒詩，做得極好極妙，止四句，連描帶畫。傍人請問，其人曰：'頭一句是甚麼之之虎，第二句是甚麼之之苦，第三句忘了，還虧第四句記得明白，是狠得狠的意思。'"

Pp.553-4: on *Humour* ~~to add to two handles, to borrow~~ borrow a useful metaphor from Epictetus's *Encheiridion*, XLIII (~~The~~ *Epictetus*, "The Loeb Classical Library", tr. by W.A. Oldfather, II, p.520). The new sense had emerged but the old sense was not yet extinct. I wonder whether F. Baldensperger has traced this in his essay

p.732: "Horace's *Art of Poetry* [is] his masterpiece; & the rules he there lays down are applicable to almost every part of life." ~~Certainly~~ This *défaut de la qualité* becomes even more pronounced in Horace's ~~successor~~ imitator Boileau so that the irreverent Saintsbury ~~remarks~~: "Is Boileau's *Art Poétique* in any vital & important sense an Art of Poetry at all, any more than it is an Art of Pig-breeding or of Pottery-making? In all these useful & estimable pursuits it is desirable to know what you are about, to proceed cautiously, etc. etc. But what is there specifically poetical about all this?" (*History of Criticism*, II, p.~~290~~ 296; cf.

E.R. Curtius called Boileau "dieser beschränkte Banause" & expressed agreement with Saintsbury's estimate (*Europäische Literatur und lateinisches Mittelalter*, 2te Aufl. S.270)

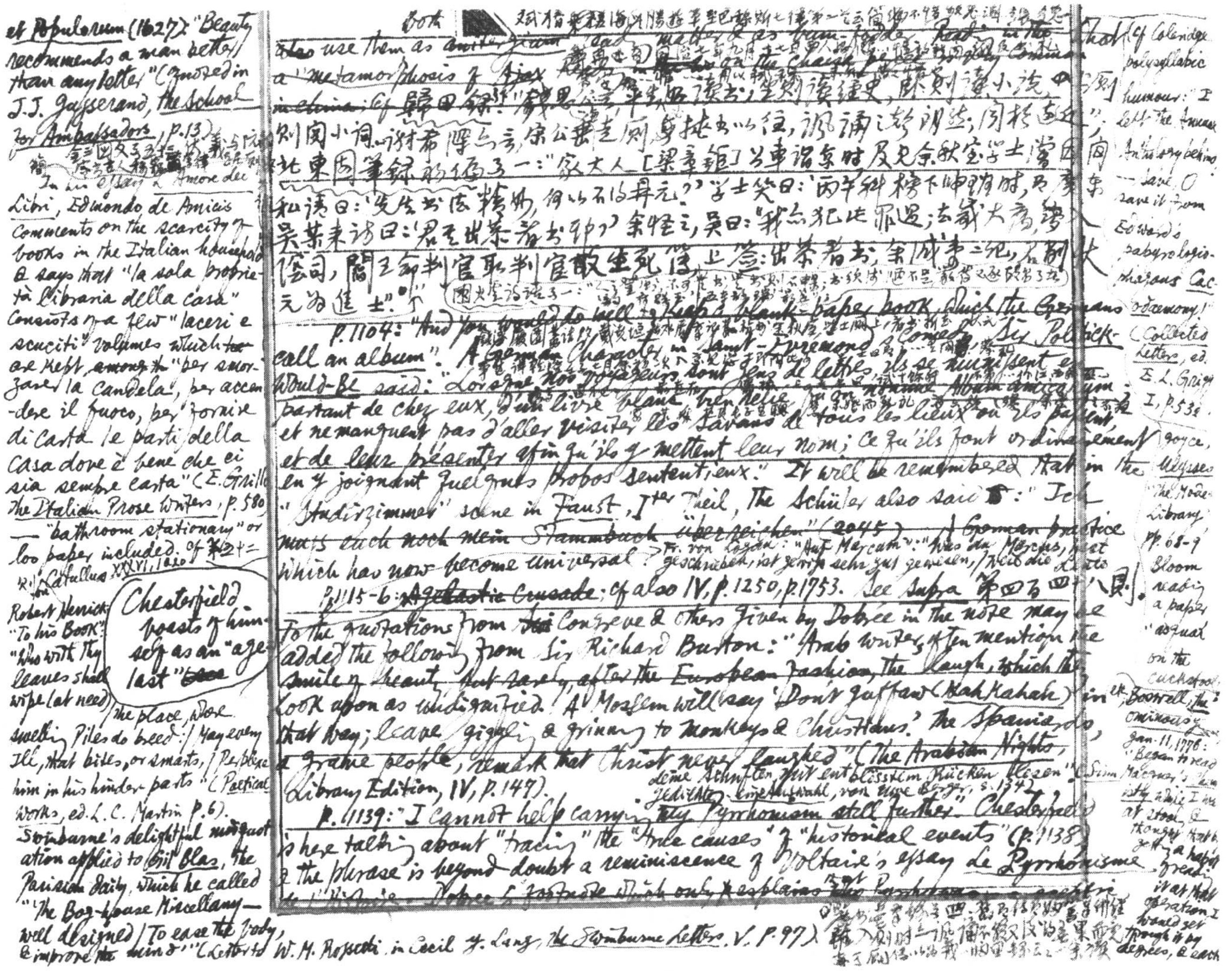
Croce, *La Poesia*, tr. D. Dreyfus, p.50: "Il on blâma au fameux styliste français, Boileau, pauvre de fantaisie et aussi d'expérience: au fond, il n'avait rien d'autre à dire que du mal les mauvais écrivains!" But cf. W.G. Moore's article in *French Studies*, Jan 1960 pp.52-62 in which Curtius's judgment on Boileau is repeated.

p.1000: "Pour moi, qui ne suis nullement philosophe... je trouve que l'attraction universelle de notre Newton a quelque chose d'infiniment plus joli et de plus galant" etc. An example of *Newtonianismo per le Dame* then much in vogue (cf. C.H. Conrad Wright, *A History of French Literature*, p.444; also Mr Jolter's lecture in *Peregrine Pickle*, ch.24), an endeavor, in Dr Johnson's phrase on Waller to "fetch an amorous sentiment from the depths of science." The thing is of course much older; see, e.g., Ben Jonson, *Every Man out of His Humour*, II, i. on Sir Puntarvolo "making congies to his wife in geometrical proportions", Andrew Marvell, "The Definition of Love", etc. See also E. de Selincourt, *Wordsworth & Other Studies*, pp.158 ff.

~~Pp.1066-7: "I knew a gentleman, who was so good a manager of his time, that he~~ would not even lose that small portion of it which the calls of nature obliged him to pass in the necessary house; but gradually went through all the Latin poets in those moments. He bought, for example, a common edition of Horace, of which he tore off gradually a couple of pages, carried them with him to that necessary place, read them first, & then sent them down as a sacrifice to Cloacina": that is [illegible]

M. Bandello, *Le Novelle*, XXV: "renderia il tributo due o tre volte a [illegible]"

[illegible] Contessa di Laterino in [illegible], II, p.[illegible] mercè d'un quarto d'ora!



et Populorum (1627): "Beauty recommends a man better than any letter" (quoted in J.J. Jusserand, The School for Ambassadors, p.13). [illegible]

In his essay L'Amore dei Libri, Edmondo de Amicis comments on the scarcity of books in the Italian household & says that "la sola proprietà libraria della casa" consists of a few "laceri e scuciti" volumes which are kept, ~~among the~~ "per smorzare la candela, per accendere il fuoco, per fornire di carta le parti della casa dove è bene che ci sia sempre carta" (E. Grillo, The Italian Prose Writers, p.580) — "bathroom stationary" or loo paper included. Cf 第四十二 [illegible] Catullus XXXVI, 1.20 [illegible] Robert Herrick "To his Book": "Who with thy leaves shall wipe (at need) / The place, where swelling Piles do breed: / May every Ill, that bites, or smarts, / Perplexe him in his hinder parts" (Poetical Works, ed. L.C. Martin p.6). Swinburne's delightful misquotation applied to Gil Blas, the Parisian daily, which he called "The Bog-house Miscellany — well designed / To ease the body, & improve the mind" (Letter to W.M. Rossetti in Cecil Y. Lang, The Swinburne Letters, V, p.97)

Chesterfield boasts of himself as an "age last" ~~[illegible]~~

Book [illegible]

~~also~~ use them as ~~[illegible]~~ [illegible] matter & as bum-fodder [illegible] that a "metamorphosis of Ajax" [illegible] on the change [illegible] Common ~~in china~~; cf 歸田錄："錢思公[illegible]平生[illegible]讀書，坐則讀經史，臥則讀小說，上廁則閱小詞。"謝希深亦言，宋公垂同在史院，每走廁必挾書以往，諷誦之聲琅然，聞於遠近"。向東北東園筆錄初編卷一："家大人［梁章鉅］官京時，及見余秋室學士，嘗因私請曰：'先生書法精妙，何以不得狀元？'學士笑曰：'丙午科榜下歸時，有吳某來訪曰：君豈出恭看書耶？'余怪之，吳曰：'我亦犯此罪過。去歲大病，夢入陰司，閻王命判官取判官簿查冥籍，上簽：出恭看書，余減去二紀，不得狀元，為進士。'"［illegible］

P.1104: "And you would do well to keep a blank-paper book, which the Germans call an album". A German character in Saint-Évremond's comedy Sir Politick Would-Be said: "Lorsque nos voyageurs sont gens de lettres, ils se munissent, en partant de chez eux, d'un livre blanc bien relié, qu'on nomme Album amicorum, et ne manquent pas d'aller visiter les savans de tous les lieux où ils passent, et de leur présenter afin qu'ils y mettent leur nom; ce qu'ils font ordinairement en y joignant quelques propos sentencieux." It will be remembered that in the "Studirzimmer" scene in Faust, Iter Theil, the Schüler also said: "Ich ~~muss euch noch mein Stammbuch überreichen~~" (2045). ~~A German practice~~ which has now become universal? Fr. von Logau: "Auf Marcum": "Was der Marcus, seit [illegible] geschrieben, ist gewiss sehr gut gewesen, / [illegible] seine Schriften mit entblösstem Rücken lesen" (Gedichte, eine Auswahl, von Uwe Berger, S.134).

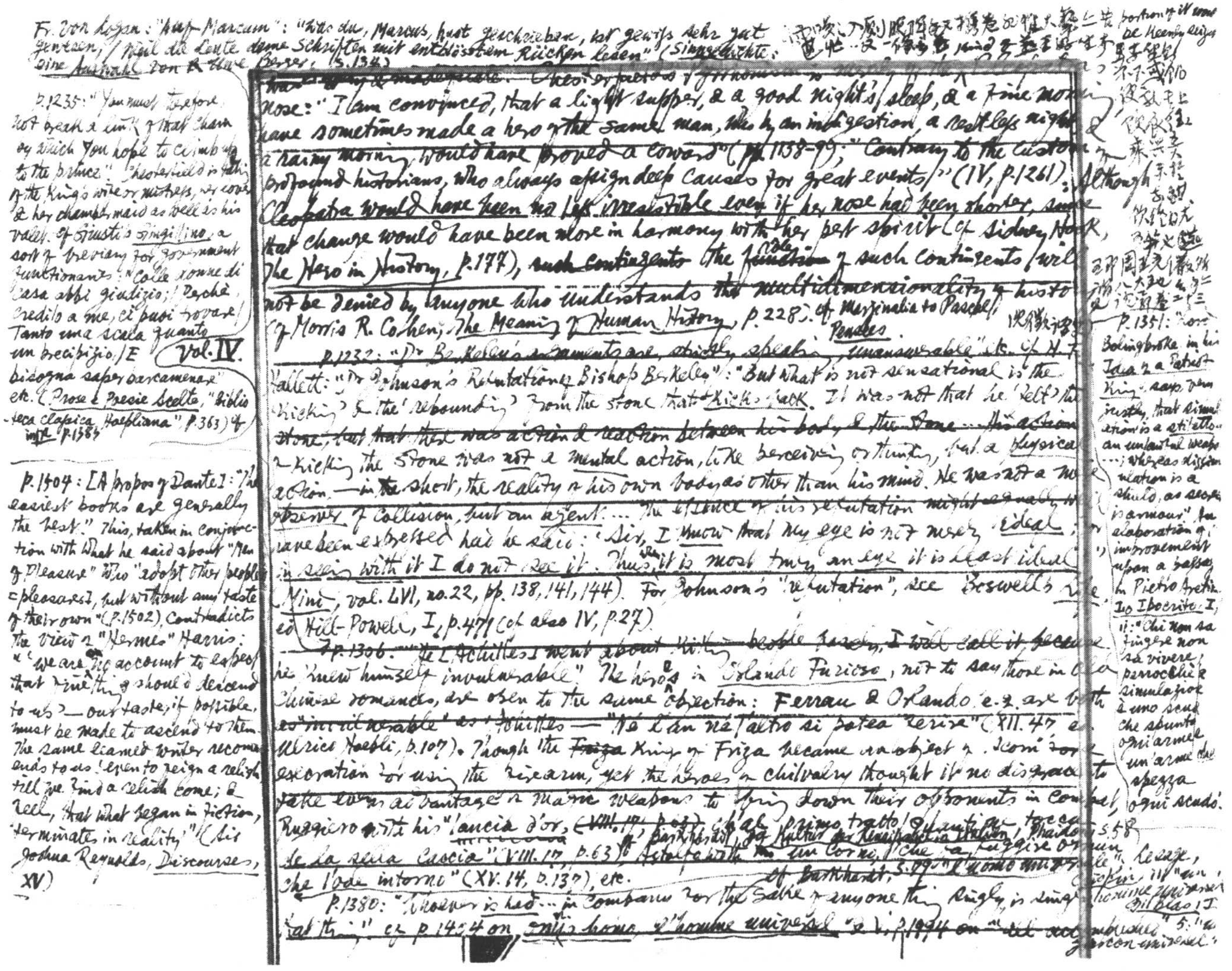
P.1115-6: ~~[illegible] Crusade~~; cf also IV, p.1250, p.1753. See supra 第四百四十八則.

To the quotations from ~~[illegible]~~ Congreve & others given by Dobrée in the note may be added the following from Sir Richard Burton: "Arab writers often mention the smile of beauty, but rarely, after the European fashion, the laugh, which they look upon as undignified. A Moslem will say 'Don't guffaw (Kah Kahah) in that way; leave giggling & grinning to monkeys & Christians.' The Spaniards, a grave people, remark that Christ never laughed" (The Arabian Nights, Library Edition, IV, p.147).

P.1139: "I cannot help carrying my Pyrrhonism still further." Chesterfield is here talking about "tracing" the "true causes" of "historical events" (p.1138) & the phrase is beyond doubt a reminiscence of Voltaire's essay De Pyrrhonisme [illegible]

[illegible]

Cf Coleridge's polysyllabic humour: "I left the Annual Anthology behind — save, O save it from Edward's pabyrologiophagous Cacodaemony!" (Collected Letters, ed. E.L. Griggs, I, p.532). Joyce, Ulysses, The Modern Library, pp.68-9, Bloom reading a paper "asquat on the cuckstool". Cf Boswell, the Ominous Years, Jan. 11, 1776: "Began to read Macpherson's Homer ... at stool, & thought that by a habit of reading it at that operation I would get through it by degrees, & each [illegible]



Fr. von Logau: "Auf Marcum": "Was du, Marcus, hast geschrieben, ist gewiss sehr gut gewesen, / Weil die Leute deine Schriften mit entblösstem Rücken lesen" (Sinngedichte: eine Auswahl von Uwe Berger, S.134) [illegible]

p.1235: "You must therefore not break a link of that chain by which you hope to climb up to the prince." Chesterfield is talking of the King's wife or mistress, & her chambermaid as well as his valet. Cf Giusti's Gingillino, a sort of breviary for government functionaries: "Colle donne di casa abbi giudizio; / Perchè credilo a me, ci puoi trovare / Tanto una scala quanto un precipizio. / E bisogna saper barcamenare" etc. (Prose e Poesie Scelte, "Biblioteca classica Hoepliana", p.363) & infra p.1383

Vol. IV.

p.1404: [A propos of Dante]: "The easiest books are generally the best." This, taken in conjunction with what he said about "Men of Pleasure" who "adopt other people's pleasures, but without any taste of their own" (p.1502), contradicts the view of "Hermes" Harris: "'We are on account to expect that fine things should descend to us? — our taste, if possible, must be made to ascend to them.' The same learned writer recommends to us 'even to feign a relish till we find a relish come; & feel, that what began in fiction, terminates in reality'" (Sir Joshua Reynolds, Discourses, XV)

~~[illegible]~~

Nose: "I am convinced, that a light supper, & a good night's sleep, & a fine morning have sometimes made a hero of the same man, who by an indigestion, a restless night & a rainy morning, would have proved a coward" (pp.1158-9); "Contrary to the custom of profound historians, who always assign deep causes for great events" (IV, p.1261). Although Cleopatra would have been no less irresistible even if her nose had been shorter, since that change would have been more in harmony with her pert spirit (cf Sidney Hook, The Hero in History, p.177), ~~such contingents~~ the ~~function~~ role of such contingents will not be denied by anyone who understands the multidimensionality of history (cf Morris R. Cohen, The Meaning of Human History, p.228). cf Marginalia to Pascal's Pensées [illegible]

p.1232: "Dr Berkeley's arguments are, strictly speaking, unanswerable" etc. Cf H. Hallett: "Dr Johnson's Refutation of Bishop Berkeley": "But what is not sensational is the 'kicking' & the 'rebounding' from the stone that kicks back. It was not that he 'felt' the stone, but that there was action & reaction between his body & the stone... His action of kicking the stone was not a mental action, like perceiving or thinking, but a physical action — in short, the reality of his own body as other than his mind. He was not a mere observer of collision, but an agent. ... The essence of his refutation might equally well have been expressed had he said: 'Sir, I know that my eye is not merely ideal; for in seeing with it I do not see it. Thus, seen, it is most truly an eye it is least ideal'" (Mind, vol. LVI, no.22, pp.138, 141, 144). For Johnson's "refutation", see Boswell's Life, ed Hill-Powell, I, p.471 (cf also IV, p.27).

p.1306: "He [Achilles] went about killing people bravely, I will call it because he knew himself invulnerable." The heroes in Orlando Furioso, not to say those in Chinese romances, are open to the same objection: Ferrau & Orlando e.g. are both as "invulnerable" as Achilles — "Nè l'un nè l'altro si potea ferire" (XII.47 ed. Ulrico Hoepli, p.107). Though the ~~Friza~~ King of Friza became an object of Ariosto's execration for using the firearm, yet the heroes of chivalry thought it no disgrace to take every advantage of magic weapons to bring down their opponents in combat, Ruggiero with his "lancia d'or, ch'al primo tratto / Quantunque tocca, fa cader de la sella" (VIII.17, p.63), Astolfo with un corno "che fa fuggire ognun che l'ode intorno" (XV.14, p.137), etc. cf Burckhardt, Die Kultur der Renaissance in Italien, Phaidon, S.58; cf Burckhardt, S.99: "l'uomo universale"

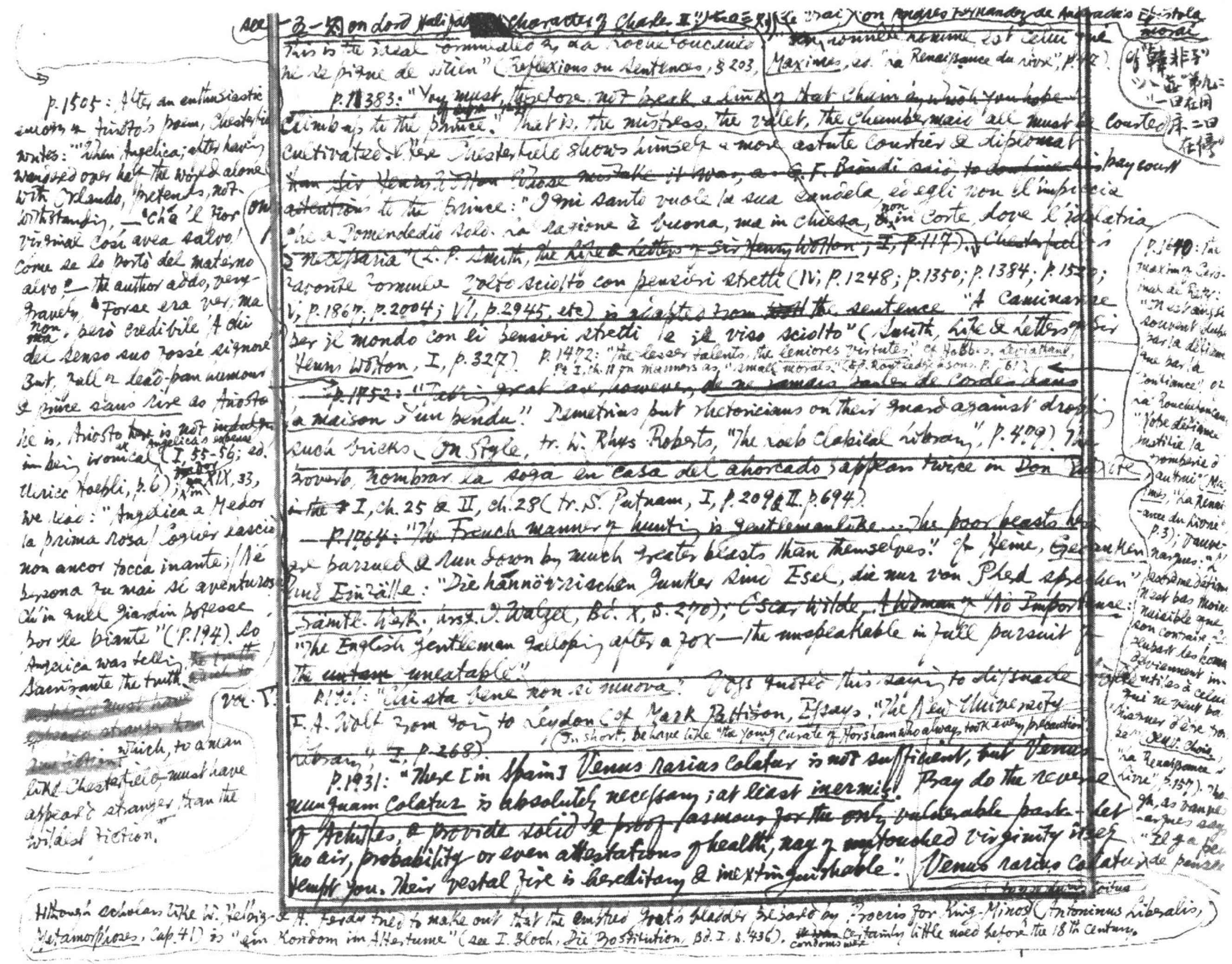
p.1380: "Whoever is had... in company for the sake of any one thing singly, is singly that thing" cf p.1404 on omnis homo, l'homme universel & v. p.1994 on "all accomplished"

portion of ill wine be keenly enjoyed [illegible]

[illegible]

p.1351: "Lord Bolingbroke in his Idea of a Patriot King, says very justly, that simulation is a stiletto... an unlawful weapon...; whereas dissimulation is a shield, as secrecy is armour." An elaboration of, improvement upon a passage in Pietro Aretino, Lo Ipocrito, I, ii: "Chi non sa fingere non sa vivere, perochè la simulazione è uno scudo che spunta ogni arme, un'arme che spezza ogni scudo."

Le Sage, Gil Blas, I, 5: "un garçon universel"; "homme universel"



Add — 3 — on Lord Halifax [redacted] "Character of Charles II": ……("Le vrai") on Andres Fernandez de Andrada's *Epistola moral*

This is the ideal formulated by La Rochefoucauld: "Le vrai honnête homme est celui qui ne se pique de rien" (*Reflexions ou Sentences*, § 203, *Maximes*, ed. "La Renaissance du Livre", p. 42).

p. 1383: "You must, therefore, not break a link of that chain by which you hope to climb up to the prince." That is, the mistress, the valet, the chambermaid all must be courted & cultivated. Here Chesterfield shows himself a more astute courtier & diplomat than Sir Henry Wotton whose mistake it was, as G. F. Biondi said, to confine his pay court & attentions to the prince: "Ogni santo vuole la sua candela, ed egli non l'impiccia che a Domeneddio solo. La ragione è buona, ma in chiesa, non in corte, dove l'idolatria è necessaria" (L. P. Smith, *The Life & Letters of Sir Henry Wotton*, I, p. 117). Chesterfield's favourite formula *Volto sciolto con pensieri stretti* (IV, p. 1248; p. 1350; p. 1384; p. 1527; V, p. 1867; p. 2004; VI, p. 2945, etc) is adapted from the sentence "A caminare per il mondo con li pensieri stretti e il viso sciolto" (Smith, *Life & Letters of Sir Henry Wotton*, I, p. 327). p. 1472: "The lesser talents, the leniores virtutes." Cf Hobbes, *Leviathan*, Pt I, ch. 11 on manners as "small morals" (ed. Routledge & Sons, p. 61).

p. 1752: "Letting great air, however, de ne jamais parler de corde dans la maison d'un pendu." Demetrius put rhetoricians on their guard against dropping such bricks (*On Style*, tr. W. Rhys Roberts, "The Loeb Classical Library", p. 409). The proverb *nombrar la soga en casa del ahorcado* appears twice in *Don Quixote*, I, ch. 25 & II, ch. 28 (tr. S. Putnam, I, p. 209 & II, p. 694).

p. 1764: "The French manner of hunting is gentlemanlike…The poor beasts here are pursued & run down by much greater beasts than themselves." Cf Heine, *Gedanken und Einfälle*: "Die hannöverischen Junker sind Esel, die nur von Pferden sprechen" (*Sämtl. Werk.*, hrsg. O. Walzel, Bd. X, S. 270); Oscar Wilde, *A Woman of No Importance*: "The English gentleman galloping after a fox—the unspeakable in full pursuit of the uneatable."

p. 1901: "Chi sta bene non si muova." "Oss" quoted this saying to dissuade F. A. Wolf from going to Leyden (cf Mark Pattison, *Essays*, "The New University Library", I, p. 268). (In short, behave like "the young curate of Horsham who always took every precaution".)

p. 1931: "There [in Spain] *Venus rarius colatur* is not sufficient, but *Venus nunquam colatur* is absolutely necessary; at least *inermis*. Pray do the reverse of Achilles, & provide solid & proof armour for the only vulnerable part. Let no air, probability or even attestations of health, nay of untouched virginity itself tempt you. Their vestal fire is hereditary & inextinguishable." *Venus rarius colatur* is de …… coitus.

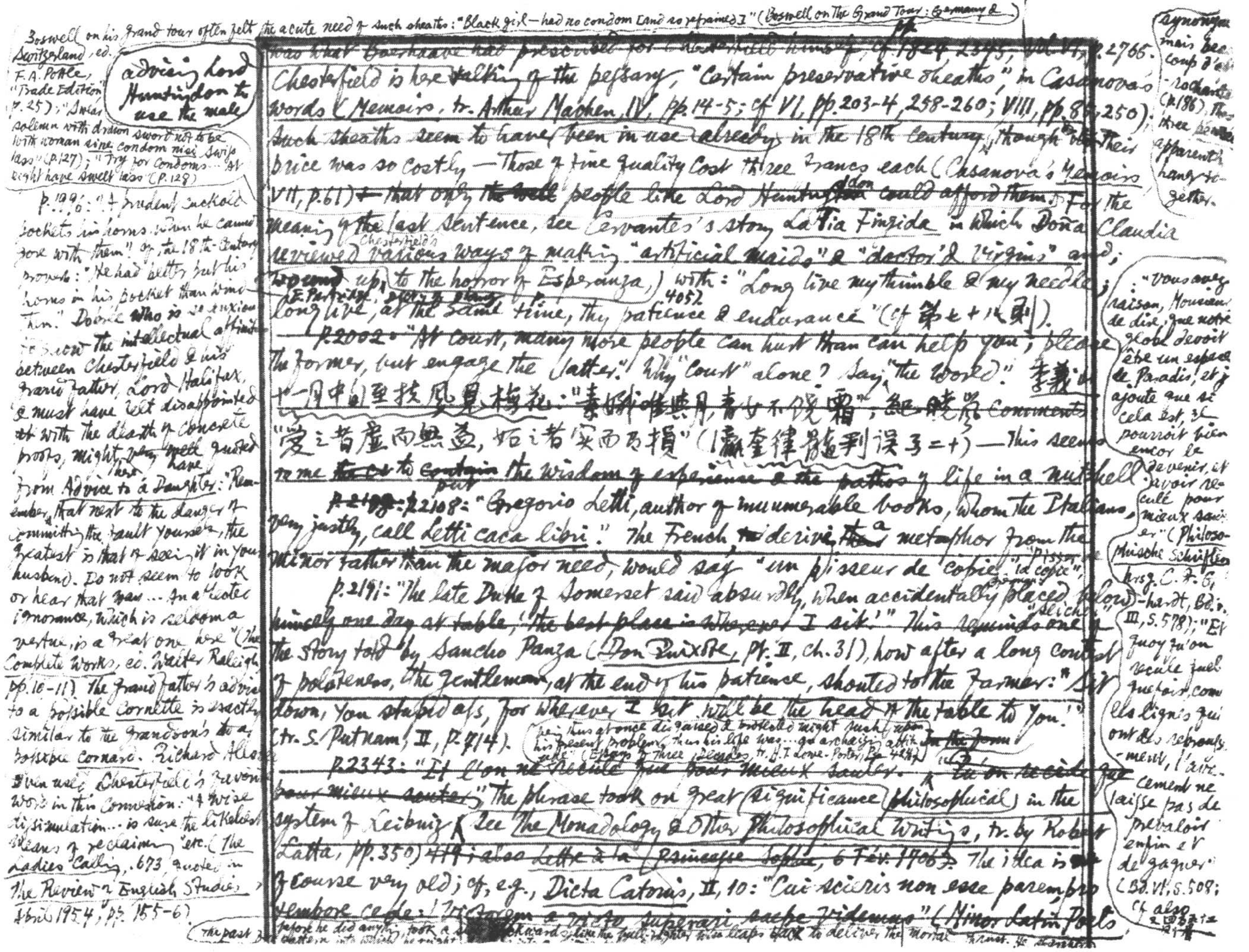
p. 1505: After an enthusiastic encomium on Ariosto's poem, Chesterfield writes: "When Angelica, after having wandered over half the world alone with Orlando, pretends, notwithstanding, —'Ch'a 'l fior virginal così avea salvo, Come se lo portò del materno alvo!'— the author adds, very gravely, 'Forse era ver, ma non però credibile A chi del senso suo fosse signore.'" But, tell a dead-pan humour & prince sans rire as Ariosto is, Ariosto is not indulgent at Angelica's expense in being ironical (I, 55-56; ed. Ulrico Hoepli, p. 6); in XIX, 33, we read: "Angelica a Medor la prima rosa / Coglier lasciò non ancor tocca inante; / Né persona fu mai sì aventurosa Ch'in quel giardin potesse por le piante" (p. 194). So Angelica was telling Sacripante the truth [illegible] which, to a man like Chesterfield, must have appeared stranger than the wildest fiction.

Vol. V

p. 1640: The maxim of Cardinal de Retz: "On est aussi souvent dupe par la défiance que par la confiance" or La Rochefoucauld: "Notre défiance justifie la tromperie d'autrui" (*Maximes*, "La Renaissance du Livre", p. 3); Vauvenargues: "L'extrême défiance n'est pas moins nuisible que son contraire. La plupart les hommes deviennent inutiles à celui qui ne veut pas hasarder d'être trompé" (*Oeuv. Choisi*, "La Renaissance du Livre", p. 157). Though, as Vauvenargues says, "Il y a peu de pensées……

Cf《韓非子》"八姦"第九："一曰在同床，二曰在傍"

Although scholars like W. Helbig & A. Forder tried to make out that the embalmed goat's bladder designed by Procris for King Minos (Antoninus Liberalis, *Metamorphoses*, Cap. 41) is "ein Kondom im Altertume" (see I. Bloch, *Die Prostitution*, Bd. I, S. 436), condoms were certainly little used before the 18th century.



Boswell on his grand tour often felt the acute need of such sheaths: "Black girl—had no condom [and so refrained]" (Boswell on The Grand Tour: Germany & Switzerland, ed. F. A. Pottle, "Trade Edition" p. 25); "Swear solemn with drawn sword not to be with woman sine condom nisi Swiss lass" (p. 127); "Try for condoms ... At night have Swiss lass" (p. 128)

advising Lord Huntingdon to use the male

p. 1996: "A prudent cuckold pockets his horns when he cannot gore with them." Cf. the 18th-century proverb: "He had better put his horns in his pocket than wind them." Dobrée who is so anxious to show the intellectual affinity between Chesterfield & his grandfather, Lord Halifax, must have felt disappointed with the dearth of concrete proofs, might ~~very well~~ have quoted there from Advice to a Daughter: "Remember, that next to the danger of committing the fault yourself, the greatest is that of seeing it in your husband. Do not seem to look or hear that way ... In a greater ignorance, which is seldom a virtue, is a great one here" (The Complete Works, ed. Walter Raleigh, pp. 10-11). The grandfather's advice to a possible Cornette is exactly similar to the grandson's to a possible Cornaro. Richard Allestree even uses Chesterfield's favourite word in this connection: "A wise dissimulation ... is sure the likeliest means of reclaiming" etc. (The Ladies Calling, 1673, quoted in The Review of English Studies, April 1954, pp. 155-6)

~~was what Boerhaave had prescribed for Chesterfield himself, cf. 1824, 2393, vol. VI,~~ pp. 2765. Chesterfield is here ~~talking of the~~ pessary, "certain preservative sheaths" in Casanova's words (Memoirs, tr. Arthur Machen, IV, pp. 14-5; cf. VI, pp. 203-4, 258-260; VIII, pp. 8[illegible], 250). ~~Such sheaths seem to have been in use already in the 18th century,~~ though their price was so costly—those of fine quality cost three francs each (Casanova's Memoirs VII, p. 61)—~~that only the well people like Lord Huntingdon could afford them.~~ For the meaning of Chesterfield's last sentence, see Cervantes's story La Tía Fingida in which Doña Claudia reviewed various ways of making "artificial maids" & "doctored virgins" and ~~wound~~ up, to the horror of Esperanza, (E. Partridge, Dict. of Slang, 405) with: "Long live my thimble & my needle; long live, at the same time, thy patience & endurance" (Cf 第七十八則).

p. 2002: "At court, many more people can hurt than can help you; please the former, but engage the latter." Why "court" alone? Say "the world". 李義山《十一月中旬至扶風界見梅花》："素娥惟與月，青女不饒霜"，紀曉嵐 comments "愛之者虛而無益，妒之者實而有損"（《瀛奎律髓刊誤》卷二十）—This seems to me to ~~contain~~ put the wisdom of experience & the pathos of life in a nutshell.

~~p. 2109~~ p. 2108: "Gregorio Letti, author of innumerable books, whom the Italians very justly call Letti caca libri." The French, deriving a metaphor from the minor rather than the major need, would say "un pisseur de copie" ("pisse-copie").

p. 2191: "The late Duke of Somerset said absurdly, when accidentally placed below himself one day at table, 'the best place is wherever I sit.'" This reminds one of the story told by Sancho Panza (Don Quixote, Pt. II, ch. 31), how after a long contest of politeness, the gentleman, at the end of his patience, shouted to the farmer: "Sit down, you stupid ass, for wherever I sit will be the head of the table to you." (tr. S. Putnam, II, p. 714).

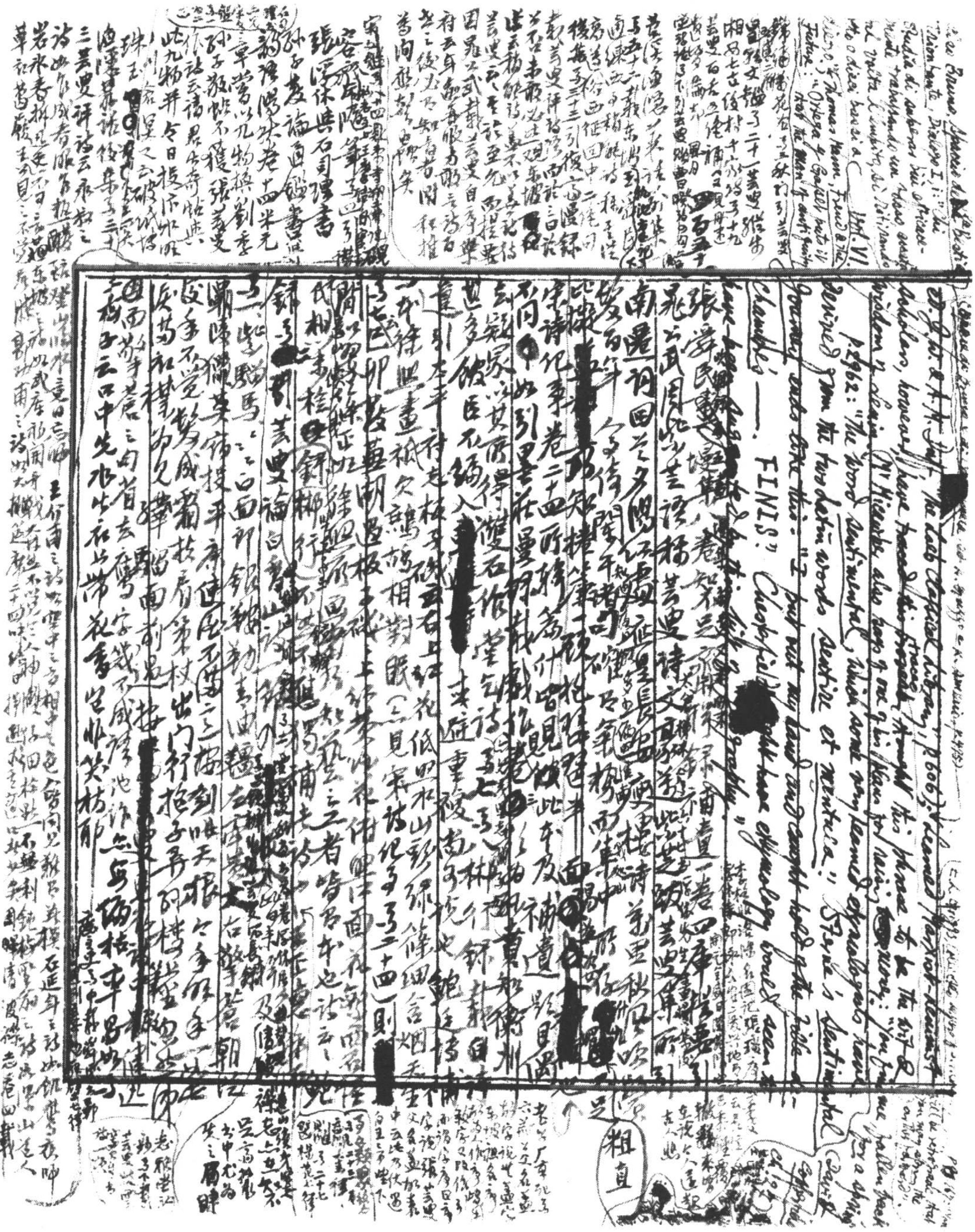
being thus at once disguised & protected might push upon his present problem, thus his life was ... go archaizing after ~~in the form~~ ..." (Essays of Three Decades, tr. H. T. Lowe-Porter, p. 424)

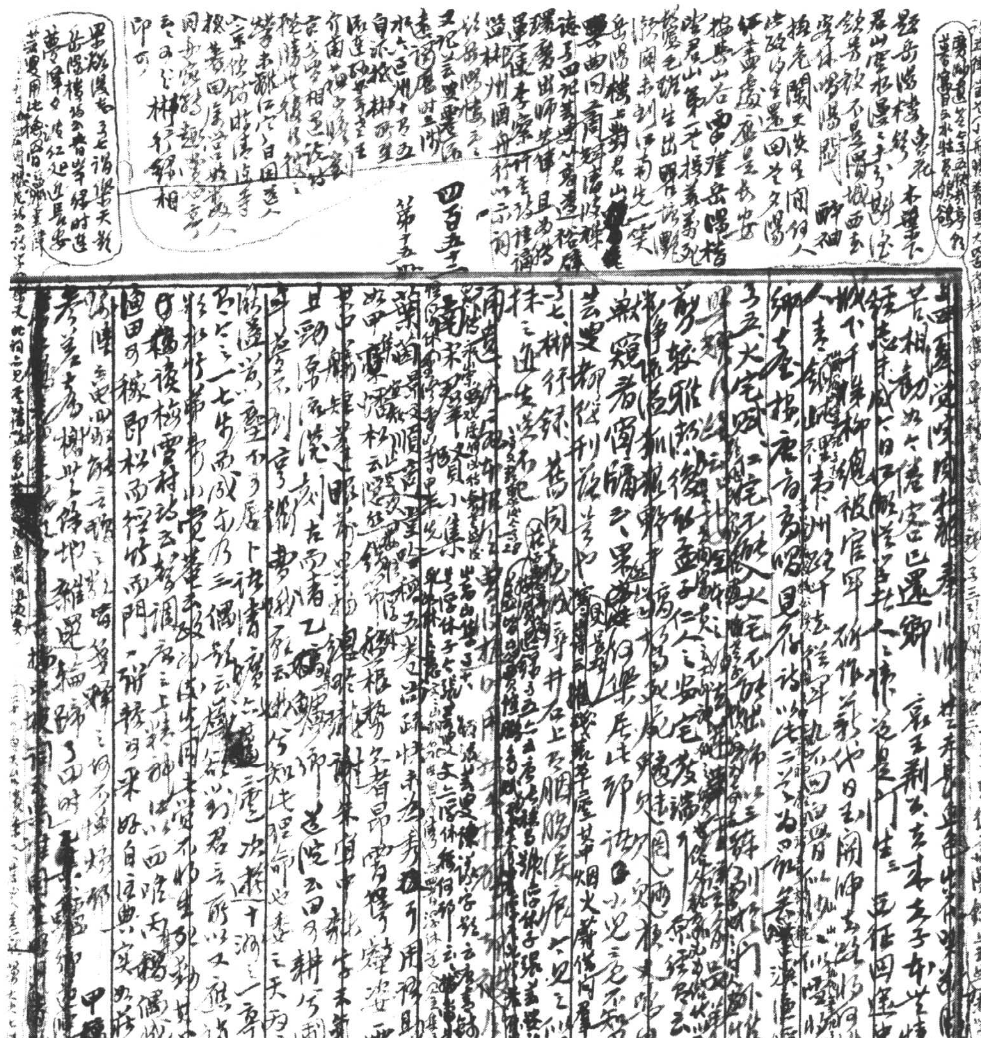
p. 2343: ~~"Et l'on ne recule que pour mieux sauter."~~ ~~"L'on ne recule que pour mieux sauter."~~ The phrase took on great ~~significance~~ philosophical in the system of Leibniz (see The Monadology & Other Philosophical Writings, tr. by Robert Latta, pp. 350 ~~-1; also Lettre à la Princesse Sophie, 6 Fév. 1706~~). The idea is of course very old; cf., e.g., Dicta Catonis, II, 10: "Cui scieris non esse parem pro tempore cede: victorem a victo superari saepe videmus" (Minor Latin Poets,

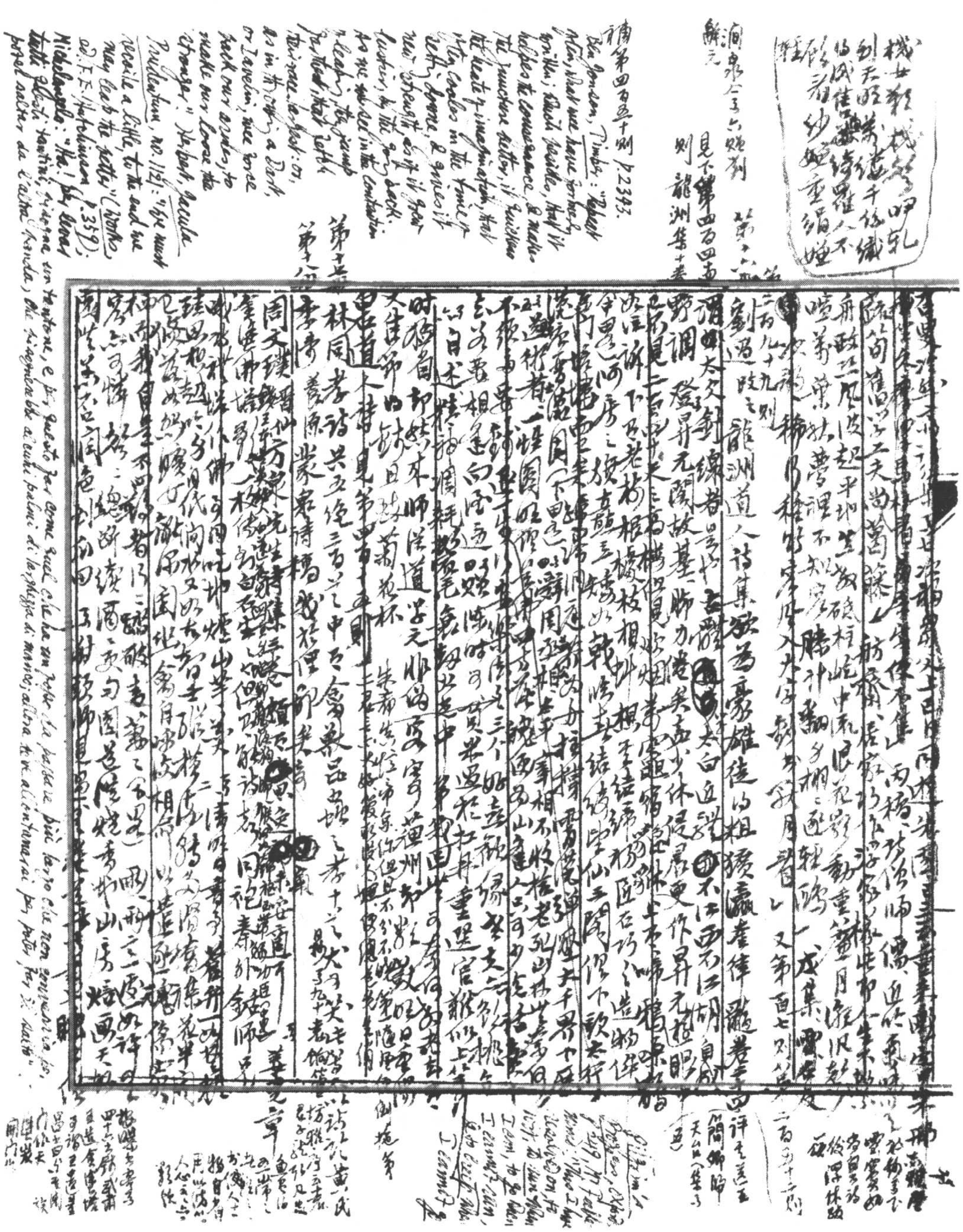
the past [illegible] before he did anything, took a [illegible] backward, like the bull-fighter who leaps back to deliver the mortal thrust. He [illegible]

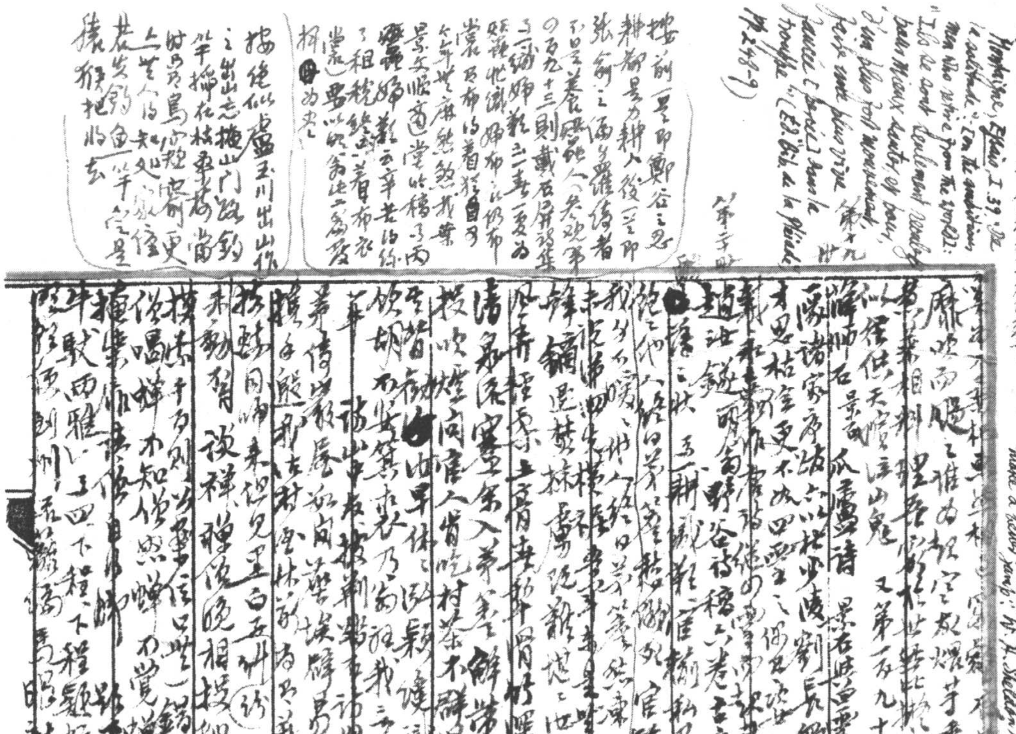
synonyme mais beaucoup d'é[illegible]-rochantes (p. 186). The three [illegible] apparently hang together.

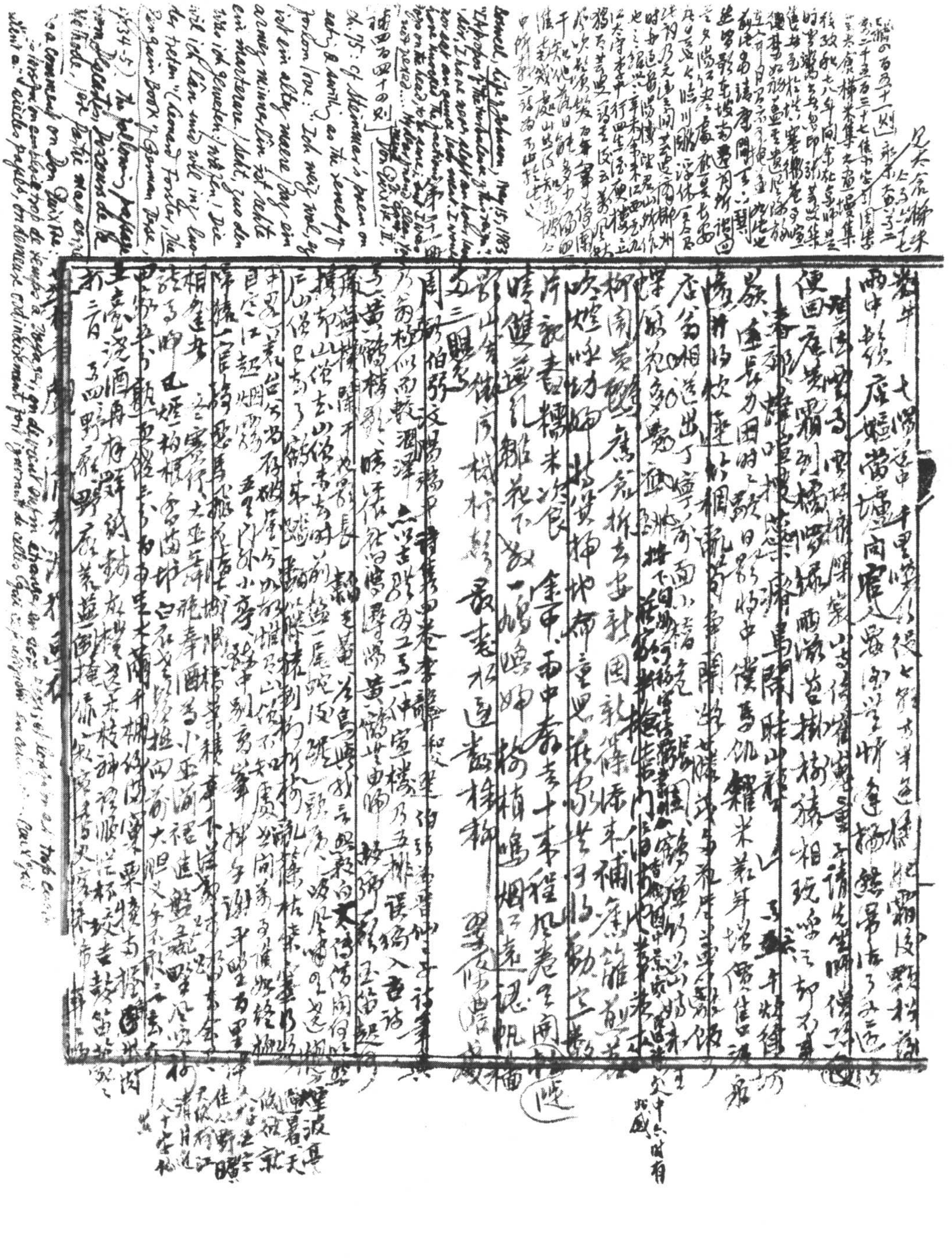
: "Vous avez raison, Monsieur, de dire que notre globe devoit être un espèce de Paradis, et j'ajoute que si cela est, il pourroit bien encor le devenir, et avoir reculé pour mieux sauter" (Philosophische Schriften, hrsg. C. J. Gerhardt, Bd. III, S. 578); "Et quoy qu'on recule quelquefois, comme les lignes qui ont des rebroussements, l'avancement ne laisse pas de prévaloir enfin et de gagner" (Bd. VI, S. 508; cf. also [illegible])







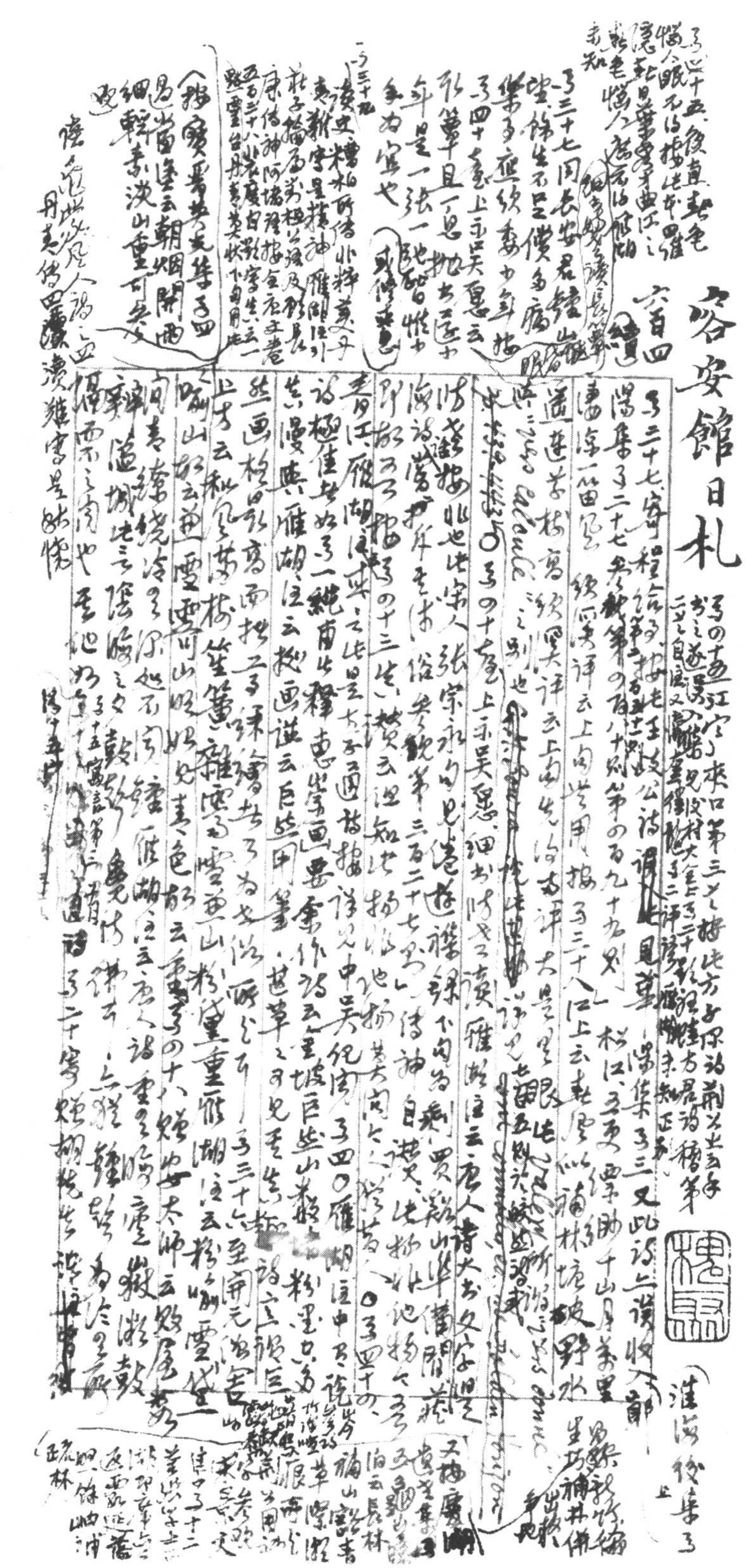




esemple qu'ils en [des fables et les histoires] tirent, sont sujets à
nos romans..." (Oeuvres et Lettres, "Bib. d. l. Pléiade", p
G. [illegible] thinks ~~[illegible] probable~~ the Francion to be more from
Don Quixote II. ch. 62, p. 923: L'abbé du Bos, Réflexions critiques sur la poésie et sur la peinture
T. II, §35: "Une traduction est une estampe où rien ne demeure du tableau original que l'ordonnance
et l'attitude des figures. Encore y est-elle altérée" (quoted in Rev. d. l. litt. comp., Avril-Juin 1963, p.188)

Don Quixote, I, ch.38, p.342：純常子枝語卷九：李約[illegible]部云[illegible]以[illegible]大[illegible]用火[illegible]
之[illegible]陸子[illegible]三筆五云：敵之[illegible]而又巧於[illegible]矣，我之[illegible]以[illegible]神於火銃[illegible]
徐文長逸稿卷二十二送鄭[illegible]人：番[illegible]鐵銃[illegible]火機[illegible]
自非巧[illegible] Swift, Gulliver's Travels, Pt. II, ch. 7. The King of Brobdingnag was horrified & amazed by
Gulliver's proposal to make guns for him: "Some evil genius, enemy to mankind, must have been the first contriver."
(Oxford, p.157)

補四五一則。吳坰五總志：[illegible]
[illegible]華山，又云三春不謝花，[illegible]四月雪[illegible]
[illegible]張芸叟[illegible]同州[illegible]二絕云
我到左馮今幾月，何嘗得見華山面
[illegible]牡丹[illegible]
[illegible]



# 容安館日札

六百四

第三十八、張[illegible]郊末[illegible]第[illegible]居
詩[illegible]雁湖注引吳曾《漫錄》
云云。按見《能改齋漫錄》卷七，因
漫錄中注荊公詩甚多，不注《漫
錄》，雁湖何故棄引此，如第七注荊
公《飛來峰》詩亦[illegible]一聯云[illegible]
是魚[illegible]民[illegible]書一卿[illegible]
之又第二十八注荊公一林[illegible]
綠[illegible]句[illegible]詩[illegible]雁湖
皆未引[illegible]

[illegible]湖[illegible]者[illegible]詩
[illegible]同[illegible]
[illegible]荊
[illegible]詩
湖也雁湖
[illegible]漫錄第
[illegible]詩未
[illegible]漫錄[illegible]
七論[illegible]（荊公[illegible]詩）
第三十九[illegible]石[illegible]較
雁湖注第二十[illegible]詩第二十七
[illegible]中詩注[illegible]詳[illegible]至若
[illegible]詩注[illegible]（漫錄第八雁
湖注第四十二）詠[illegible]遂望
之出守臨江之注引山谷詩[illegible]
第十雁湖注第四十六、第四十八則詩
之[illegible]不[illegible]雁湖[illegible]也

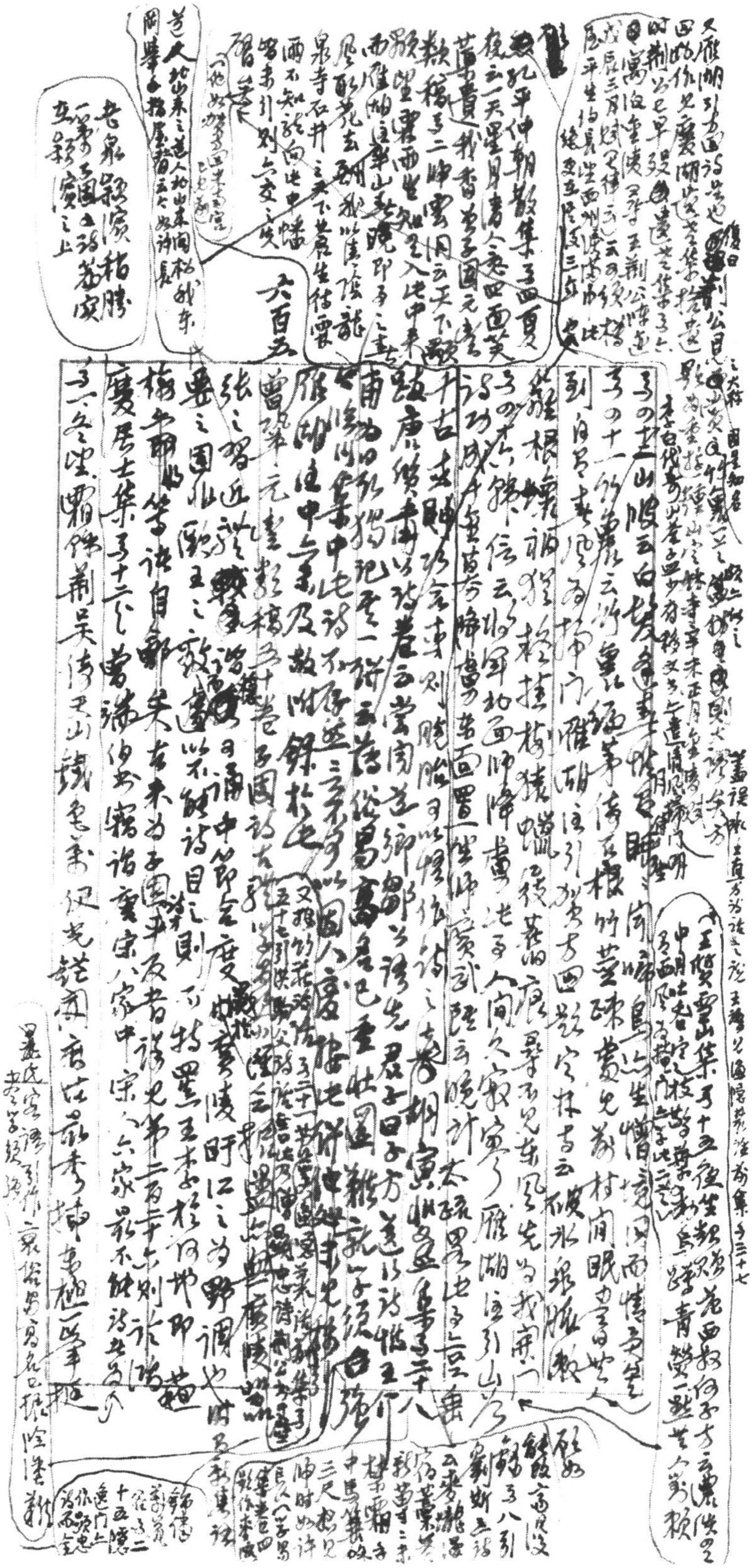
（按見[illegible]文集第二十四木芙蓉）

注第四十八、偶書，第四十三[illegible]先生[illegible]

第三十一、韓子華挽[illegible]師城詩注荊公[illegible]衛[illegible]夫人[illegible]
識第二十四覽謹詩云：雖[illegible]君子作文人[illegible]師應[illegible]草[illegible]不[illegible]
衣雁湖云：仲[illegible]不若賈生切於救時，則識如[illegible]評所謂亦如[illegible]
自不以[illegible]不以如生[illegible]正注誤。○雁湖注[illegible]時人[illegible]
後來人詩，由第三十六[illegible]劉長[illegible]識之，余談藝錄第九十三頁亦以為云
今乃知[illegible]割[illegible]之，如卷三十八送王[illegible]云：山林[illegible]區區兒女[illegible]之思[illegible]
荊雁湖注引[illegible]師所著[illegible]兒女[illegible]荊[illegible]如 姑[illegible]
郭云擬病情之如[illegible]卿[illegible]雁湖注引[illegible]作[illegible]雁湖注
中途味第四十二東坡云[illegible]端[illegible]上[illegible]之花今横[illegible]之風且作[illegible]
引宋景文詩：情知良苦還[illegible]不肯將花乘[illegible]第四十四[illegible]江云吹[illegible]
柳花今[illegible]兒[illegible]日下城頭雁湖注引李泰伯詩山[illegible]英[illegible]素
[illegible]吹柳花[illegible]謂[illegible]第四十七黃鸝云：娅姹不知緣底事，[illegible]
人乞兒過柏山別雁湖注引[illegible]子美詩：娅姹人家小女兒，半[illegible]
陽花枝[illegible]子美雨中[illegible]日嬌[illegible]人家如女兒，雁湖[illegible]為娅姹以附云
荊公詩尤不足為訓。然亦有[illegible]摺置一邊[illegible]人神[illegible]如第二十
七北窗云：北窗枕上春風暖，漫讀[illegible]數子書。雁湖注引宋[illegible]詩
一榻北窗思益友，數行西竺[illegible]生第四[illegible]午夢[illegible]
雁湖注引[illegible]柳[illegible]地[illegible]十午[illegible]覺[illegible]時一[illegible]
第四十六送望之出守臨江云黃雀有[illegible]雁湖注引 山谷[illegible]
詩歌[illegible]第[illegible]

（然[illegible]三[illegible]連[illegible]、[illegible]、[illegible]荊公詩云[illegible]韻第一支韻第二十七[illegible]上[illegible]詩[illegible]字詩是西山岸[illegible]橋火合[illegible]食宋羽第二百七十七[illegible]金[illegible]水[illegible]門[illegible]）

[illegible]日陰[illegible]林[illegible]細[illegible]



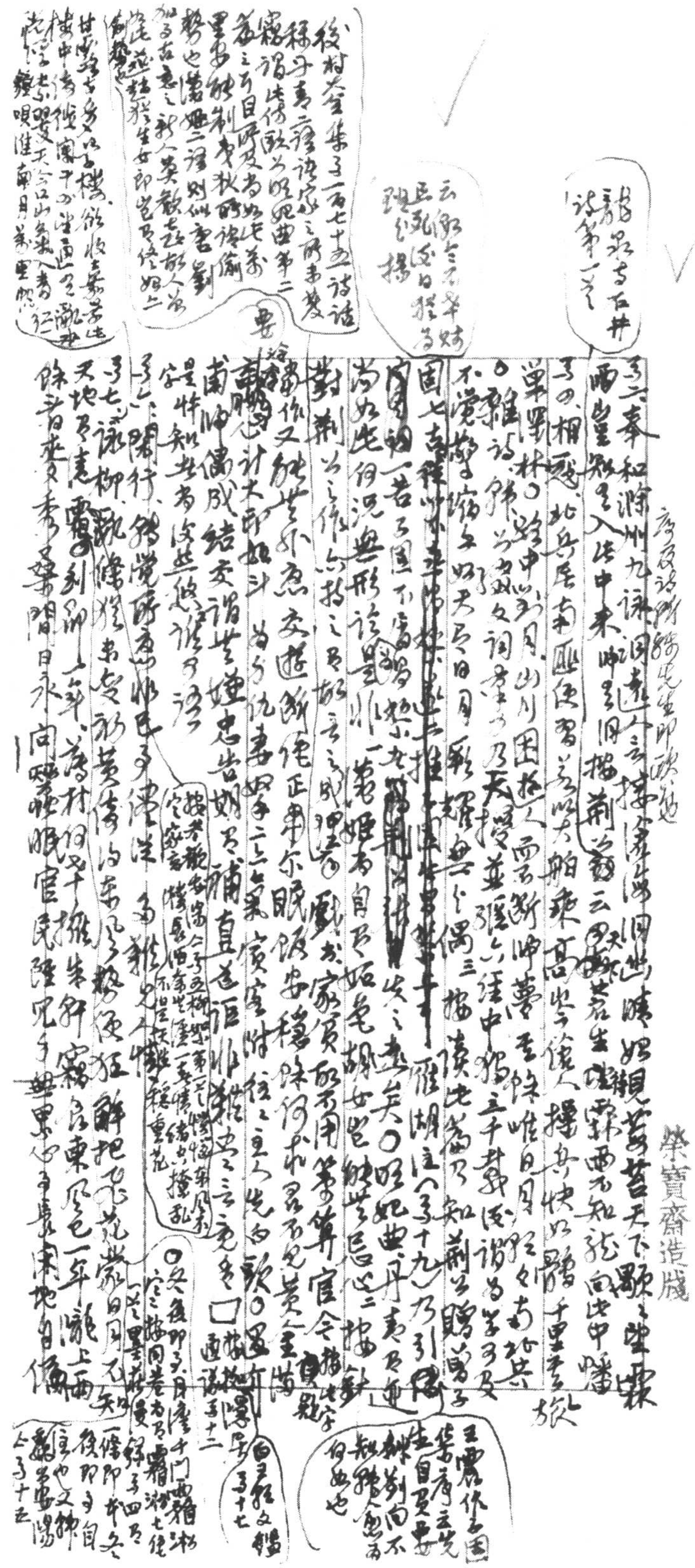
能改齋漫錄卷十四載子固懷友文一篇為王介甫作，今本元豐類藁未所無。（又卷四[illegible]）

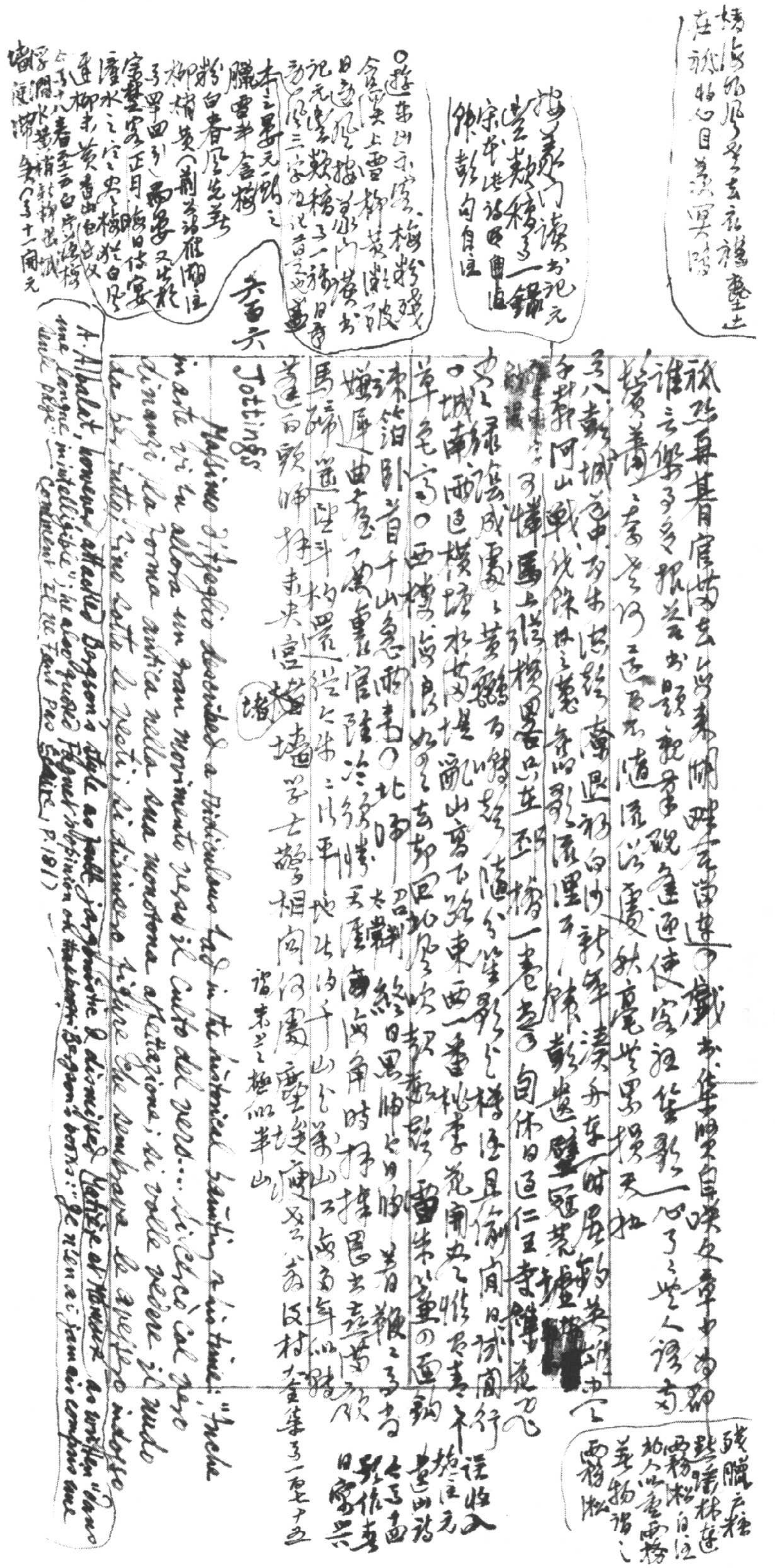
黄氏日抄卷六十三[illegible]南豐詩遠古詩[illegible]日記頗以廬山高為句。又云南豐之詩不在古[illegible]主於古而書尤得[illegible]云從古讚美于物[illegible]西崑風氣乃能挽回[illegible]特選[illegible]不同耶

三字曾南豐之（中四字）深於柳州、譏其貶官自見、誠可惜（中略）龍潭墨本〇胄臆說見說謝宗之[illegible]其出處[illegible]天下[illegible]千

〇論交、撫陽齋居士集卷十二、首論陶公卷三十三、讀臨川集皆謂為呂吉甫作詩、出集之〇吳問大慕歐絶句未圖小人權位何不至世上固自多有為兵南之猶未一試、趨挹鄂州之亡危李平諸守攄後議呼嗟思君美人生蹉跎年將徵一分、補陽齋復謂為餘德占作〇山樓小飲見姑長某家西歸北風壯餘濤者爭盛積腑髓異狀山回攬楓颭風止飄欲飲欄東石為影、達法溪岩歡言久遠漢罷學一掃懷旅人思熟鄒邑後諧於齋〇胡使、章粟躊躇未送北朔來林、長安何胡塵一來太學下塞頭合為士如無折衝策峰時紀和大筆合重國羹雜須[illegible]還東里閭索影下斗食尺長曾把榆中原不截新失色馬寧日肥妹氣粗九州四海皆一家有何不用胡蕃於囚撥野工作者卷二十五過城事云太平無武備、一動未腿安、廢疏有時際人生列鄉難殺綿貴力耗時重女工之餘尽時之守情民不愛官自（博士宇和卿）時四子性村民云、意業家之懷朱衰亦半開為半陛為當執手從何人來之何大都為偕其下腰安余只共非此衛室群其用沈照辛 因村之詠意頗相符後涩〇詠雪絆包草老人徳豈若時改造化神 長太論雜陰已久嘗岸涯陰濕遠之合之枯槁惟協用意之 荊公次韻和甫詠雪第三四句相似余尋觀第十七卷四則 一

廬詩誤收
作李涉
詩集中
奕女歌
與以下
卷二十の
之說





婧[illegible]風吹去花[illegible]塵土
在祇將心目[illegible]冥陽

[illegible]讀書記元
宋伯仁梅花喜神譜一錄
[illegible]彭白自注曲直

○遊東湖示[illegible] 梅粉殘
含[illegible]上雪 柳芽[illegible]波
日[illegible]讀書
記元[illegible]數稿三一補
[illegible]三字[illegible]日齋

本之晏元獻之
臘雪半含梅
粉白春風先著
柳梢黃（荊公詩[illegible]
[illegible]寒食正月晦日侍宴
溪水之容[illegible]梅於白風
迎柳未黃[illegible]
[illegible]十八春至三白[illegible]
[illegible]潤水[illegible]
[illegible]十一聞元

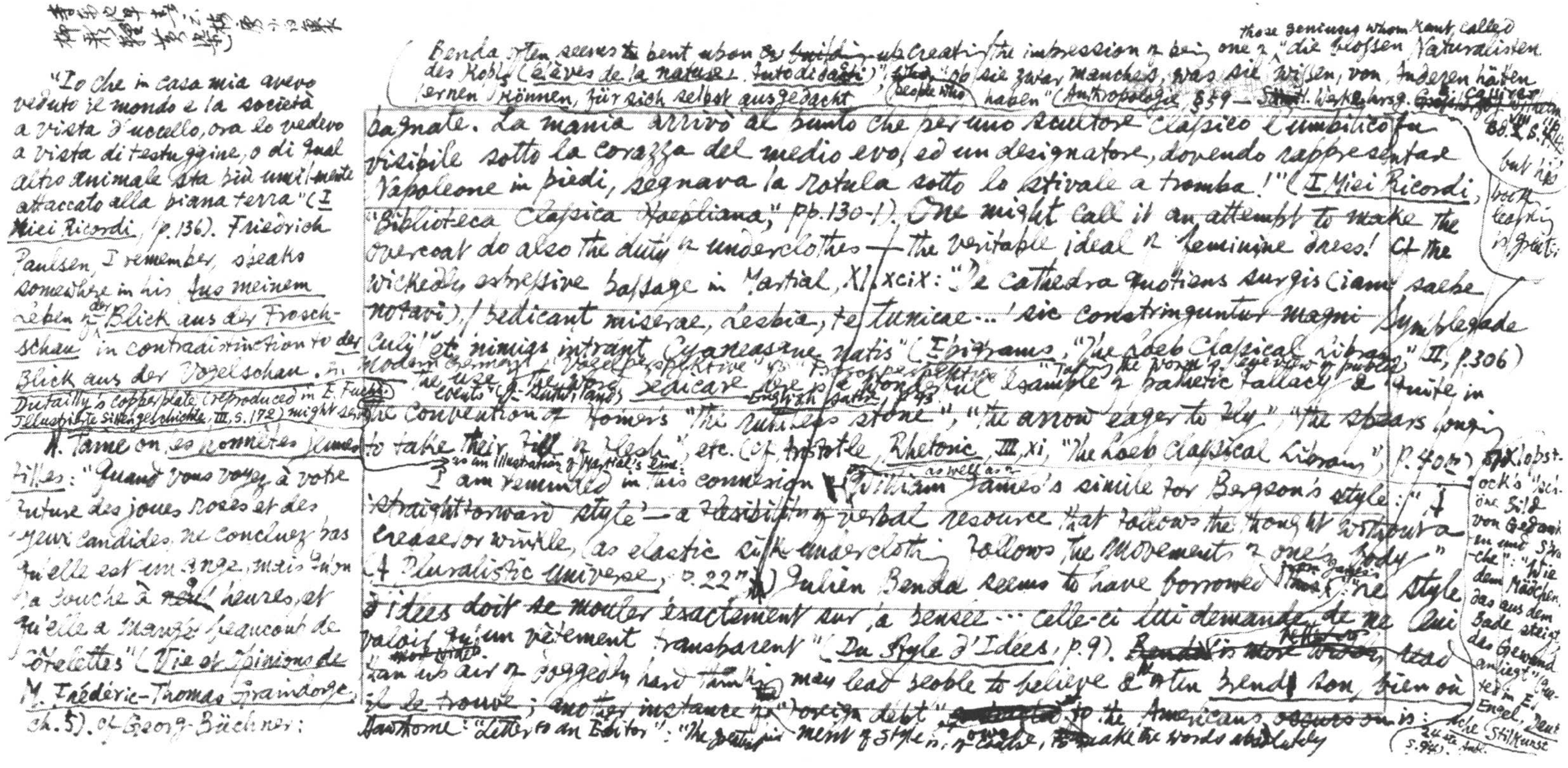
卷六

祇恐再看宮[illegible]來[illegible]
[illegible]

**Jottings**

Massimo d'Azeglio described a ridiculous fad in the historical painting of his time: "Anche in arte vi fu allora un gran movimento verso il culto del vero.... Si cercò col vero dinanzi la forma antica nella sua monotona affettazione; si volle vedere il nudo da per tutto, fino sotto le vesti; si dipinsero figure che sembrava le avessero indosso

A. Albalat, however, attacked Bergson's style as ~~[illegible]~~ jargonistic & dismissed Matière et Mémoire as written "dans une langue inintelligible"; he also quoted Faguet's opinion on ~~the book~~ Bergson's books: "Je n'en ai jamais compris une seule page" — Comment il ne faut pas écrire, p. 181)



李商隐早春[illegible]梅[illegible]
柳彩[illegible]

"Io che in casa mia avevo veduto il mondo e la società a vista d'uccello, ora lo vedevo a vista di testuggine, o di qual altro animale sta più umilmente attaccato alla piana terra" (I Miei Ricordi, p.136). Friedrich Paulsen, I remember, speaks somewhere in his Aus meinem Leben of der Blick aus der Froschschau in contradistinction to der Blick aus der Vogelschau. In Modern Germany "Vogelperspektive" vs "Froschperspektive" [illegible]. Dutailly's copperplate (reproduced in E. Fuchs, Illustrierte Sittengeschichte, III, S.172) might serve as an illustration of Martial's line.

H. Taine on les honnêtes jeunes filles: "Quand vous voyez à votre future des joues roses et des yeux candides, ne concluez pas qu'elle est un ange, mais qu'on la couche à ~~[illegible]~~ 9 heures, et qu'elle a mangé beaucoup de côtelettes" (Vie et Opinions de M. Frédéric-Thomas Graindorge, ch.5). cf. Georg Büchner:

(Benda often seems bent upon ~~building~~ creating the impression of being one of those geniuses whom Kant called "die blossen Naturalisten des Kopfs (élèves de la nature, autodidacti)", ~~[illegible]~~ people who "ob sie zwar manches, was sie wissen, von Anderen hätten lernen können, für sich selbst ausgedacht haben" (Anthropologie, §59 — Sämtl. Werke, hrsg. ~~[illegible]~~ Cassirer, VIII, S.[illegible]) but his book-learning is great;

bagnate. La mania arrivò al punto che per uno scultore classico l'umbilico fu visibile sotto la corazza del medio evo, ed un designatore, dovendo rappresentare Napoleone in piedi, segnava la rotula sotto lo stivale a tromba!" (I Miei Ricordi, "Biblioteca Classica Hoepliana," pp.130-1). One might call it an attempt to make the overcoat do also the duty of underclothes — the veritable ideal of feminine dress! Cf the wickedly expressive passage in Martial, XI, xcix: "De cathedra quotiens surgis (iam saepe notavi), / pedicant miserae, Lesbia, te tunicae ... / sic constringuntur magni Symplegade culi / et nimias intrant Cyaneasque natis" (Epigrams, "The Loeb Classical Library," II, p.306). The use of the word pedicare here is a wonderful example of pathetic fallacy & quite in the convention of Homer's "the ruthless stone", "the arrow eager to fly", "the spears longing to take their fill of flesh", etc. (Cf. Aristotle, Rhetoric, III, xi, "The Loeb Classical Library", p.40[illegible]). "Taking the worm's eye view of public events" (J. Sutherland, English Satire, p.43).

I am reminded in this connexion of William James's simile for Bergson's style as well as of [illegible]: "A straightforward style — a flexibility of verbal resource that follows the thought without a crease or wrinkle, as elastic silk underclothing follows the movements of one's body" (A Pluralistic Universe, p.227). Julien Benda seems to have borrowed from James: "Le style d'idées doit se mouler exactement sur la pensée ... celle-ci lui demande de ne lui valoir qu'un vêtement transparent" (Du Style d'Idées, p.9). ~~Benda is more [illegible]~~, [illegible] than his air of doggedly hard thinking may lead people to believe & often Benda sait bien où il se trouve; another instance of "foreign debt" ~~[illegible]~~ owed to the Americans ~~[illegible]~~ is: Hawthorne: "Letter to an Editor": "The greatest [illegible]ment of style is, of course, to make the words absolutely

Cf. Klopstock's "Schöne Bild von Gedanken und Sprache": "Wie dem Mädchen, das aus dem Bade steigt, das Gewand anliegt" (quoted in E. Engel, Deutsche Stilkunst, 2te Aufl. S.94).

"Es ist keine Kunst, ein ehrlicher Mann zu sein, wenn man täglich Suppe, Gemüse und Fleisch zu essen hat" (Sämtliche Werke und Briefe, hrsg. Bergemann, S. 607); Charles Kingsley: "On two thousand a year a man can afford to be honest" (Yeast, ch. 16). ~~Rebecca~~

Kant was talking about types of genius; having mentioned "der architektonische, der den Zusammenhang aller Wissenschaften, und wie sie einander unterstützen, methodisch einsieht," he spoke of another type:

Sharp in Vanity Fair: "I think I could be a good woman if I had 5000 a year" (The Oxford Thackeray, XI, p. 532)

but to find these reasons is itself an "instinct."

B. Brecht: "Erst kommt das Fressen, dann kommt die Moral" ("Denn wovon lebt der Mensch?", in Gedichte, hrsg. Hauptmann & Slupianek, I, S. 231); Ital. proverb: "Prima la trippa e poi la virtù." Horace: "Virtus post nummos." Epistulae, I.i.53.

Le Neveu de Rameau: "La voix de la conscience est de l'honneur est bien faible quand les boyaux crient"

disappear into the thought."

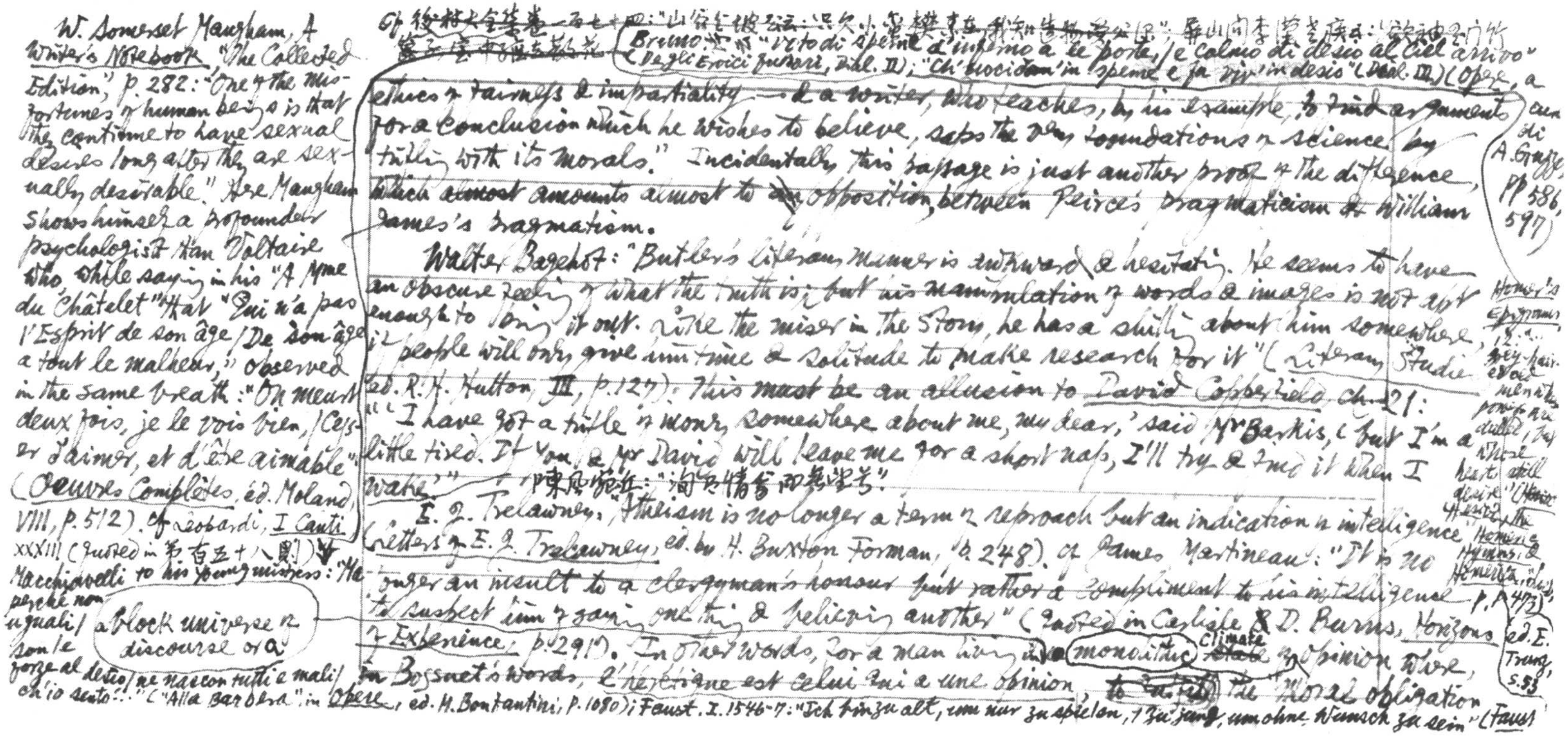
"C'est à peu près comme si l'on disait qu'une pensée sur le bleu doit s'efforcer d'être bleu" (Op. cit., p. 29) — cf. R. B. Perry's Present Philosophical Tendencies, p. 234: "The word 'blue' may mean blue, although the word is not blue."

Joubert mentioned Kant several times in his Pensées (Éd. "Librairie Académique", Tit. XXIV, iii. 17). ~~[illegible]~~ I don't ~~think that~~ suppose he knew his writings well. The ~~following example~~ aphorism, "Que de savants forgent les sciences, cyclopes laborieux, ardents, infatigables, mais qui n'ont qu'un oeil!" (Tit. XVIII. 93) is, however, strongly reminiscent of Kant's Anthropologie, §59: "Es giebt aber auch gigantische Gelehrsamkeit, die doch oft zyklopisch ist, der nämlich ein Auge fehlt: nämlich das der wahren Philosophie, um diese Menge des historischen Wissens, die Fracht von hundert Kameelen, durch die Vernunft zweckmässig zu benutzen" (~~[illegible]~~ Werke, hrsg. von E. Cassirer ~~[illegible]~~, Bd. VIII, S. 116 ~~[illegible]~~).

Grillparzer's epigram on "Moderne Logik": "Das sind wunderliche Denkgesetze Und leer an wahrer Beweiseskraft, Die Logik gibt die Folgesätze Und den Obersatz die Leidenschaft" (Gesam. Werk., hrsg. von E. Rollett und A. Sauer, Bd. II, S. 62-3). This should take its place beside F. H. Bradley's ~~[illegible]~~ famous boutade: "Metaphysics is the finding of bad reasons for what we believe upon ~~by~~ instinct" (Appearance & Reality, p. xiv). Both were written in the pre-Freudian days when "rationalization" was not heard of. Cf. Collected Papers of C. S. Peirce, VI, pp. 4-5: "There is an ethics indissolubly bound with it [the logic used by science] — an

Samuel Butler, Ernest Pontifex or the Way of All Flesh, ch. 66: "This [Euclid's] [illegible] whose attempt is indeed [illegible], but no proposition is [illegible]" ([illegible], p. 297)

cf. Pareto, General Sociology, I, §1249 (Eng. tr. II, p. 1209 [illegible])



Cf. 後村大全集卷一百七十四：「山谷[illegible]云：只欠[illegible]，我知[illegible]公[illegible]」；[illegible]山[illegible]李[illegible]：「[illegible]」 Bruno云 "Vivo di speme d'inferno a le porte, / e calmo di desio al ciel arrivo" (Degli Eroici furori, Dial. II); "Ch'uccidon in speme e fa vivi in desio" (Dial. III) (Opere, a cura di A. Graf, pp 586, 597)

ethics of fairness & impartiality — & a writer, who teaches, by his example, to find arguments for a conclusion which he wishes to believe, saps the very foundations of science by trifling with its morals." Incidentally, this passage is just another proof of the difference, ~~which almost amounts~~ almost to ~~an~~ opposition, between Peirce's pragmaticism & William James's pragmatism.

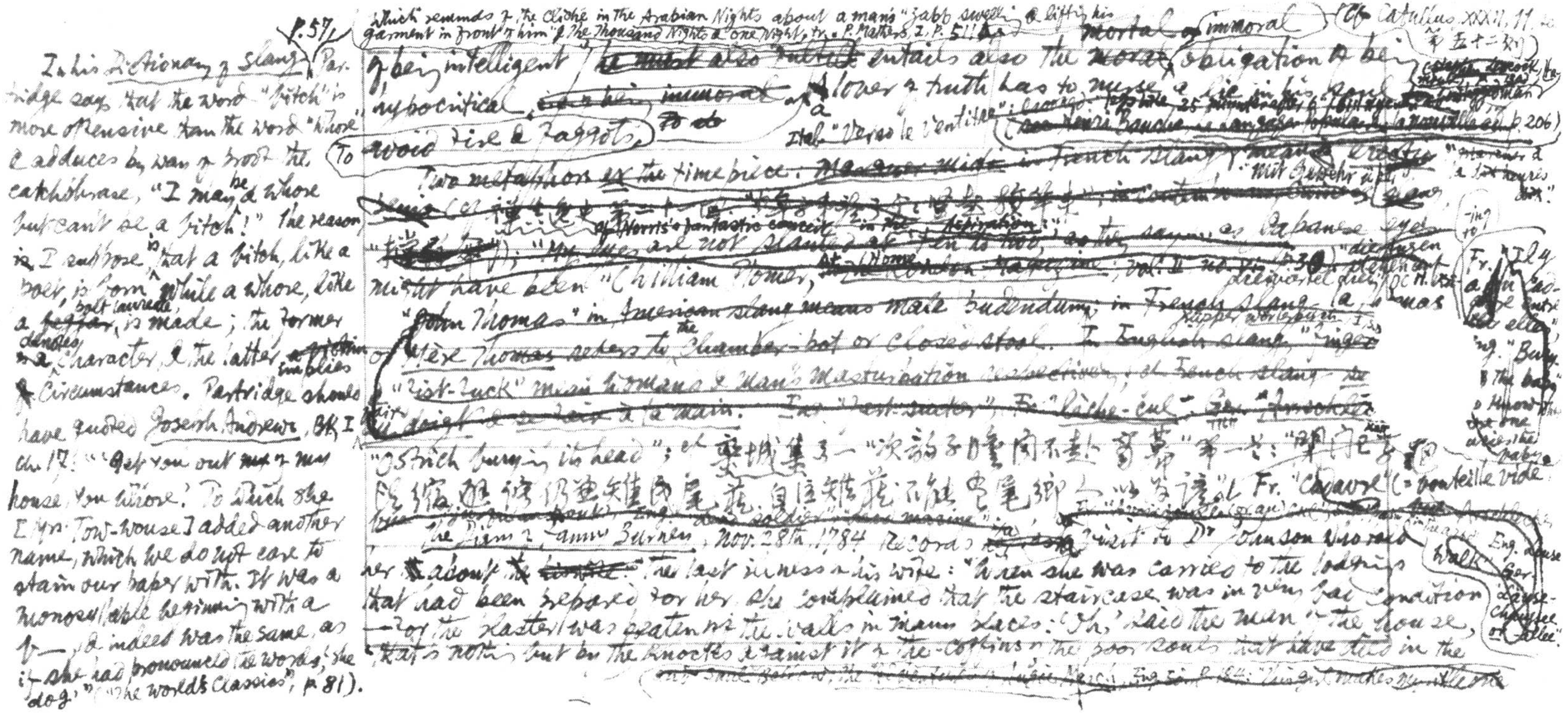
Walter Bagehot: "Butler's literary manner is awkward & hesitating. He seems to have an obscure feeling of what the truth is; but his manipulation of words & images is not apt enough to bring it out. Like the miser in the story, he has a shilling about him somewhere, if people will only give him time & solitude to make research for it" (Literary Studies, ed. R. H. Hutton, III, p. 127). This must be an allusion to David Copperfield, ch. 21: "'I have got a trifle of money somewhere about me, my dear,' said Mr Barkis, 'but I'm a little tired. If you & Mr David will leave me for a short nap, I'll try & find it when I wake.'" 陳風宛丘：「洵有情兮而無望兮」。

E. J. Trelawny: "Atheism is no longer a term of reproach but an indication of intelligence" (Letters of E. J. Trelawny, ed. by H. Buxton Forman, p. 248). Cf. James Martineau: "It is no longer an insult to a clergyman's honour but rather a compliment to his intelligence to suspect him of saying one thing & believing another" (quoted in Carlisle & D. Burns, Horizons of Experience, p. 291). In other words, for a man living in a monolithic climate ~~state~~ of opinion where, in Bossuet's words, l'hérétique est celui qui a une opinion ~~to [illegible]~~ the moral obligation

a block universe of discourse or a

Homer's Epigrams, 12: "...grey-haired men, whose powers are dulled, but whose heart still desire" (Hesiod, the Homeric Hymns & Homerica, Loeb, p. 473)

W. Somerset Maugham, A Writer's Notebook "The Collected Edition," p. 282: "One of the misfortunes of human beings is that they continue to have sexual desires long after they are sexually desirable." Here Maugham shows himself a profounder psychologist than Voltaire who, while saying in his "A Mme du Châtelet" that "Qui n'a pas l'esprit de son âge / De son âge a tout le malheur," observed in the same breath: "On meurt deux fois, je le vois bien, / Cesser d'aimer, et d'être aimable" (Oeuvres Complètes, éd. Moland, VIII, p. 512). Cf. Leopardi, I Canti XXXIII (quoted in 第百五十八則) ✓ Macchiavelli to his young mistress: "Ha perchè non uguali / son le forze al desio / ne nascon tutti e mali / ch'io sento!..." ("Alla Barbera" in Opere, ed. M. Bontantini, p. 1080); Faust. I. 1546-7: "Ich bin zu alt, um nur zu spielen, / zu jung, um ohne Wunsch zu sein" (Faust, ed. E. Trunz, S. 53)



In his *Dictionary of Slang* [p. 57] Partridge says that the word "bitch" is more offensive than the word "whore" & adduces by way of proof the catchphrase, "I may be a whore but can't be a bitch!" The reason is, I suppose, that a bitch, like a poet, is born while a whore, like a ~~[illegible]~~ poet laureate, is made; the former denotes ~~[illegible]~~ character, & the latter ~~[illegible]~~ implies circumstances. Partridge should have quoted *Joseph Andrews*, Bk I ch. 17: "'Get you out ~~[illegible]~~ of my house, you whore.' To which she [Mrs. Tow-wouse] added another name, which we do not care to stain our paper with. It was a monosyllable beginning with a b——, & indeed was the same, as if she had pronounced the words, she 'dog.'" ("The World's Classics", p. 81).

Which reminds of the cliché in the *Arabian Nights* about a man's "zabb swelling & lifting his garment in front of him" (*The Thousand Nights & One Night*, tr. P. Mathers, I, p. 511 [illegible]).

of being intelligent ~~it must also~~ [illegible] entails also the ~~moral~~ ~~mortal~~ (immoral) obligation to be hypocritical ~~[illegible]~~ ~~immoral~~ ~~to do~~ a lover of truth has to nurse a lie in his ~~[illegible]~~ (Cf. Catullus XXXII, 11. 第五十二) ~~[illegible]~~ To ~~avoid~~ fire & faggots. Ital. "Verso le ventitre" ~~[illegible]~~ ~~25 [illegible]~~ ~~(Henri Bauche, Le langage populaire [illegible] p. 206)~~

~~Two metaphors ex the timepiece.~~ ~~[illegible] in French slang~~ [illegible] "Mit Gewehr [illegible]" "[illegible] à six heures dix."

~~[illegible]~~ ~~of Morris's fantastic conceit in the Aspiration~~ ~~"My eyes are not slanted at [illegible] to too, as the same as Japanese eyes~~ "diecksen [illegible]" ~~[illegible] At Home [illegible] Magazine, Vol. II, no. [illegible], p. 30~~ ~~[illegible] déplorable [illegible]~~ might have been "William Pomer,"

"John Thomas" in ~~American slang means male pudendum; in French slang~~ (a [illegible] mas) ~~[illegible]~~ ~~"Jerry Thomas" refers to the chamber-pot or close-stool. In English slang "[illegible]"~~ ~~"[illegible]-Jack" means woman's & man's masturbation [illegible]; cf. French slang "[illegible]"~~ ~~[illegible] à la main. [illegible] "[illegible]"; Fr. "lèche-cul"; Ger. "Arschlecker"~~ "Ostrich burying its head"; cf. 樊榭集卷一"次韻子暉[illegible]"第一首："[illegible]" Fr. "Carafe" (= bouteille vide) ~~[illegible] Eng. [illegible] soldier [illegible]~~ Fr. "Il y a [illegible] ~~[illegible]~~ "[illegible]" Eng. [illegible] Walk Ger. [illegible] Chaussee or Allee".

*The Diary of Fanny Burney*, Nov. 28th, 1784 records ~~[illegible]~~ visit to Dr Johnson who said ~~[illegible]~~ her about ~~[illegible]~~ the last illness of his wife: "When she was carried to the lodgings that had been prepared for her she complained that the staircase was in very bad condition—for the plaster was beaten off the walls in many places. 'Oh,' said the man of the house, 'that's nothing but by the knocks against it of the coffins of the poor souls that have died in the ~~[illegible]~~' ~~[illegible], Eng. tr. p. 184: "[illegible] makes [illegible]"~~

Macchiavelli: "Gli uomini sono ciechi nelle cose dove e' peccano, e sono acerrimi persecutori de' vizii che non hanno" (*Lettere Familiari*, ed. E. Alvisi, p. 320 — given in *Il Principe e altri scritti minori*, "Biblioteca Classica Hoepliana", p. 509). Cf *Hudibras*, Pt I, canto i, ll. 215 f: "Compound for sins they [the Antinomians] are inclined to, / By damning those they have no mind to." Sir Henry Taylor also wrote in his *Autobiography* (1885) Vol. I, pp. 92-3: "Every man who aspires to a certain intellectual rank & precedence has his peculiar system of morals made for himself like his easy chair — in which he arranges himself to his own

(Cf 楊槃姨「詩上生宋六月紀事 三四朵漫嘆空堂吉火字欠佳數 戲)

~~stand up. And salute.~~"

~~(Harry T. Moore, *The Intelligent Heart*, p. 376: "Juliette Huxley suggested rather savagely that Lawrence call it *Lady Chatterley's Lover*; John Thomas & Lady Jane ....~~

lodgings!'" ("Everyman's Library," p. 92). Cf Antoine Albalat, *Souvenirs de la Vie Littéraire*, Nouvelle éd. p. 8 recording Daudet's remark: "L'idée de la mort a empoisonné mon existence. Chaque fois que je change d'appartement, ma première réflexion est de me dire: Comment sortira-t-on mon cercueil?"; E., *Hocken & Huncken*, ch. 5, in which Mr Philip warned Captain Hocken about his new house: "I don't know no unhandier house for getting out a corpse. There's a turn at the ~~foot~~ o' the stairs; most awkward." ~~The Italians call~~ ~~the space on the staircase for turning a piano or any large piece of furniture room~~ special word for *Stornito*

"Thomas is one of the names for the penis"

19

*The Diary of Fanny Burney*, Dec. 18th, 1785: "'Was there ever,' cried he [the King], 'such stuff as great part of Shakespeare? only one must not say so! But what think you? — What? — Is there not sad stuff? — What? — what?'" (p. 111). This ~~view of Shakespeare~~ is apparently a kind of signature view of ~~the~~ British aristocracy ~~towards~~ on Shakespeare; e.g., *Martin Chuzzlewit*, ch. 28, Mr Pip: "The Viscount said: 'Shakespeare is an infernal humbug, Pip! What's the good of Shakespeare, Pip? I never read him. What the devil is it all about, Pip? There's a lot of feet in Shakespeare's verse, but there ain't any legs worth mentioning in Shakespeare's plays, are there, Pip?'" Cf Jacques Barzun, *Teacher in America*, p. 150: "When, some twenty years ago, the old comic magazine *Life* guaranteed anonymity if a score of American celebrities would write in their honest opinion of Shakespeare, the replies they received showed that the name 'Shakespeare' stood for a consecrated bore."

perfect satisfaction, denounces ex cathedrâ the easy chairs of all the rest of mankind. There is nothing that is in him or out of joint in him but some dogma is put in like a cushion to bolster it up.. It is not long since I heard a Populationist vehemently reproach a poor but very respectable married gentleman for the sin of having 9 children lawfully begotten. The Populationist, on the other hand, was a single man, & might very possibly be chargeable with sinning against another sort of philosophy."

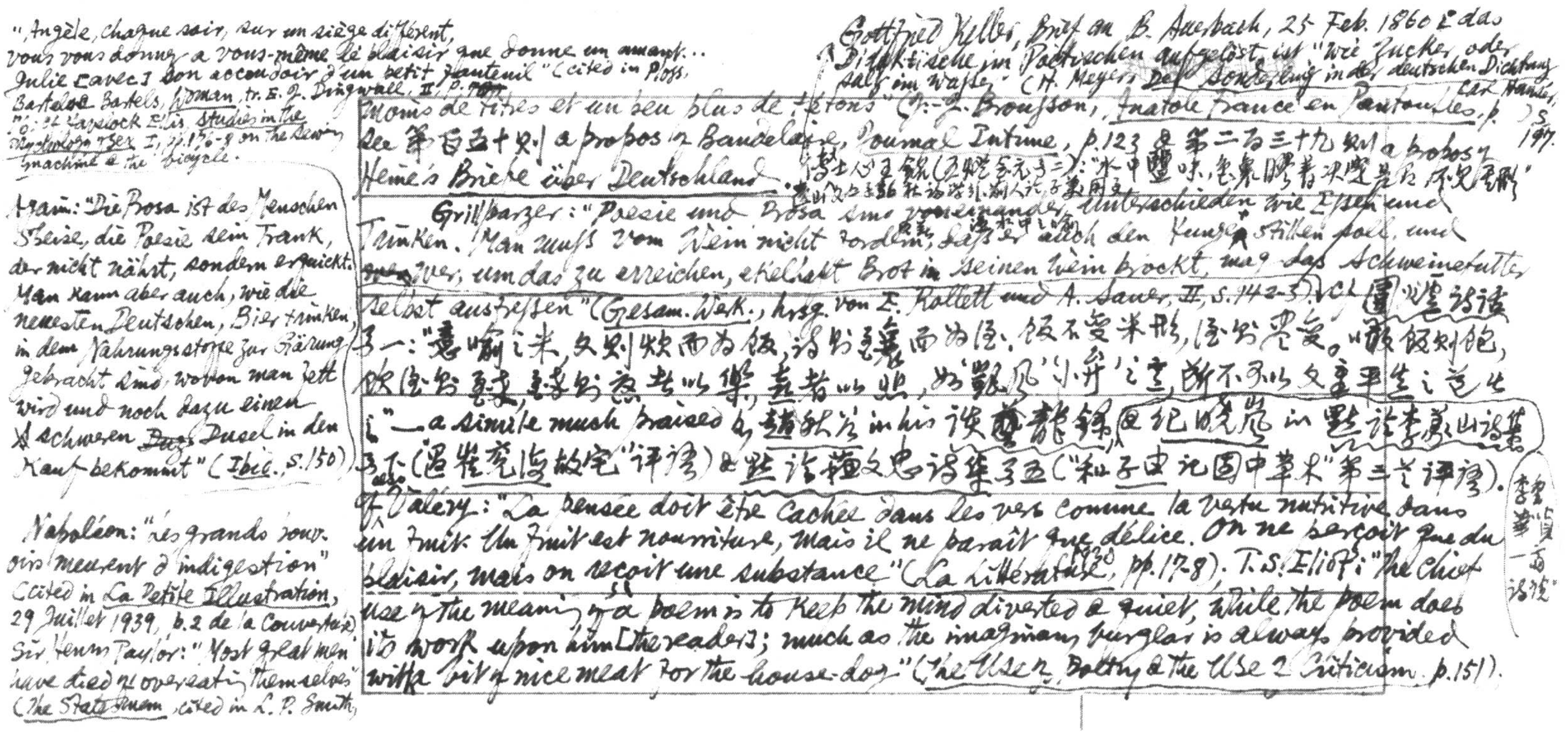
紫簫記 第十折 櫻桃："笑咱青春不多也二八，好和分鹽時破瓜，踏指頭搔摸，櫻顆凹軋。" Cf. C. Binet-Sanglé, *Le haras humain* on the auto-erotism of some French girls:

*The Diary of Fanny Burney*, September 1787: "He [Sam Bunbury] adores *Werter*, & would scarce believe I had not read it — still less that I had begun it & left it off, from distaste at its evident tendency. I saw myself sink instantly in his estimation" (p. 181). William Rose overlooked this passage in his account of ~~early~~ early English references to *Werther* (See *Men, Myths, & Movements in German Literature*, pp. 1468 ff.). Nor had he lit upon the following passage in Maria Edgeworth's *Castle Rackrent* (1801): "'What is it Ma'am you're reading there? my dear?' asked Sir Condy... '*The Sorrows of Werter*,' replies my lady" ("Everyman's Library" ed. p. 43).

Rosalie Glynn Grylls, *William Godwin & his World*, p. 64: "The dictum of Max Beerbohm in *Zuleika Dobson*, that beauty & the lust for learning have yet to be allied, was not applicable to the women intellectuals of the French Revolution period." I don't recall this dictum in Max's novel, but there is one to the same effect in Antoine Furetière's *Le Roman Bourgeois*, "Éditions Porteret," p. 124: "Aussi n'est-il pas possible que les filles se puissent piquer en mesme temps de science et de beauté; car la lecture et les veilles leur rendent les yeux battus, et elles ne peuvent conserver leur teint frais ou leur embon-point, si elles ne vivent dans la délicatesse et dans ~~l'oyse~~ l'oysiveté." Cf. Anatole France's comment on "une fille très maigre, mais bachelier-ès-lettres": "Un peu

又西清詩話：作詩用事要如禪家語，水中著鹽，飲水乃知鹽味。[illegible]

德世律論用事第二十一又云一等事用在句中令人不覺，如禪家所謂撥 "[illegible]水中飲水方知[illegible]味，方是妙手"



Gottfried Keller, Brief an B. Auerbach, 25 Feb. 1860: das Didaktische im Poetischen aufgelöst, ist "wie Zucker oder Salz im Wasser" (H. Meyer, *Der Sonderling in der deutschen Dichtung*, Carl Hanser, S. 197).

Moins de rites et un peu plus de tétons" (J.-J. Brousson, *Anatole France en Pantoufles*, p. 197). See 第百五十则 a propos of Baudelaire, *Journal Intime*, p.123 & 第二百三十九则 a propos of Heine's *Briefe über Deutschland*. 傅大士心王銘（見五燈會元卷二）："水中鹽味，色裏膠青，決定是有，不見其形" 虞山[illegible]社詩[illegible]，斯人[illegible]兼用之

Grillparzer: "Poesie und Prosa sind voneinander unterschieden wie Essen und Trinken. Man muss vom Wein nicht fordern, dass er auch den Hunger stillen soll, und wer, um das zu erreichen, ekelhaft Brot in seinen Wein brockt, mag das Schweinefutter selbst ausfressen" (*Gesam. Werk.*, hrsg. von E. Rollett und A. Sauer, II, S. 142-3). Cf. 圍爐詩話卷一："意喻之米，文則炊而為飯，詩則釀而為酒。飯不變米形，酒形質盡變。噉飯則飽，飲酒則醉，醉則憂者以樂，喜者以悲，如'凱風''小弁'之意，斷不可以文章平直之道出之"——a simile much praised by 趙執信 in his 談龍錄 & 紀曉嵐 in 點論李義山詩集卷下（"過崔兗海故宅"評語）& 點論蘇文忠詩集卷五（"和子由記園中草木"第三首評語）. 李重華貞一齋詩說

Cf. Valéry: "La pensée doit être cachée dans les vers comme la vertu nutritive dans un fruit. Un fruit est nourriture, mais il ne paraît que délice. On ne perçoit que du plaisir, mais on reçoit une substance" (*La Littérature*, 1930, pp.17-8). T. S. Eliot: "the chief use of the meaning of a poem is to keep the mind diverted & quiet, while the poem does its work upon him [the reader]; much as the imaginary burglar is always provided with a bit of nice meat for the house-dog" (*The Use of Poetry & the Use of Criticism*, p.151).

"Angèle, chaque soir, sur un siège différent, vous vous donnez à vous-même le plaisir que donne un amant... Julie [avec] son accoudoir d'un petit fauteuil" (cited in Ploss, Bartels, Bartels, *Woman*, tr. E. J. Dingwall, II, p. ). Cf. Havelock Ellis, *Studies in the Psychology of Sex*, I, pp.176-9 on the sewing machine & the bicycle.

Item: "Die Prosa ist des Menschen Speise, die Poesie sein Trank, der nicht nährt, sondern erquickt. Man kann aber auch, wie die neuesten Deutschen, Bier trinken, in dem Nahrungsstoffe zur Gärung gebracht sind, wovon man fett wird und noch dazu einen schweren Dusel in den Kauf bekommt" (*Ibid.*, S.150).

Napoléon: "Les grands pouvoirs meurent d'indigestion" (cited in *La Petite Illustration*, 29 Juillet 1939, p.2 de la Couverture). Sir Henry Taylor: "Most great men have died of overeating themselves" (*The Statesman*, cited in L. P. Smith,

A Treasury of English Aphorisms, p.250).

Albert Samain, Carnets intimes: "Il y a deux sortes d'orgueil: l'un qui fait les vaniteux, l'autre qui fait les modestes. Le second est de beaucoup le plus profond" (Cited in La Petite Illustration, 12 août, 1939, p.2 de la couverture). Cf. Massimo D'Azeglio, I Miei Ricordi: "Quante anderrebbero meglio al mondo se la vanità si mutasse in orgoglio? Questo basta a sè stesso. La vanità vuol l'applauso" ("Biblioteca Classica Hoepliana", p.71). Neither is so good as Swift's observation: "Whoever desires the Character of a proud Man, ought to conceal his Vanity" (Satires & Personal Writings, ed. W.A. Eddy, p.413). 下[illegible]

→ [illegible]

Cf. Myriam Le Bargy: "La recherche des honneurs et des décorations est vanité; les mépriser relève de l'orgueil". André Siegfried: "Le vaniteux met tous

J. B. Yeats: "With poets ideas are consciously, or unconsciously part of their technique & of the machinery of poetry… Let poets, by all means, touch on ideas, but let it be only a 'touching' & a tentative groping with the sensitive poetical finger… Religious poetry is poor & always will be so—because it asserts a definite belief where such a thing is impossible" (Letters to His Son & Others, pp.220-1); George Sampson: "Poetry uses matter to get itself expressed. Thus a mnemonic is not poetry; it is matter put into metrical form for the convenience of the memory. The ballad, at first sight, may seem to exist for the sake of the story. The truth is that the story exists for the sake of the ballad, & is memorable as a story because it has been transmuted into form. Told in prose as short & simple as the verse, most ballad-stories would be immemorable anecdotes" (Seven Essays, p.33). In other words, ~~teaching is the point but not the task of poetry; [illegible] is also [illegible]; the child~~ The child ~~child-making is the result, but should not be the aim of love-making, & love as procreation should be an accident of love as recreation.~~ Grillparzer, Valéry & Sampson have been simply applying to poetry the Schillerian criterion for all fine art: "Das eigentliche Kunstgeheimnis des Meisters, dass er den Stoff durch die Form vertilgt" (Briefe über die ästhetische Erziehung des Menschen, XXII, Schillers Werke in drei Bänden, "Teb", II, S.576).

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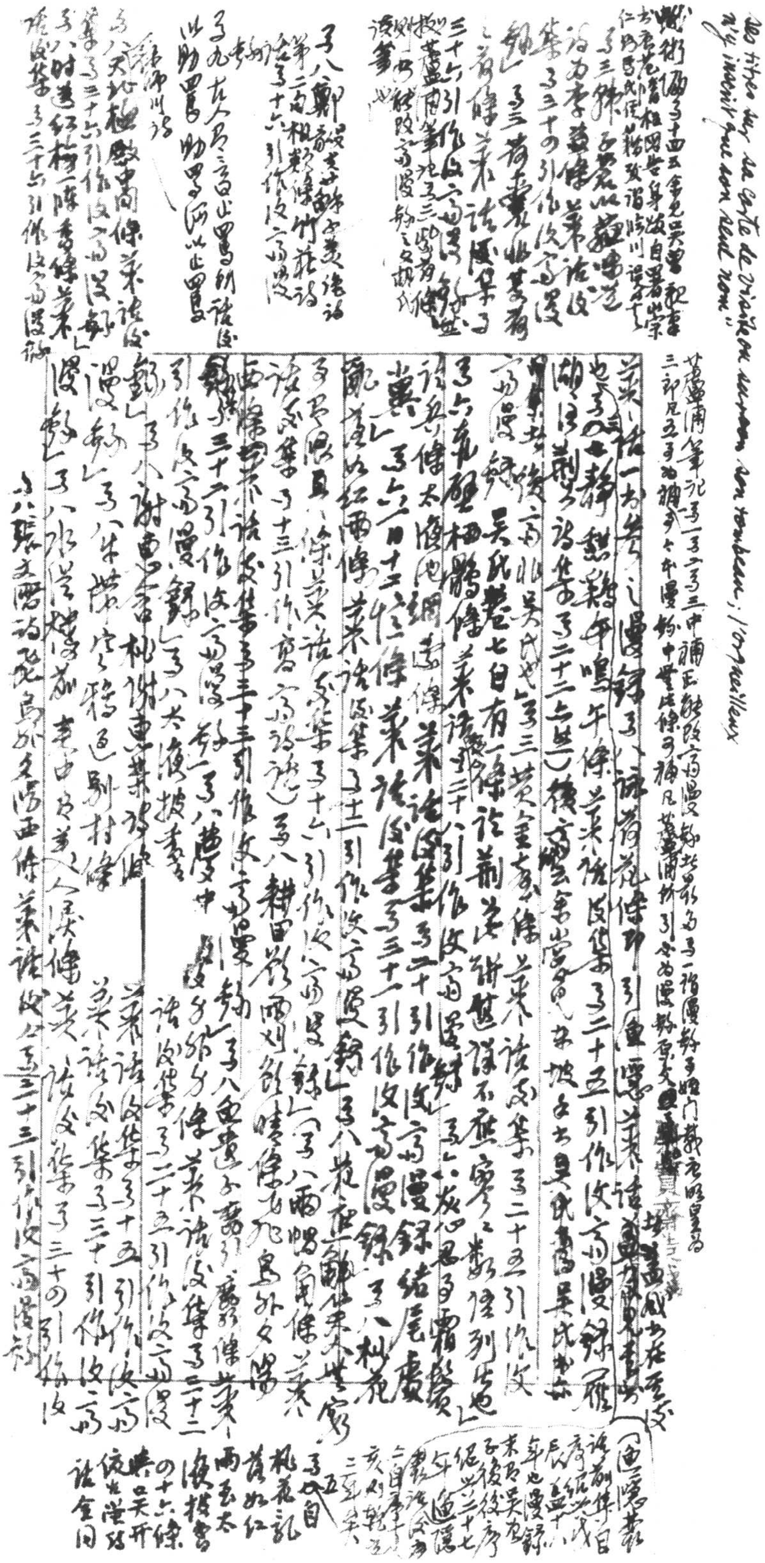


des titres sur sa carte de visite ou sur son tombeau; l'orgueilleux
n'y inscrivit que son seul nom."

[illegible]術偶卷十四五全見吳曾 秘書

古香花館相國吾身後自署崇

仁[illegible]氏[illegible]稱致謂臨川誤矣

卷三[illegible]以[illegible]

詩為李[illegible]條，苕溪叢話後

集卷三十四引作《能改齋漫

錄》；卷三《荷[illegible]》[illegible]

之前條，苕溪叢話後集卷

三十六引作《能改齋漫錄》[illegible]

按：《蘆浦筆記》卷三[illegible]

[illegible]此條[illegible]改齋漫錄文胡氏

[illegible]也

卷八[illegible]詩話

第二句相類條，竹莊詩

話卷十六引作《能改齋漫錄》

卷九在人前三句止罵[illegible]

以助罵助罵所以止罵也

[illegible]川詩

卷八《天地極數》中間條，苕溪叢話後

集卷三十六引作《能改齋漫錄》；

卷八《時遺紅梅》一條，苕溪叢話

後集卷三十六引作《能改齋漫錄》

《蘆浦筆記》卷一卷二卷三中補正《能改齋漫錄》者數則

三卯凡五卷為補，卷七本《漫錄》中無此條，可補。凡《蘆浦筆記》引今為《漫錄》原文[illegible]

苕溪叢話一書多引《漫錄》，[illegible]詩花條即引[illegible]，苕溪詩[illegible]吳曾[illegible]在[illegible]文

也。卷四《靜觀》《雞聲午鳴》午條，苕溪叢話後集卷二十五引作《能改齋漫錄》[illegible]

湖陰荊公詩集卷二十二《無題》）[illegible]東坡文士真戲為吳氏書[illegible]

[illegible]後[illegible]能改齋漫錄，吳氏[illegible]也。卷三《黃金臺》條，苕溪叢話後集卷二十五引作能改

齋漫錄，吳氏卷七自有一條，論荊公[illegible]不[illegible]之數[illegible]列[illegible]也

卷六[illegible]條，苕溪叢話[illegible]集卷二十八引作《能改齋漫錄》；卷六[illegible]霜鬢

詩[illegible]條，太[illegible]條，苕溪叢話[illegible]集卷二十引作《能改齋漫錄》[illegible]屋處

[illegible]，卷六[illegible]日十二[illegible]條，苕溪叢話後集卷三十一引作《能改齋漫錄》；卷八《楊花》

亂落如紅雨條，苕溪叢話後集卷十二引作《能改齋漫錄》；卷八[illegible]來不[illegible]

多[illegible]具條，苕溪叢話前集卷十六引作《能改齋漫錄》；卷八《雨[illegible]》條，苕溪

詩話前集卷十三引作[illegible]；卷八《耕田歌》《雨[illegible]》《晴》條[illegible]外[illegible]

[illegible]條，苕溪叢話後集卷三十三引作《能改齋漫錄》；卷八[illegible]條，苕溪叢話後集卷二十二

[illegible]條，卷三十二引作《能改齋漫錄》；卷八《夢》中[illegible]分外分條，苕溪叢話後集卷二十五引作能改齋漫

引作《能改齋漫錄》；卷八[illegible]披香

苕溪叢話後集卷十五引作能改齋

錄》；卷八[illegible]

漫錄》；卷八[illegible]別村條，苕溪叢話後集卷三十引作能改齋

漫錄》；卷八[illegible]人[illegible]條，苕溪叢話後集卷三十四引作能改

卷八《張文潛詩》[illegible]外多[illegible]條，苕溪叢話後集卷三十三引作《能改齋漫錄》

《漁隱叢話》前集自序紹興戊辰，即十八年也；《漫錄》序末署吳曾[illegible]紹興二十七年；《漁隱叢話》後集自序丁亥，則乾道三年矣

卷五自《桃花記》、[illegible]如紅[illegible]、[illegible]太[illegible]、[illegible]披[illegible]之十六條，吳[illegible]依[illegible]話全同

卷十論交當如主人節可條并話後集卷三十四引作後山詩話」卷十一青州從事條并話後集卷二十四引作後山詩話」卷十一[illegible]根句以上條並話後集卷三十五引作後山詩話

山詩話」卷八論詩[illegible]道[illegible]條並話後集卷二十引作後山詩話」

錄」[illegible]荊公詩注卷四十八此論注全本此所謂東坡指宋景文作即指後山詩話」 話後集卷三十二引作後山詩話」

卷十荊公以詩意同卷四條並話後集卷三十の引作後山詩話」

錄」卷十一[illegible]黃葉句條並話

詩數甚夥以上[illegible]而已

六百八

〔補六一六，「劉」〕劉南[illegible]詩稿卷二「病中讀[illegible]新[illegible]詩[illegible]」[illegible]

### 劉摯忠肅集二十卷

莘老以氣節著，身後更遭竄北，中回[illegible]。磨琢益工，韻味長（[illegible]西南道路[illegible]，以南唯一人[illegible]）。卷十五「讀書燈火夜可親，巾箱若字甘憚」。○「孫諤揚州選」，劉郎極放去白髮不厭，所說人情足[illegible]。此[illegible]我江湖[illegible]黃粱[illegible]。[illegible]石五。○「庵婢[illegible]自[illegible]」，文[illegible]。

[illegible]詩：「昔人云三不佳，在緣[illegible]，膊[illegible]挺[illegible]。」[illegible]巨[illegible]子王[illegible]。國女婿也，昔人二句本王右軍帖，所謂[illegible]自秋[illegible]不佳[illegible]。

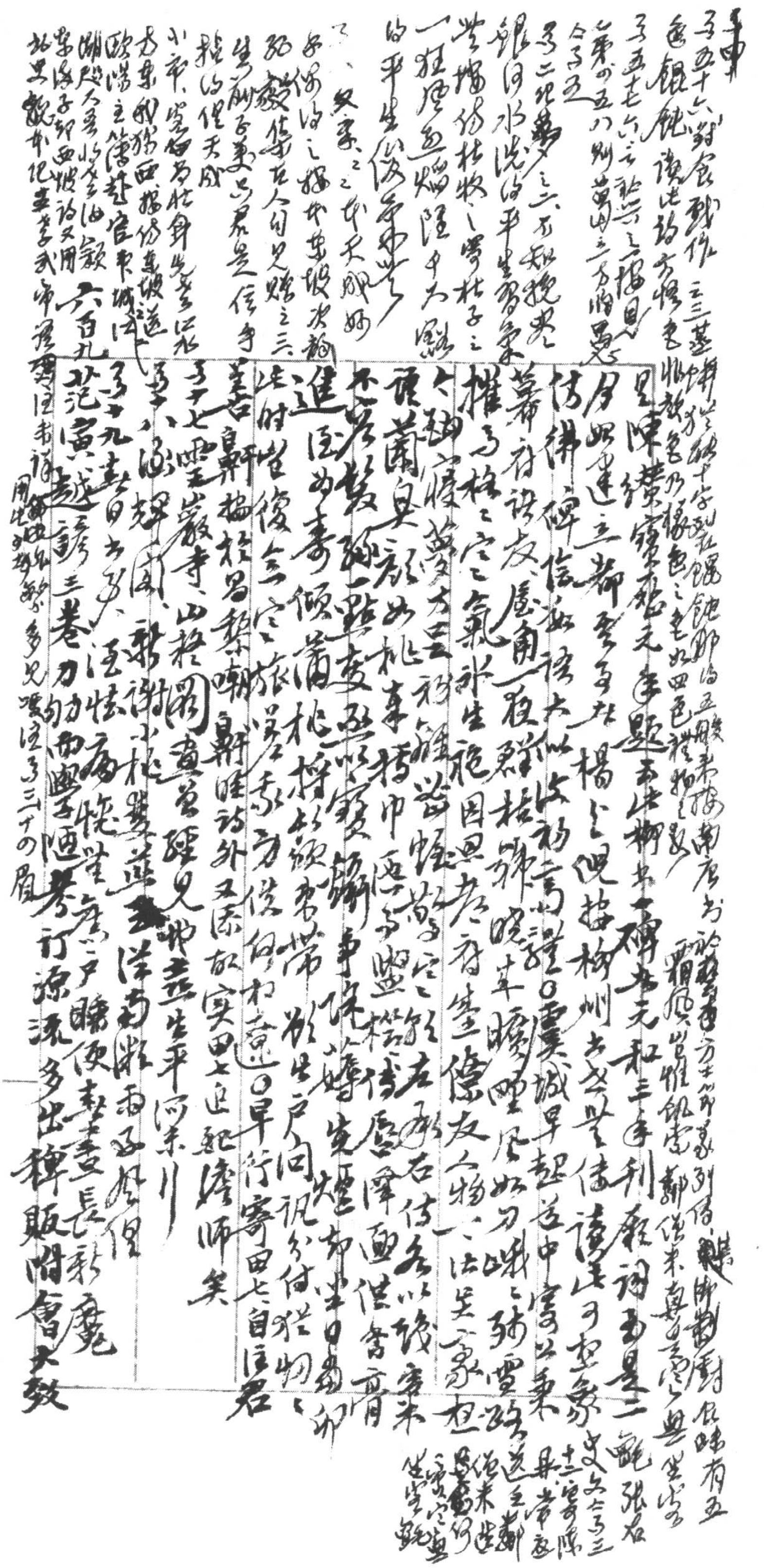
膊五[illegible]，[illegible]上三以為佳（[illegible]帖卷三）。卷十六自[illegible]因祀柳[illegible]碑，子厚少年[illegible]集字，[illegible]。

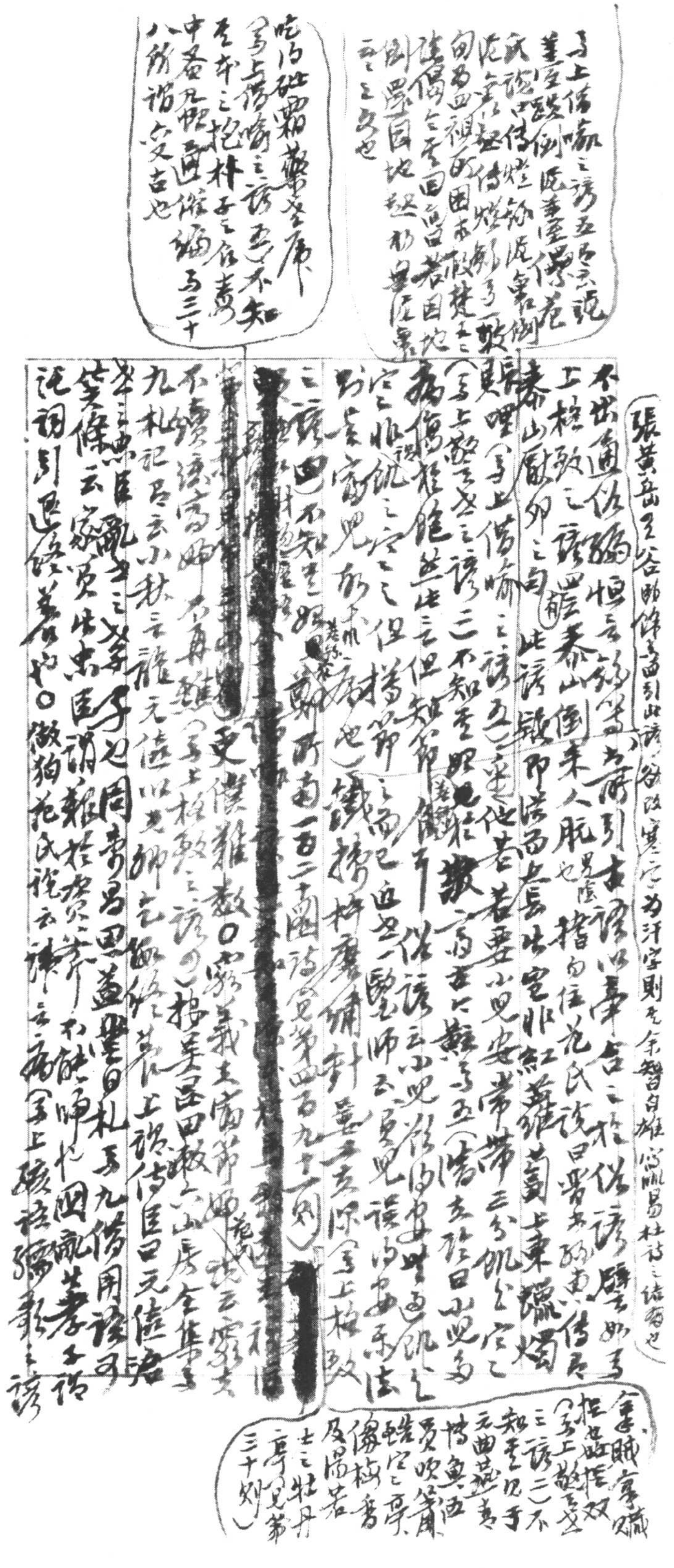
[illegible]不[illegible]氣頗反[illegible]七，款[illegible]云[illegible]以[illegible]。

[illegible]小[illegible]時[illegible]三百四[illegible]字[illegible]度[illegible]，何精奇[illegible]。

卷三十八[illegible]山中[illegible]自[illegible]

[illegible]





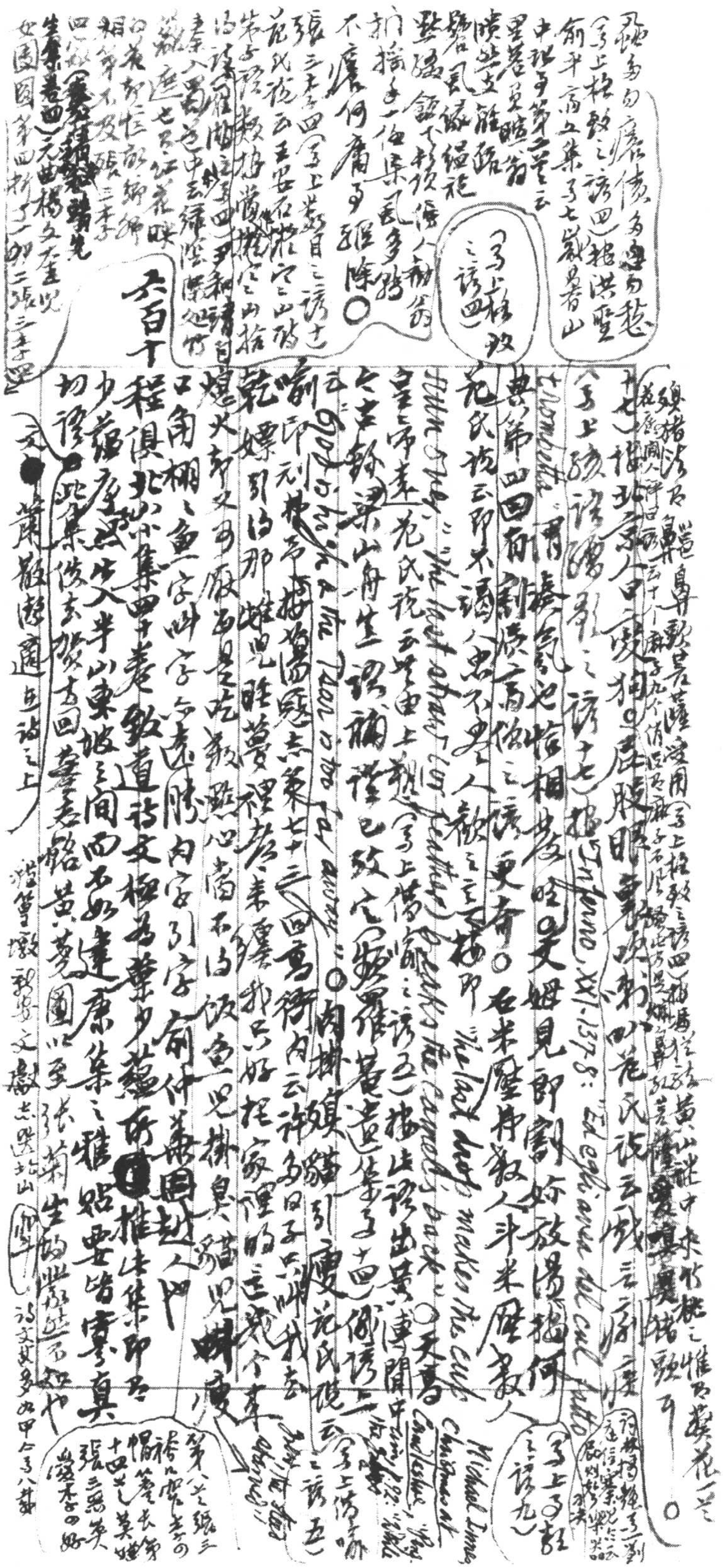
張黃岳見公合助餘[illegible]引此諺，欲改[illegible]之[illegible]為汗字則[illegible]余[illegible]白雄[illegible]易杜詩之結句也

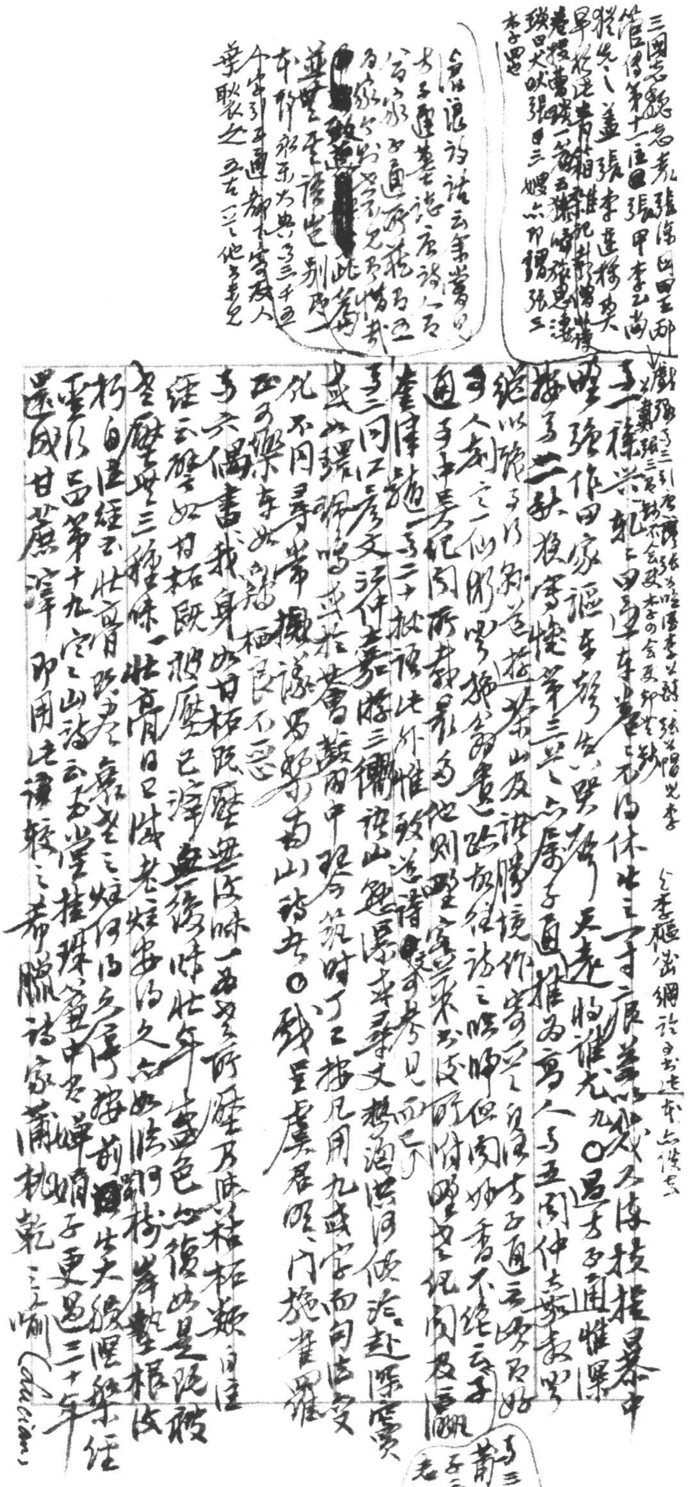
見上條嘛之諺五又云諺美惡[illegible]倒底美惡[illegible]倭花武諺[illegible]倩燈[illegible]底[illegible]倒底[illegible]伴燈影見一較句易西湖的困來假楚王之諺偶合[illegible]回[illegible]若困地倒[illegible]因地[illegible]初無底[illegible]一之三支也

吃了砒霜藥老虎（見上條嘛之諺五）不知老虎之抱朴子之什麼中番九[illegible]亞[illegible]編見三十八所謂[illegible]文吉也

不出[illegible]過做編恆言[illegible]引[illegible]諺以[illegible]于[illegible]之于做諺[illegible]如見上[illegible]致之諺四（有）泰山倒來人肮也（男隆）指句往范氏說曰[illegible]傳[illegible]泰山倒卯之句此諺[illegible]即[illegible]西[illegible]長[illegible]定非紅[illegible]蜀[illegible]燭[illegible]哩（見上條嘛之諺五）[illegible]他若若要小兒安常帶三分飢與寒敗（見上[illegible]之諺二）不知[illegible]見於[illegible]（[illegible]五[illegible]曰小兒多為偽[illegible]絕無此之但知節[illegible]行[illegible]諺云小兒[illegible]安[illegible]飢[illegible]之[illegible]但[illegible]節之[illegible]已[illegible]醫師云[illegible]兒[illegible]法對[illegible]兒於[illegible]也）鐵[illegible]補[illegible]（見上條[illegible]）三諺四）不知[illegible]蘭[illegible]當一百二十[illegible]圖話（見第四百九十一則）[redacted]更[illegible]雅數口[illegible]義[illegible]節[illegible]花[illegible]云[illegible]不[illegible]諺[illegible]不再[illegible]（見上條數之諺四）揚[illegible]回[illegible]山房全集[illegible]九札記[illegible]云小秋云諺元[illegible]以[illegible]御[illegible]上諺[illegible]臣曰元[illegible]語卷三[illegible]臣亂[illegible]之[illegible]子也周[illegible]易[illegible]蓋[illegible]日札見九[illegible]用諺可[illegible]條云[illegible]中臣謂[illegible]於[illegible]不[illegible]師[illegible]國亂[illegible]孝子語說詞引[illegible]也○[illegible]狗[illegible]氏說云[illegible]之[illegible]（見上[illegible]諺

金[illegible]賦[illegible]識[illegible]（見上[illegible]之諺三）不知[illegible]見于元曲[illegible]博魚[illegible]吹[illegible]蟾宮之[illegible]像梅香及[illegible]若士之牡丹亭（見第三十則）





三國志魏志卷九注引魏略云張出四田王郎管寧傳第十一注引張甲李乙尚能先之蓋張李並稱尚矣早於此者相謂記劉向新序卷捲書錄一云……瓊曰犬吠張三娘六郎耶張三李四也

會退詩話云余嘗曰古文選書說唐詩人之為寂寞之寂寞不可通所謂名為豆之寂寞之如情哉 [illegible] 致遠 [illegible] 此爲著書事隱也別有今中引子通都太守長人本行部京大典子三千通葉聚之 五古一之他可考見

子一祥崇軌〻田單車萬石何休牛亡寸辰叢戲不博技權暴恭中（戲張子三引 [illegible] 張三李四 [illegible] 張以陽光李）（乞李延凿綱詩子書過來、六後四）

呂璞作田家謳古體多年天春遠將謝光九〇易子知通惟深

按子二卦後有愷第三四句六家子直推爲高人子五雨仲之家衷空

總以調子行叙其極茶山及諸勝境作實句之頭陳子子直達云僕有好

子入劍之一似明白操翁意蹈故侯詩之哈佛但閑妙香不絕云子

道子中基紀閏所載最為他則蹕宮鼎來安陵所付攜覽瓦閱波濤臨

產律語一子二十枚語比外推致道詩文尋名見而已

子三同江序文評付嘉游三卿諸山鄉遐深求筆文教鴻洪河侵法趙深寔

或以環鳴或若黃書鼓雨中陳今施時丁工按凡用九或字而句法變

仇不同尋常擬議莫即墨南山詩○錢呈虞君明門施崔羅

五子樂事如露栖良不忍

子六偶書我身如甘柏跋歷無改味一無多所歷乃味如林柏嫩自注

經云磨如甘柏跋破歷已淳無後味壯年甘盛色如後如是現破

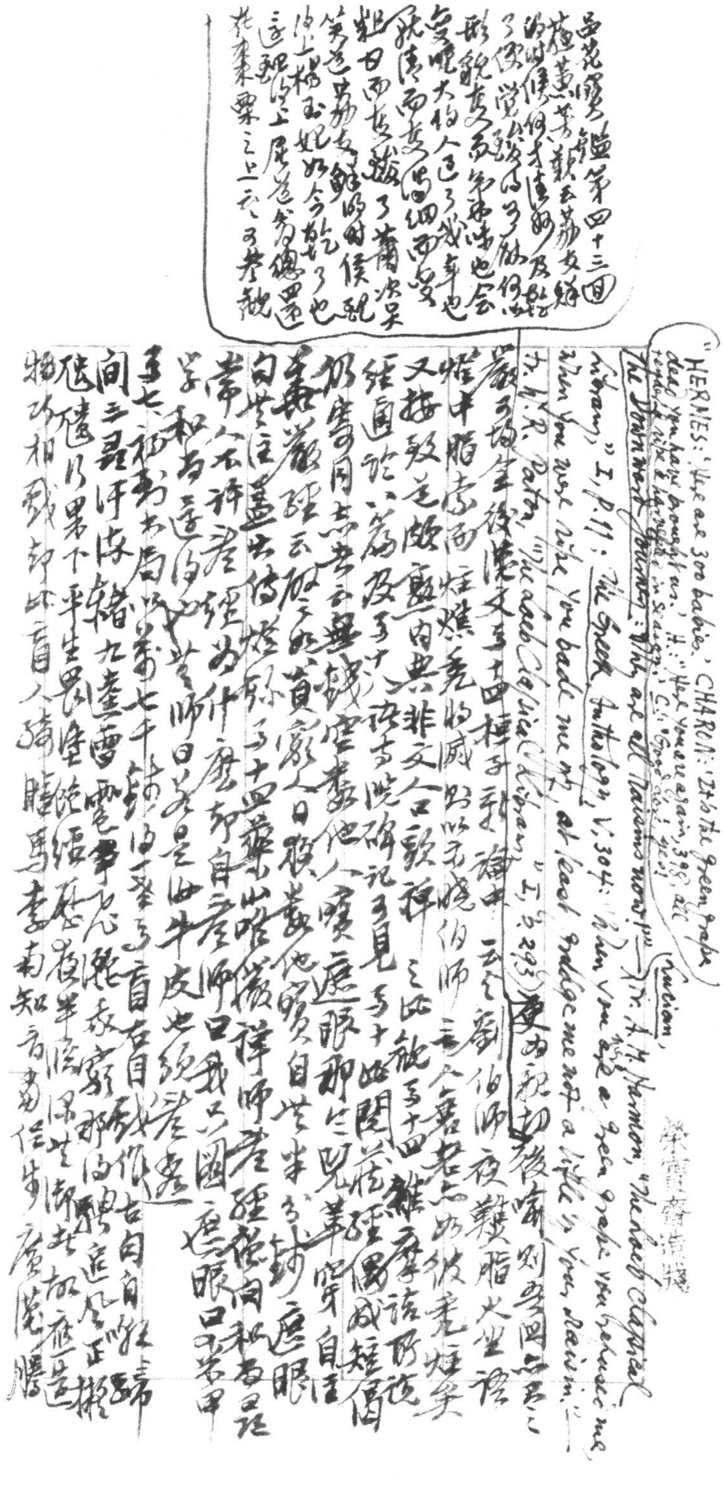
至歷世三種味一壯盲日日成老之煌安得久如法門樹葉熱根收

行自注經云壯盲跋甘味老之煌何得久宜何猶前國生大後煙無經

重行正日第十九空之山詩云出堂掛珠箔中有蟬娟子更過三十年

遂成甘蔗淳 印用此譬較之希臘詩家蕭杭乾二之喻（Alcaeus）

子三十三已、蕭陽方子通墓老饒



後邨卷三十二元□□□
付學錄王前二首分
定欣摘經中叫陽作
翁之六之並云知之為知之
不知為不知是知也

丙十丁巳九日樓西當歡陶登高
蓋門藩西江彥又寄玉友亦迓至因
用己未歲吳下九日韻作是在後

錦傳家藏花各丙四重陽
門弓此詩以田下注出推致
遺見唐之語傳播

後村千家詩弓
四謀以此詩帶結
吟並傳說明宗
宋本剪山傳
集（四八）來刊
丙八收之（新
作重陽）全唐詩
（詩）

西謀入常
傳集中者

暇不於假執鞭良，稱塞、崗吟一無鄉御堂枯陵夜，歲無處不類

皆重數莖矣，問生那可插，種短一支多。倒秣似桂新，耳不及鱉

把向東伯尊之安立，結駟驪栖同土苴，佗年東去把據雖尔

直道逍遙流東璧

丙九羅史家邢城已數月帶留黃花籬暮溪無數、椰撤秋菊

人為邪知豈眉祈非我員亞〇九日害懷、節物驚心去年

東從舞去、錢東老園花古事明年仕三巳五畝、深叢金塵管路、白衣

未剩啄之苦烏帽自欹斜，盛獨佳女、插黃門柳蕭蕭

暮鴉自注萬里九日詩張史君高秋節陽不出獨坐玄插黃梅

鳥常詩集中二首佳詩既作重陽而世自注玩豈詞宋謝為致

道之作題使二句見常傳九日詩殺少存詩[redacted]

丙十首蟋蟀吳下用葉翰林兄寄詩韻四海無一塵墨匠萬壑堂

松竹傍幽叢在一眼飲許比柏馬下西樓多金未雁中東郭易成

生草舍南村先生怯卷帝風雨來一家全年生好比孤雲元離鞍去

雄自注張志和結廬東郭旋從生草、余結廬對竹樓松柱

丙十六、賀吉圃畫筍吾蘇萬畫二尖一幹張谿北亭墨溪風雲一髮流

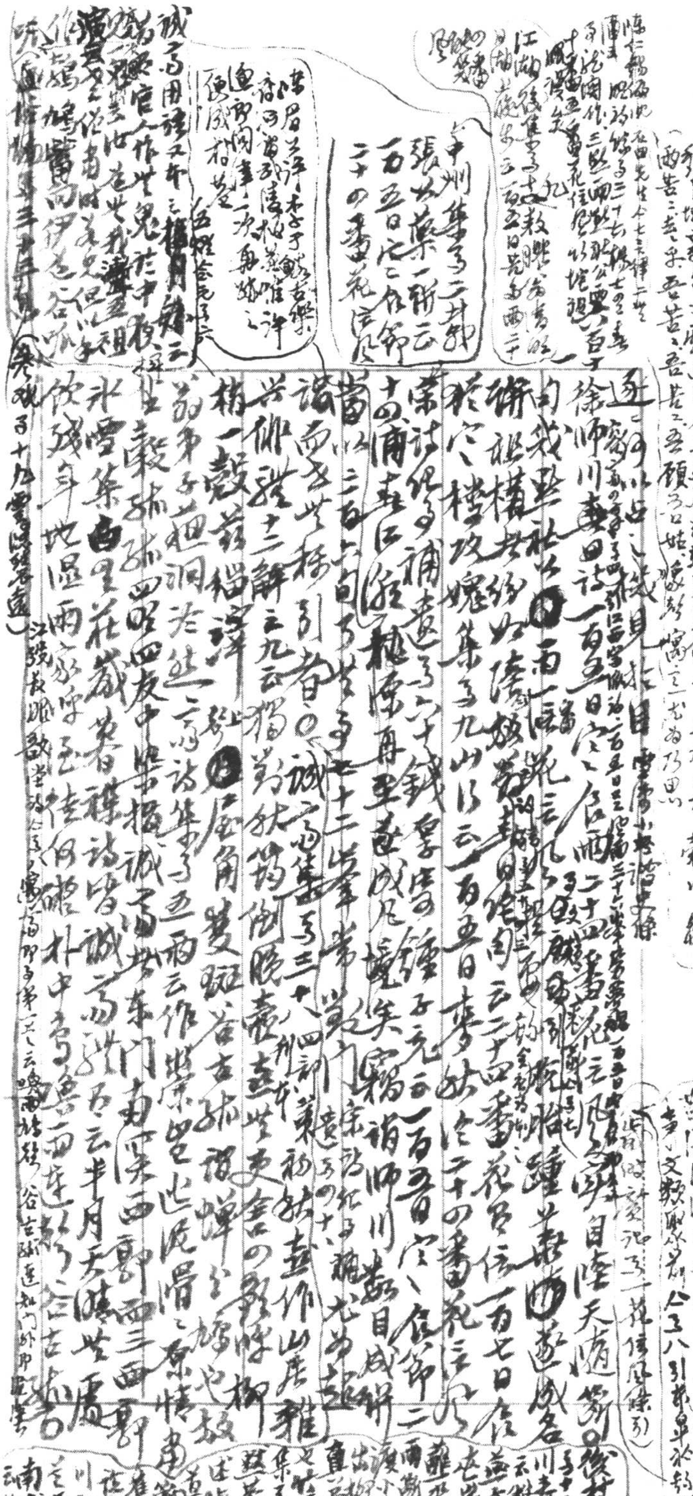
尤妙影紙曲東坡不賞而田夫〔一〕之一五〔家〕是詩參〔中〕亦情中而志

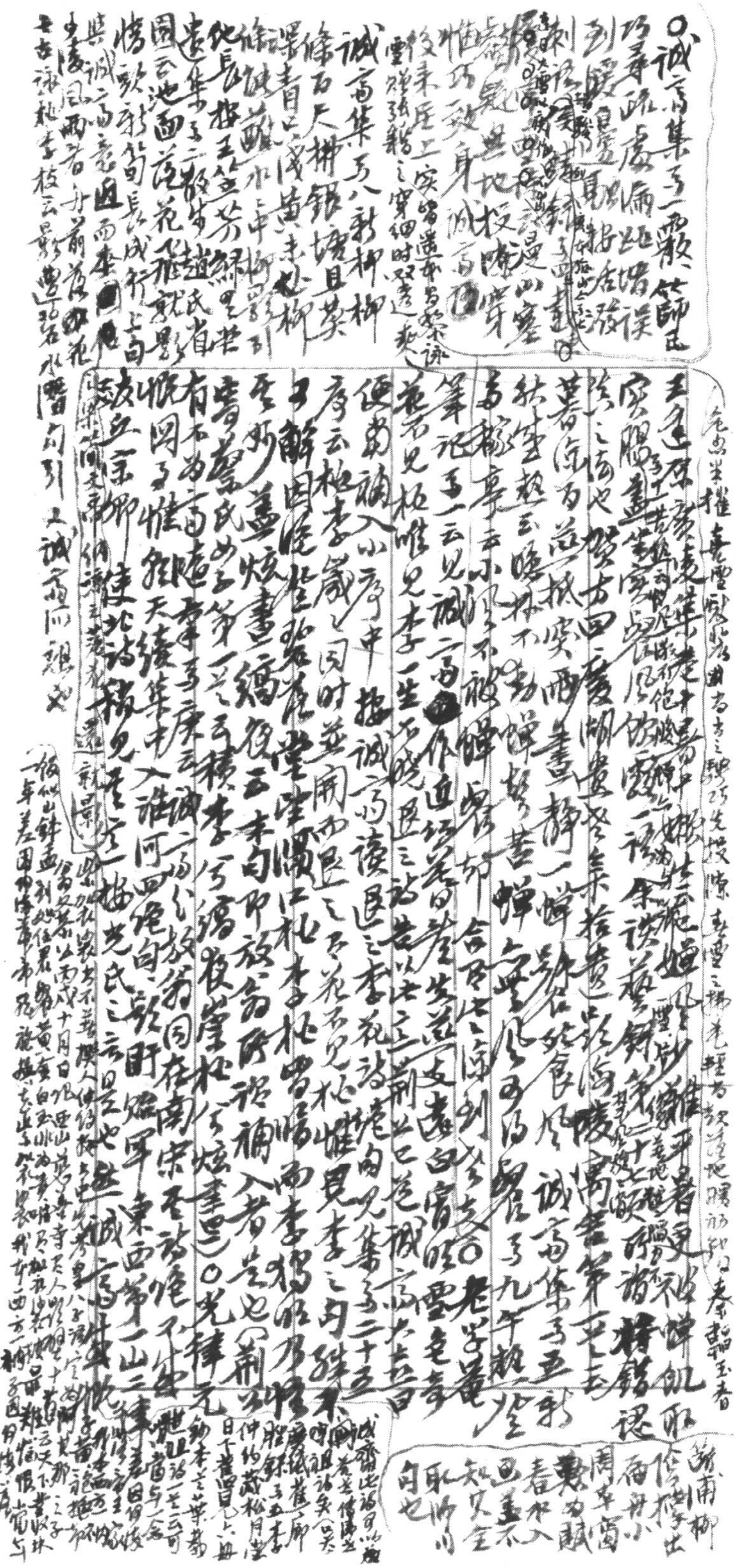
括樓
果蘇我
去計出
柏馬下
（柏弓馬在野則不服其媒也）

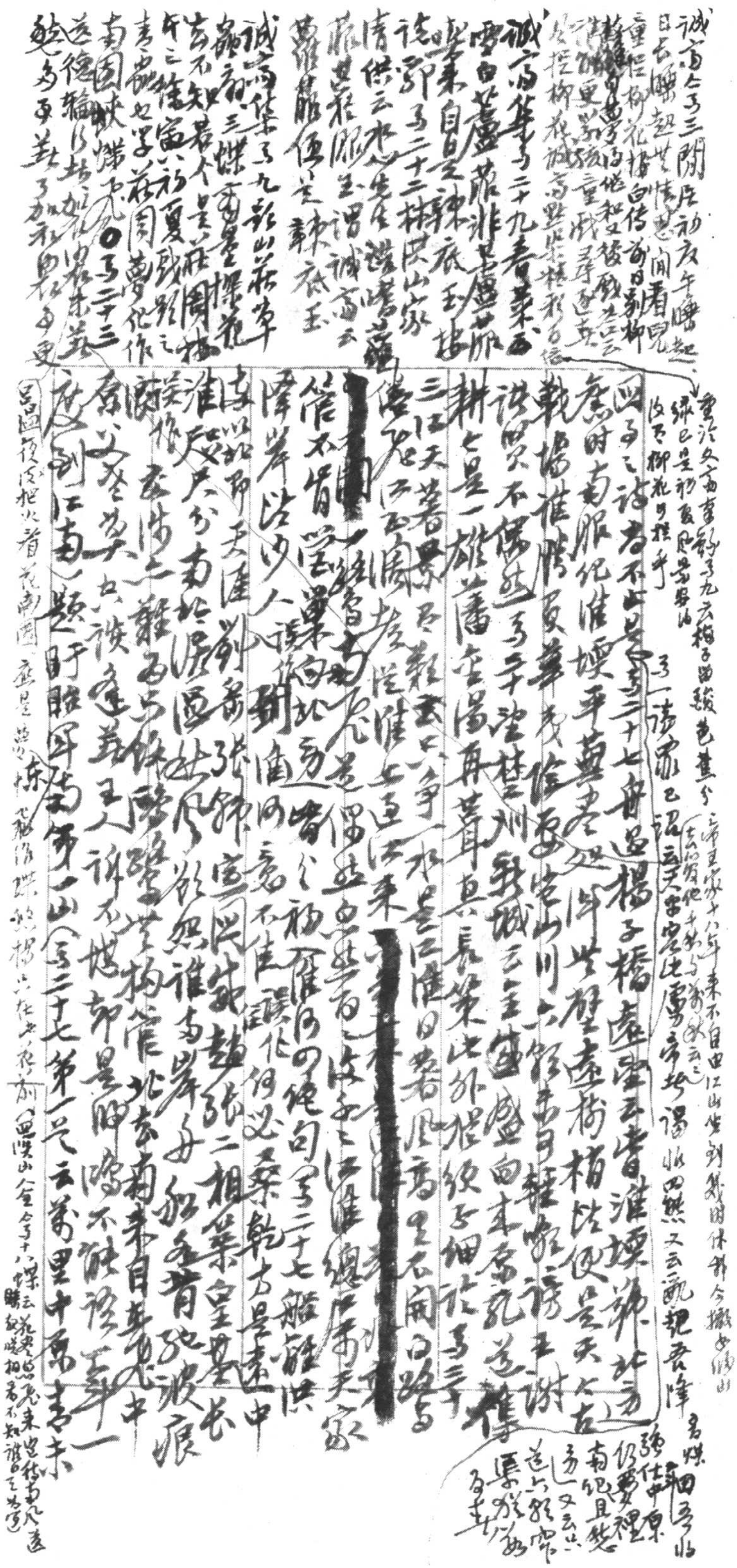
奔州
蠹蝕危
言之四謀
百年一概
是長慶
以續子瞻
張方平
吼

雲濤不然謂史錄以治長拜年之一杯不要也歸日佳詞云卷日他道翁不飲又安道謂日此何為荒
日他道知之者知之不知為不知是知之也張南山藝談
數許桂林叔並諸云去上友用

誰似比日知
一最柏田出







誠齋集卷三閑居初夏午睡起 [illegible]

誠齋集卷二十九春菜云雪白蘆菔非蘆菔 [illegible]

誠齋集卷十九 [illegible]

[illegible]

多[illegible]比年張[illegible]高宿高山僧舍
之若[illegible]淘宗要長五
禪[illegible]更多及[illegible]
[illegible]
紫詩及之[illegible]集卷七元日
登天長[illegible]城云祖[illegible]德
[illegible]可[illegible]
一[illegible]載石屏[illegible]寫七江
臨[illegible]堂云樓閣不矇
大江流[illegible]堂前萬
里[illegible]無山[illegible]眼
淮南極目盡神州　時
照北望云北[illegible]
向[illegible]不[illegible]文[illegible]
[illegible]南目中原[illegible]
上都界第一山詩人玉[illegible]
子十九[illegible]章時[illegible]
[illegible]

陳[illegible]江湖[illegible]卷十一[illegible]第四首[illegible]

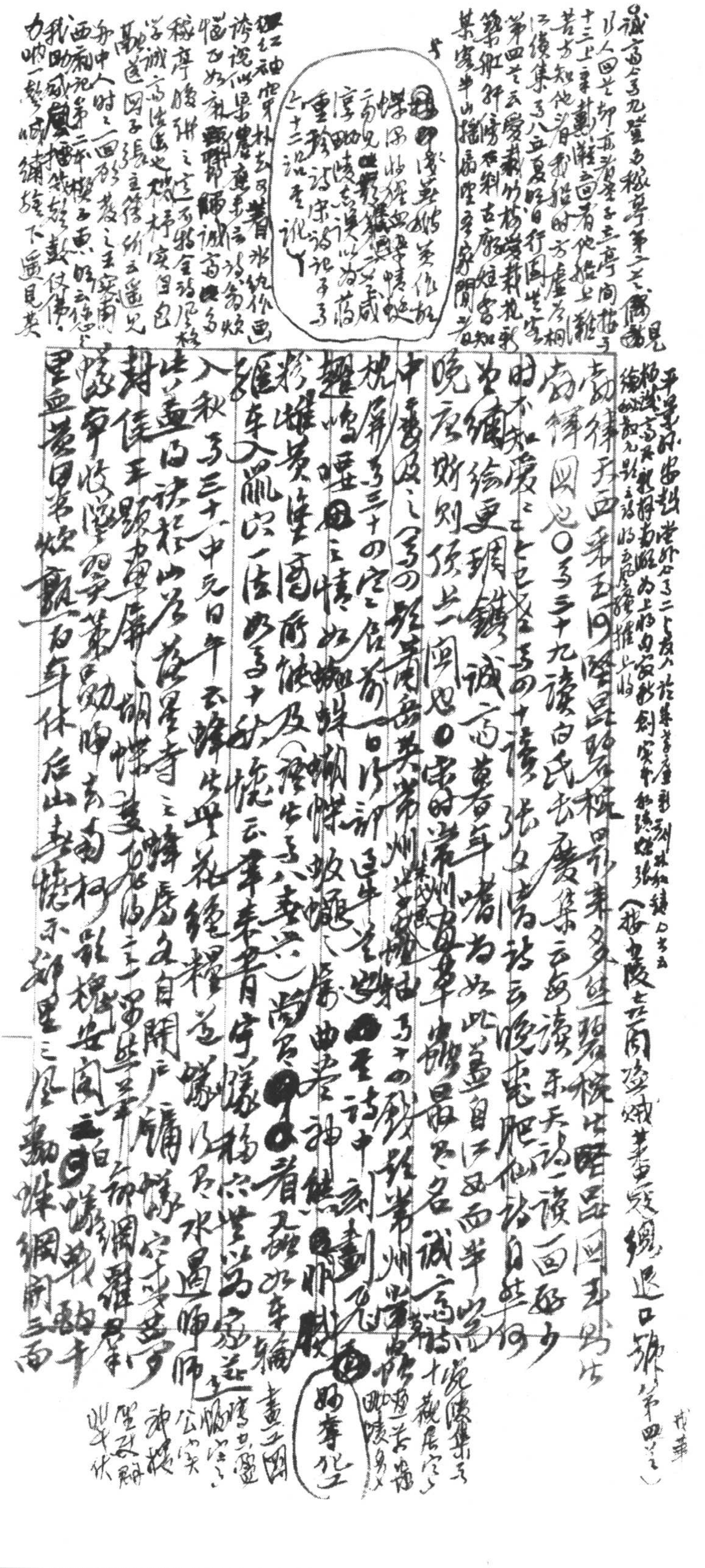
[illegible]

七則

北詩一帙（卷三十）云[illegible]東京[illegible]北京[illegible]
以為缺略[illegible]之貴邊民[illegible]
山風[illegible]不如[illegible]
[illegible]長漢之[illegible]又大[illegible]於右胡[illegible]卷三十二[illegible]
[illegible]卷中紀行第五首之卷（卷四十一）至[illegible]城卷中[illegible]
之[illegible]全集不留過七言絕句五六首之耳[illegible]
[illegible]之刪矣○誠之高集卷三十五首送[illegible]
[illegible]卷二十四紀[illegible]云三首[illegible]第二首尤佳[illegible]第二首之三四云酒[illegible]
天西[illegible]鼓臥[illegible]雪[illegible]為高[illegible]

[illegible]

淮南極目盡神州
[illegible]



平[illegible]安[illegible]外[illegible]卷二[illegible]於集[illegible]劍[illegible]張[illegible]（按[illegible]退[illegible]第四[illegible]）

[illegible]律天西乘玉[illegible]來多[illegible]碧[illegible]出[illegible]回[illegible]步

[illegible]回思〇卷三十九讀白氏長慶集云每讀樂天詩一讀一回好

田不知處處[illegible]七言卷四十讀張文潛詩云晚愛肥仙詩自然何

[illegible]繪更[illegible]誠齋[illegible]嗜為如此[illegible]自江西半山[illegible]

晚唐[illegible]須上一關思〇宋[illegible]常州[illegible]最是[illegible]名誠齋詩

中書及之（卷四[illegible]）[illegible]常州[illegible]

枕屏卷三十四[illegible]日行[illegible]

[illegible]鳴啞[illegible]之情如[illegible]蛛[illegible]

[illegible]黄塵[illegible]所能及（參卷[illegible]）

[illegible]入[illegible]一法如卷十[illegible]云[illegible]

入秋卷三十[illegible]中元日午云[illegible]

[illegible]而訣於山谷[illegible]

封侯[illegible]

[illegible]

里無[illegible]日[illegible]休[illegible]山[illegible]

誠齋[illegible]卷九[illegible]第二[illegible]見[illegible]

[illegible]十三上[illegible]

[illegible]第四卷云[illegible]

某[illegible]山[illegible]

[illegible]十二[illegible]

[illegible]紅袖[illegible]

[illegible]誠齋[illegible]

[illegible]中人[illegible]一回[illegible]

西[illegible]第二[illegible]

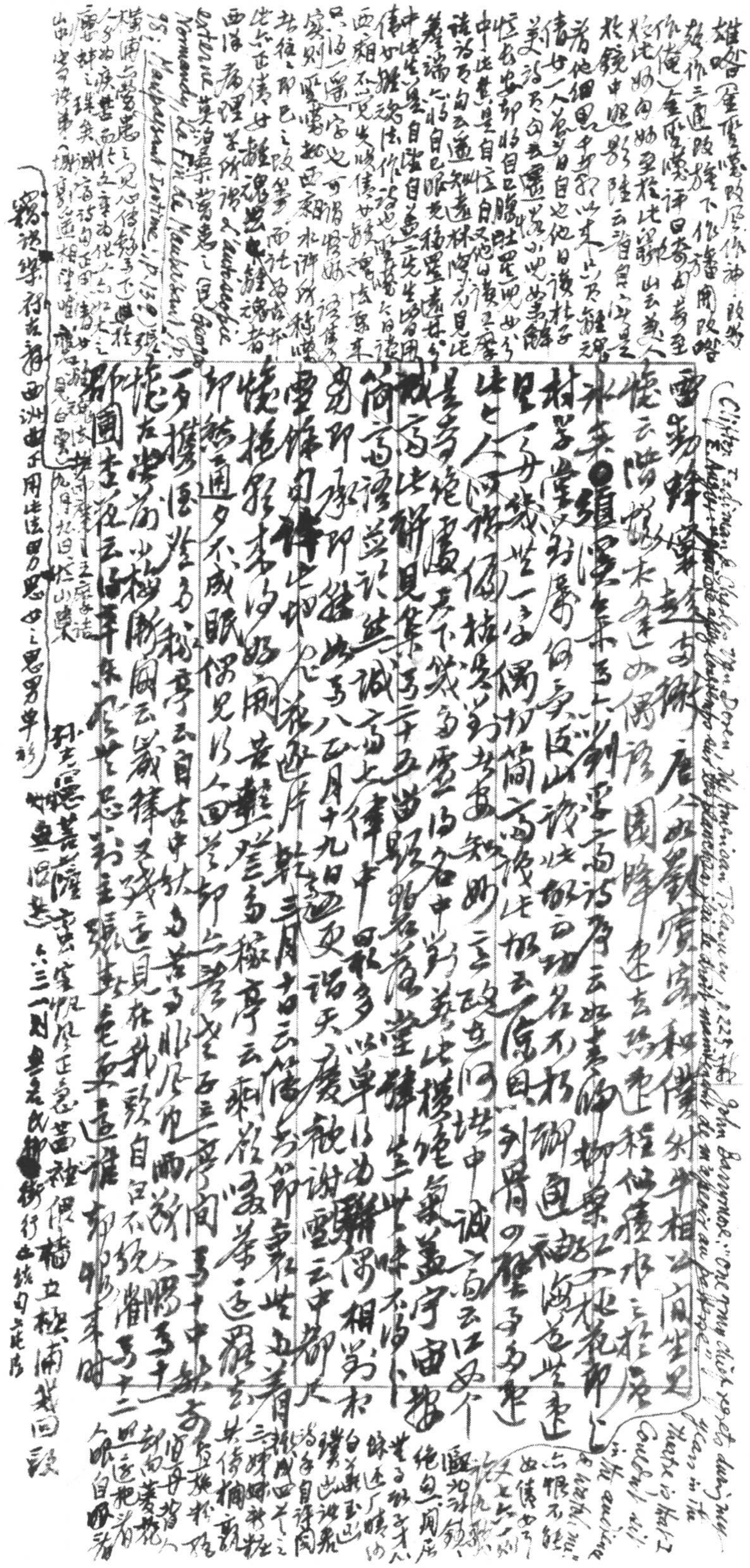
我[illegible]

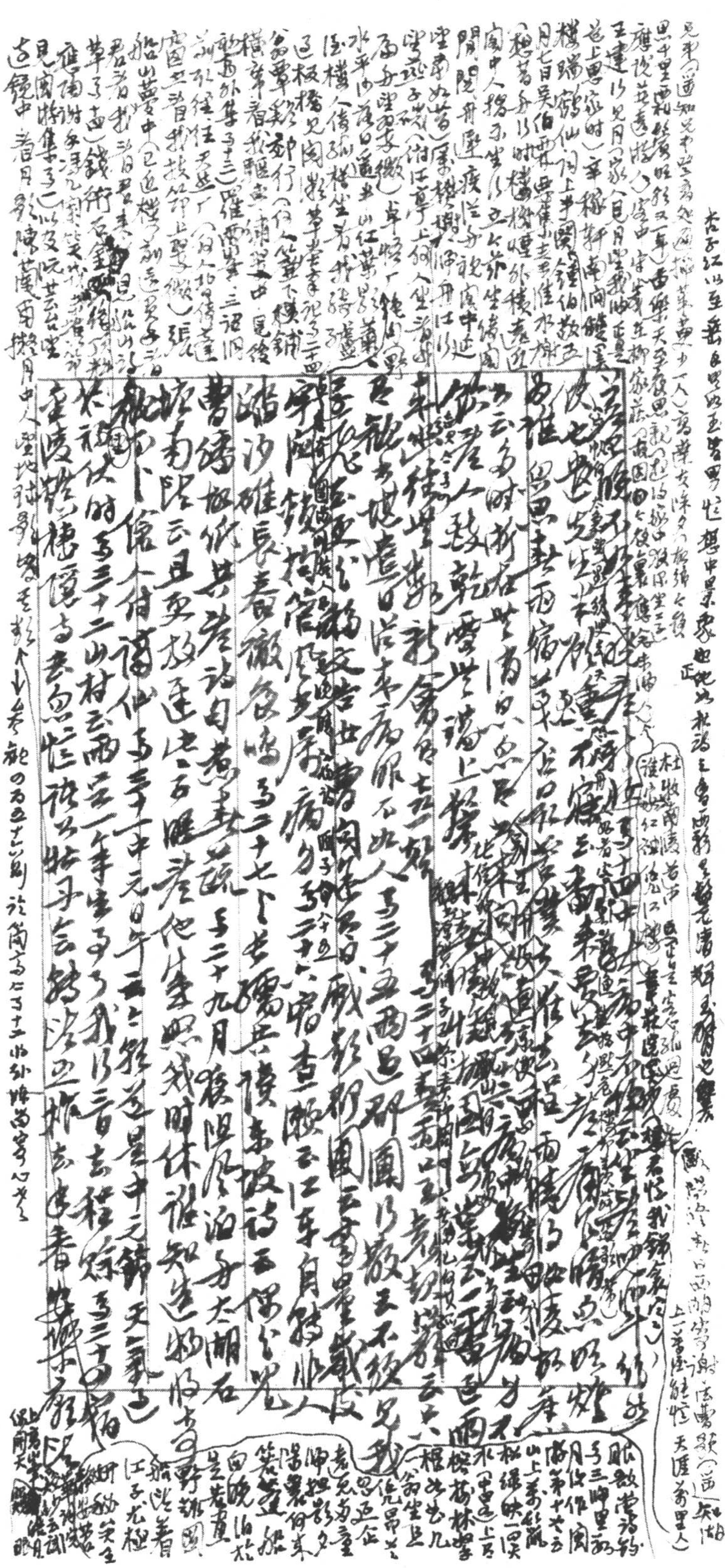
[illegible]一[illegible]下[illegible]見[illegible]

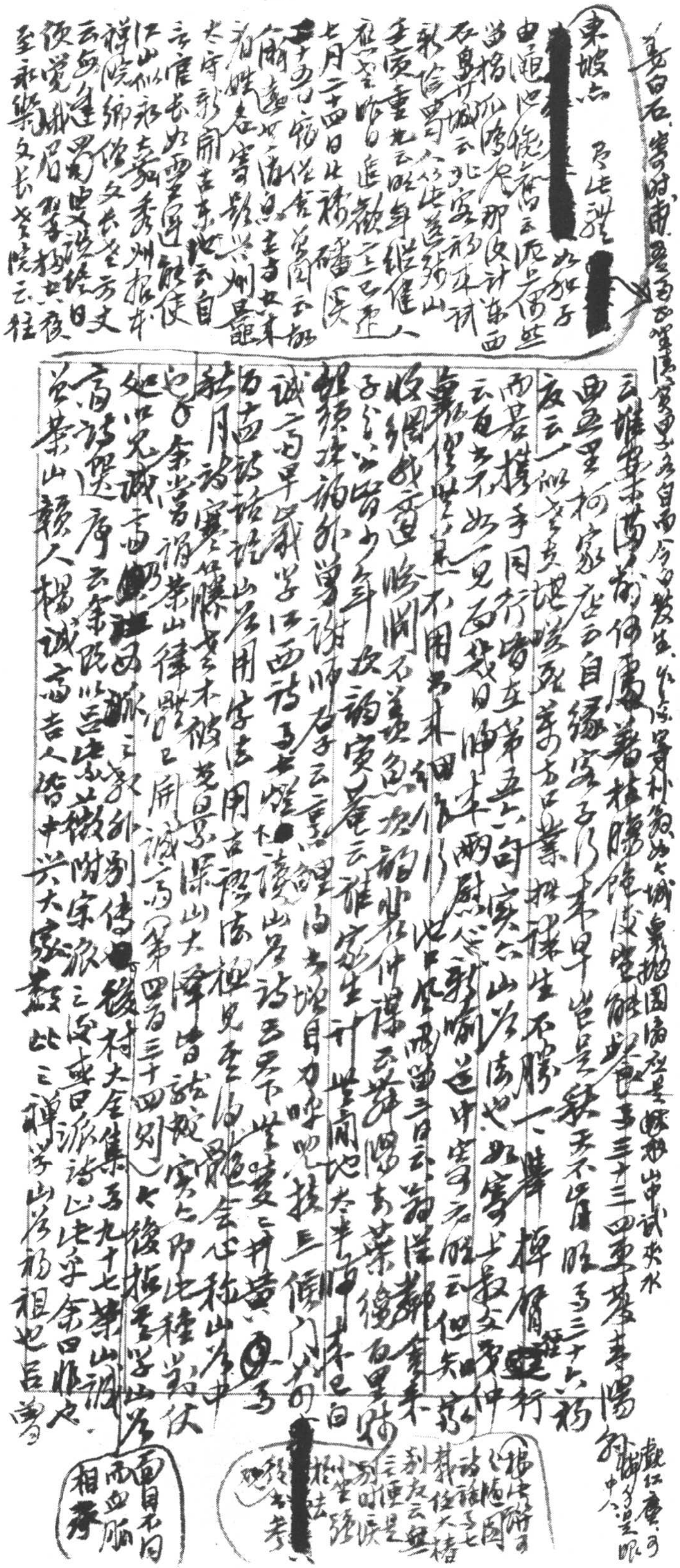
好奪[illegible]

戊華

[illegible]陵集[illegible]十[illegible]







[illegible]白石 [illegible] 寄時雨 [illegible] 自西今夕 [illegible] 發生 [illegible] 村翁如大城 [illegible] 山中試夾水

東坡六 [redacted] 夕陽 [illegible] [redacted] 如孤子

由道也 [illegible] 云泥上偶然

當指孤鴻飛那復計東西

石鼻城云北客初來試

新詩寄人 [illegible] 此蓋 [illegible] 山

壬寅重九云 [illegible] 身健人

[illegible] 追數 [illegible] 已老

七月二十四日以 [illegible] 磻溪

[redacted] 二十五日宿 [illegible] 云 [illegible]

[illegible] 女來

有姓 [illegible] 寄題 [illegible] 州景龜

太守新開 [illegible] 東池云自

言 [illegible] 長 [illegible] 過 [illegible] 使

江山似 [illegible] 秀州報本

禪院鄉僧文長老方丈

云 [illegible] 三絕日

復 [illegible] 夜

至秀 [illegible] 文長 [illegible] 院云柱

---

云雖 [illegible] 何處著 [illegible] 事三十三四 [illegible] 陽

更無一里 [illegible] 家 [illegible] 云自緣 [illegible] 天不 [illegible] 三十六 [illegible]

夜云一 [illegible] 葉 [illegible] 生不勝一 [illegible] 行

而君携手同行 [illegible] 第五六句 [illegible] 山 [illegible] 也如 [illegible] 中

云 [illegible] 如一見 [illegible] 日 [illegible] 世中 [illegible] 云但知 [illegible]

[illegible] 不用 [illegible] 田 [illegible] 三日云 [illegible]

收 [illegible] 間不 [illegible] 云 [illegible] 里 [illegible]

子 [illegible] 少年 [illegible] 寅 [illegible] 云 [illegible] 家生計 [illegible] 間 [illegible] 白

[illegible] 學 [illegible] 師 [illegible] 云 [illegible] 技 [illegible] 門 [illegible]

誠齋 [illegible] 學江西詩 [illegible] 山谷詩 [illegible] 黃 [illegible]

而南 [illegible] 語 [illegible] 山谷用字 [illegible] 用古 [illegible]

秋月詩 [illegible] 不 [illegible] 山大 [illegible] 皆 [illegible] 中 [illegible]

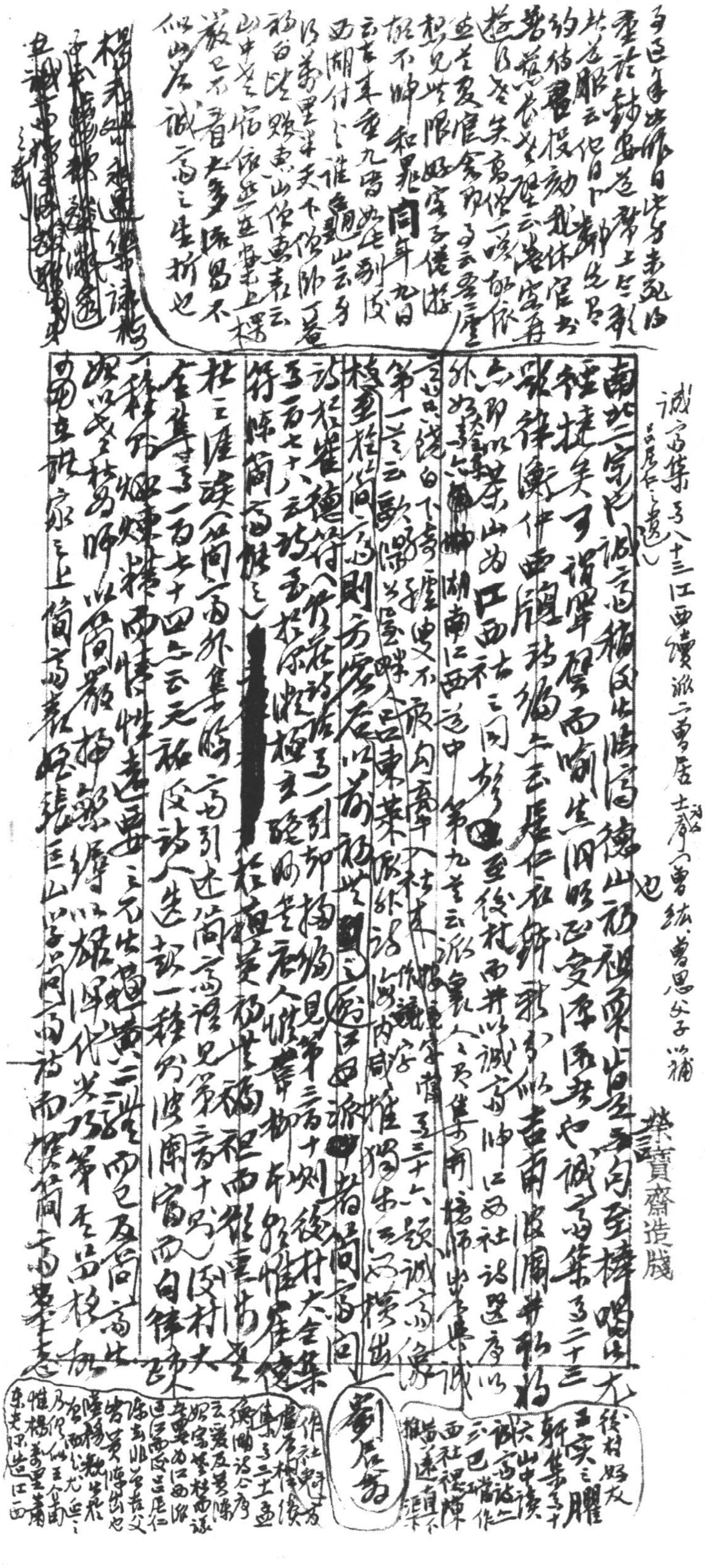
也余嘗謂 [illegible] 山律 [illegible] 已 [illegible] 誠齋 [illegible] 第四為三十四則 [illegible] 後 [illegible] 山

如 [illegible] 識 [illegible] 西 [illegible] 派 [illegible] 傳 [illegible] 後村大全集 [illegible] 九十七 [illegible] 山

高詩選序云余既以呂紫微附宗派之後或曰派詩止此乎余曰非也

茶山贛人楊誠齋吉人皆中興大家數此三 [illegible] 學山谷 [illegible] 祖也呂 [illegible]

[redacted]



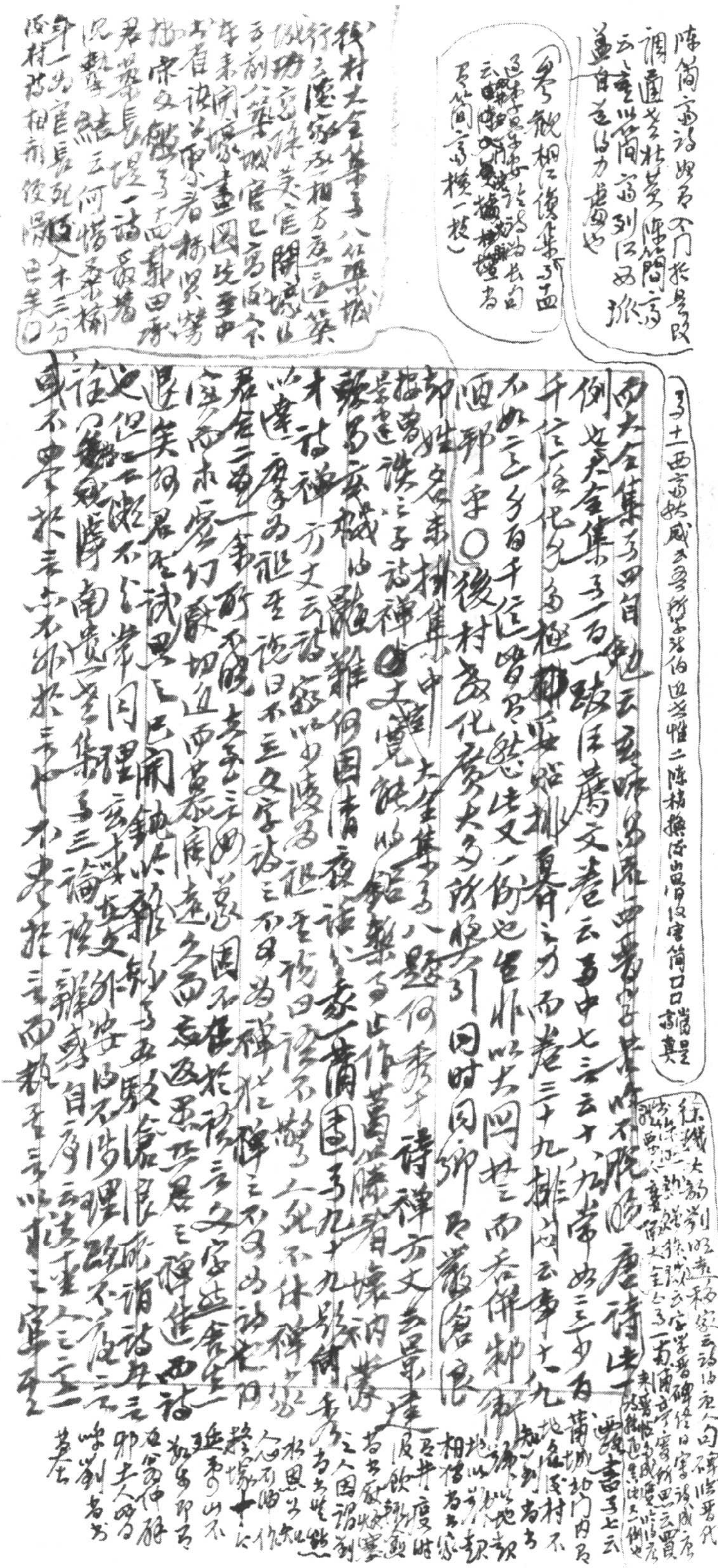
楚讀齋造牋

（吳淵穎〔萊〕詩話卷中云：若論詩之為古，惟是三人，所謂一祖二宗云云，言杜李韓也。同書又一則亦云云，此生盡為少劇）

桐江集卷五劉元煇詩評云：江西派中呂居仁、陳簡齋為尤也。續集卷八讀張功父南湖集并序云：惟山谷、後山、簡齋得老杜活法。

又桐江集卷三送俞唯道序自述平生詩學甚詳，謂讀瀛奎律髓者不可不觀。其云：弱冠讀張文潛詩，當時餘學至（?）二十五歲後得半山集，沿讀，凡佳句必再三揩摩之。二十六又得學梅聖俞，於山谷、後山律詩似多所取別者

換詩學當論誠齋詩學淵源，僅度不及山谷，讀黃魯直集一篇曲極取誠齋（見第五百五則）。劉辰翁序簡齋詩，以簡齋繼山谷、後山相提并論（見第四百五十三則）。方虛谷瀛奎律髓卷二十六評簡齋道中寒食詩云：予平生持所見，以老杜為祖宗，以山谷為一也，後山二也，簡齋為三，呂居仁為四，曾茶山為五。卷二十六評簡齋曉詩云：古今詩人當以老杜、山谷、後山、簡齋四家為一祖三宗。是一祖後簡齋遂為派家矣（卷二十六簡齋懷天經詩評云：學詩澤鍾之手也，依宗杜、山谷、後山三公，不敢也，上達意）。析肉析骨，劉方之言亦自有理。池北偶談卷十四識後村詩用坡（?）致實卷十八升王禘村致好乎後村用杜詩，今年降筆茅卷三書後摘後村自用新之使本朝事典，自類詩用本（?）殊可晚唐如杜牧、曹松、羅隱、李（?）（見第八則）魚村校。國學晚唐者需是努氣，無曰怪漁洋派北為宋擇所。後村詩對仗乃至逼纖，及同時輩可怪矣。大全集卷九十四賈中穎詩序云：四靈之中余僅識翁趙。趙師秀秋夜偶成云：輔翁當行無路，學者呼詩人為唐體。參觀第三百四十五則。



陳簡齋詩如五（入門於鼻段）調適老杜荽陳簡齋[illegible]云云蓋以簡齋列江西派蓋自是後山力量也

（參觀桐江續集卷五[illegible]云[illegible]簡齋高樓一枝）

後村大全集卷一百八十築城行云[illegible]相方[illegible]築[illegible]城[illegible]

卷十一西齋秋感云[illegible]惟二陳[illegible]簡口口書當是真

西大全集卷四自勉云[illegible]西崑莫不脫晚唐詩律

例也大全集卷一百一跋[illegible]文卷云卷中七言云十八九常如三步五

千篇一律化兒為極[illegible]安鉛排[illegible]方而卷三十九排悶云事十九

不如言少百千篇曾君然佳又一例也皆非以大四聲而吞併柳

陋耶季○後村為化處大多所作可同時同鄉[illegible]叢滄浪

卻姓名未掛集中大全集卷八題何秀才詩禪方文云異端

按曾達誤之子詩禪○文覺號似銘桑止作葛藤[illegible]

發為英機似亂雅何因清夜誦一聲一滴圓卷九十九跋何秀

才詩禪方文云詩家以少陵為祖其說曰語不驚人死不休禪家

以達摩為祖其說曰不立文字詩之不可為禪猶禪之不可為詩也

君合二者一筆所不能盡云此意[illegible]因不在於詩云文字生

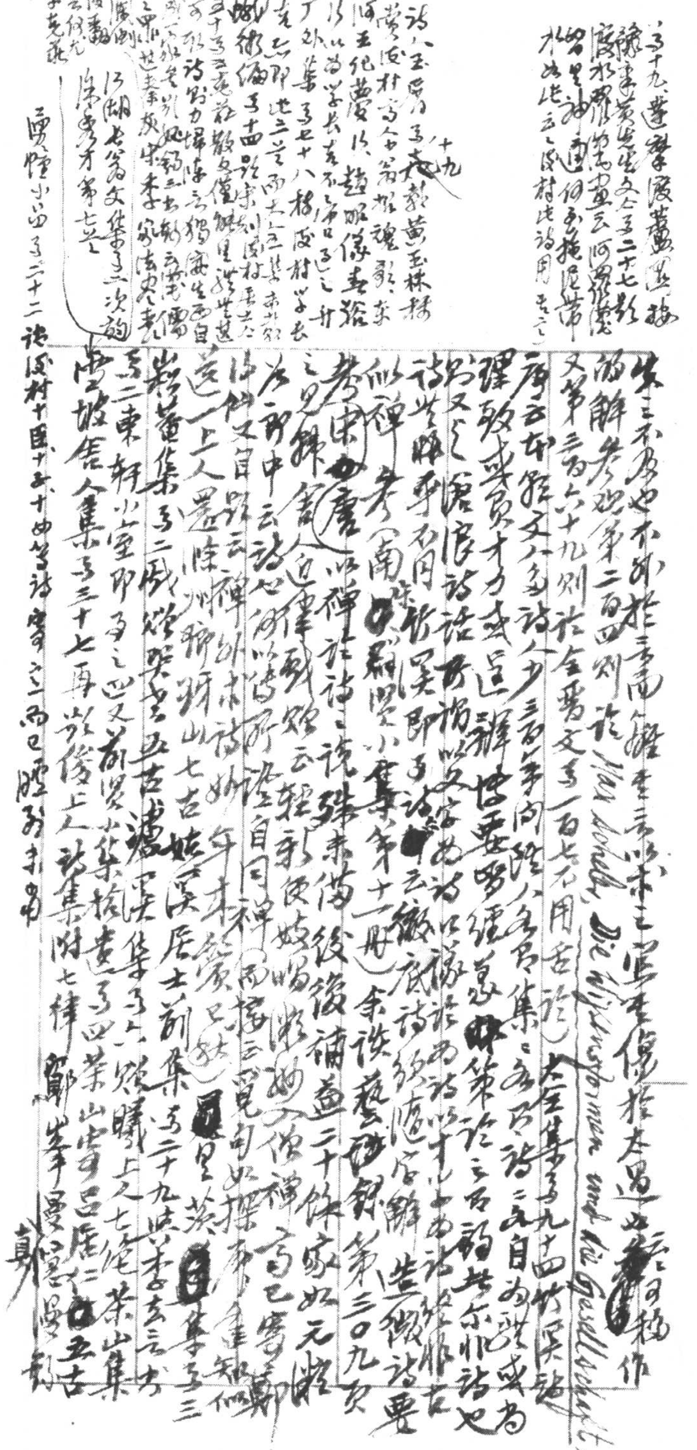
實而未[illegible]幻戲切近西[illegible]閑達多為忘返異其居三禪進西詩

遇集何君於試思之已開鋪以不能自少五敗滄浪所謂詩有

之但云深不能常同理玄求在文外然後不涉理路不落言

詮之說蔣南貴之集卷三論詩雜或云自序云詩重言二三

載不可以非[illegible]而執[illegible]以非[illegible]



卷十九、[illegible]學[illegible]叢（叢）話

論李黃[illegible]文字云卷二十七[illegible]

[illegible]水部[illegible]畫云 阿[illegible]

[illegible]黑[illegible]何處[illegible]泥帶

水如此云云 後村此詩用（卷二）

十九

詩八王[illegible]卷之[illegible]黃玉林[illegible]

[illegible]後村[illegible]

阿王[illegible]夢[illegible]趙[illegible]

以[illegible]不[illegible]

丁外集卷七十八 後村[illegible]

[illegible]即此二[illegible]

[illegible]編卷[illegible]

[illegible]詩[illegible]力[illegible]

[illegible]

[illegible]

江湖[illegible]文集卷三次韻

[illegible]第七卷

卷三不及也[illegible]三[illegible]詩[illegible]像擬太[illegible]可[illegible]作

論解參觀第二百四則 按 Max Scheler, Die Wissensformen und die Gesellschaft, S.63

文第三百六十九則 論全蜀文卷一百七不用舌話 太全集卷九十四[illegible]詩

唐云[illegible]文人多詩人少三百[illegible]年間[illegible]集[illegible]詩[illegible]自為[illegible]或為

理致或[illegible]才力或[illegible]道[illegible]要[illegible]策論之古韻[illegible]非詩也

[illegible]又[illegible]詩話[illegible]以文[illegible]為詩以[illegible]為詩[illegible]古

詩[illegible]不同[illegible]即卷[illegible]詩云[illegible]底詩[illegible]解造微詩要

似禪[illegible]（南）宋[illegible]小集第十二冊 余談藝錄第三〇九頁

參（宋）唐[illegible]以禪[illegible]詩之說[illegible]後讀[illegible]二十餘家如元[illegible]

之見[illegible]錄[illegible]人[illegible]律[illegible]云[illegible]禪[illegible]高已[illegible]鄭

[illegible]中云詩也[illegible]自同禪[illegible]云覓句如探[illegible]知似

[illegible]又[illegible]云禪外求詩妙年來[illegible]已[illegible]卷之三

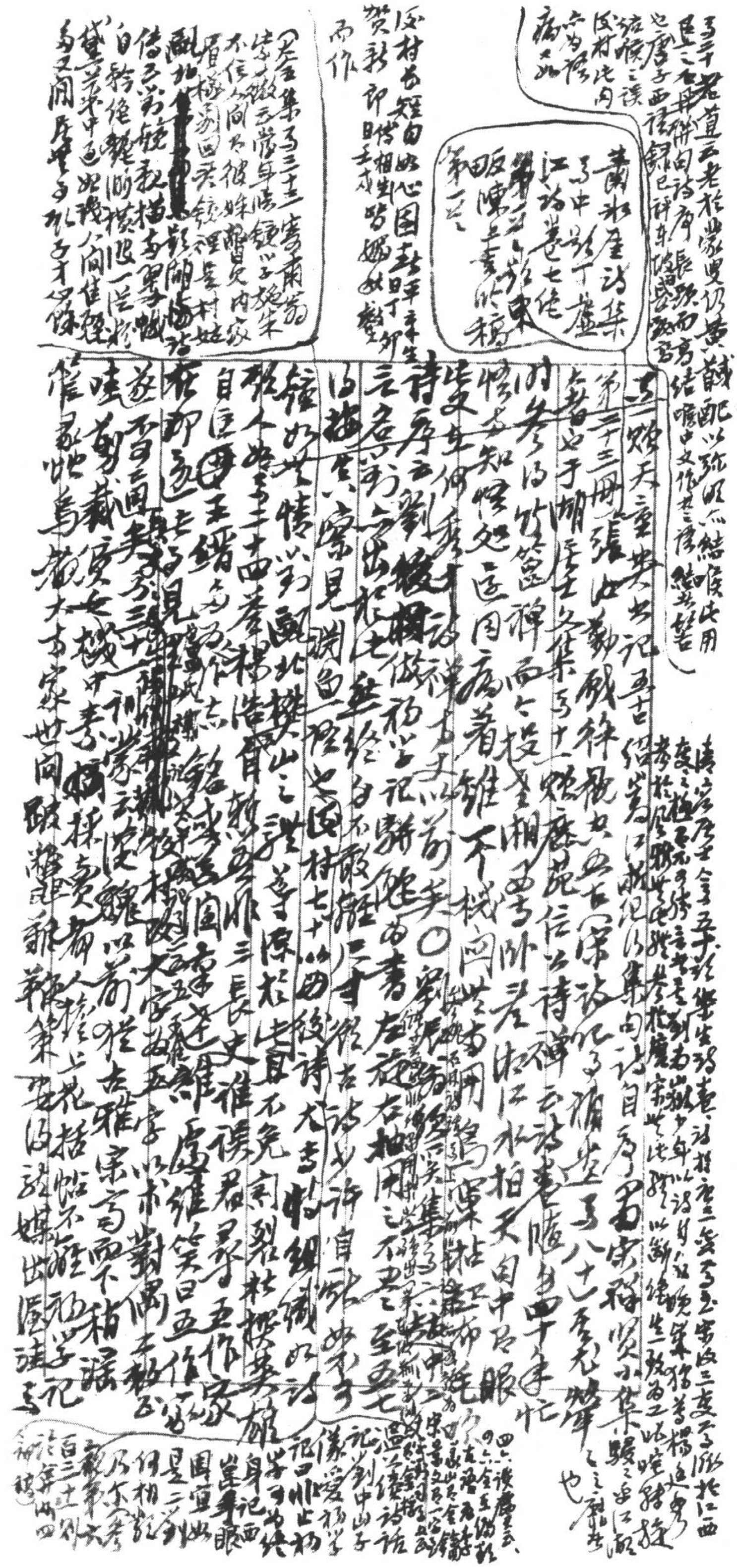
[illegible]一上人[illegible]陳州[illegible]山七古[illegible]溪居士前集卷二十九[illegible]李[illegible]云

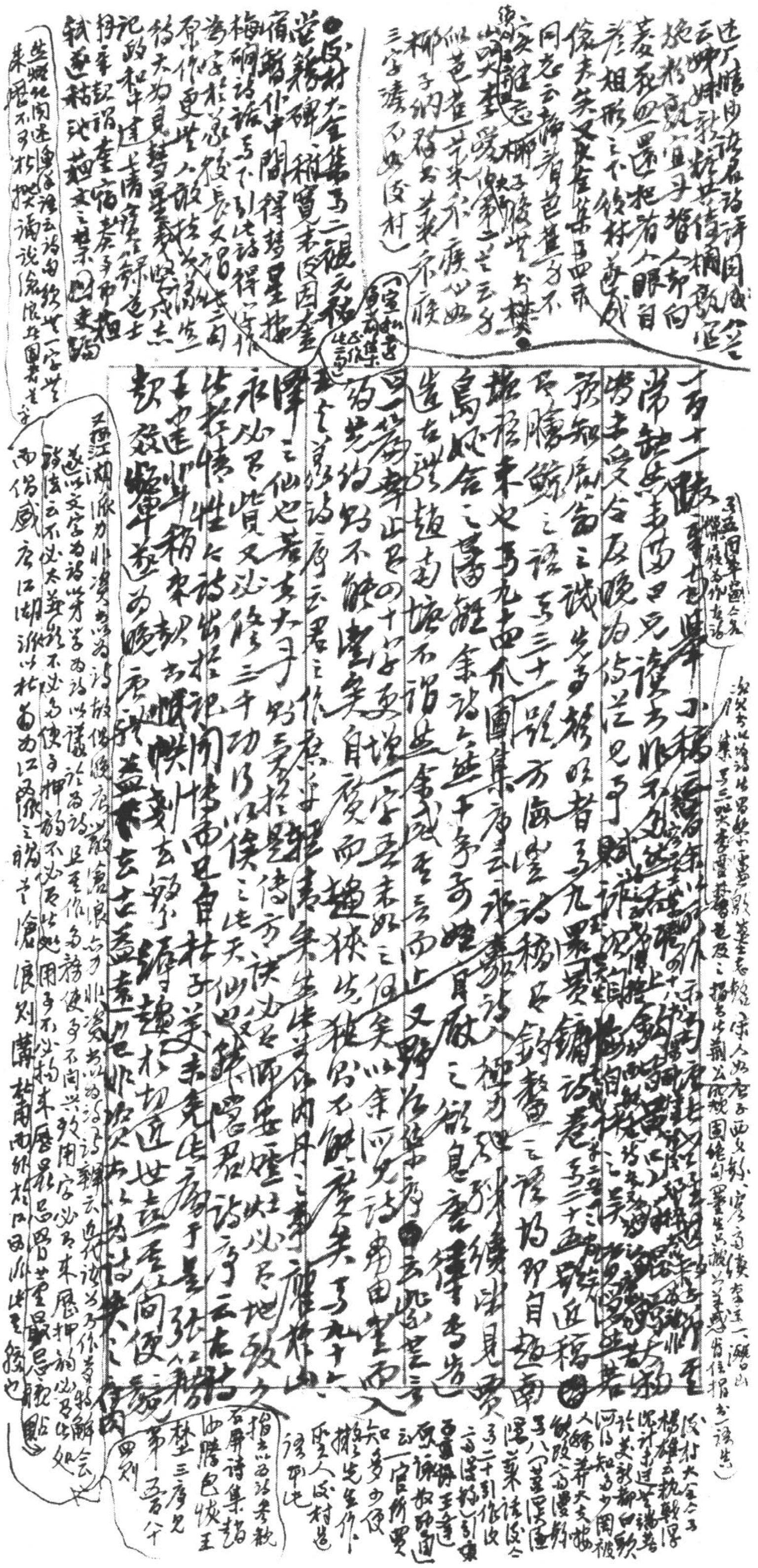
[illegible]集卷二[illegible]五古[illegible]溪集卷之上[illegible]上之七絕茶山集

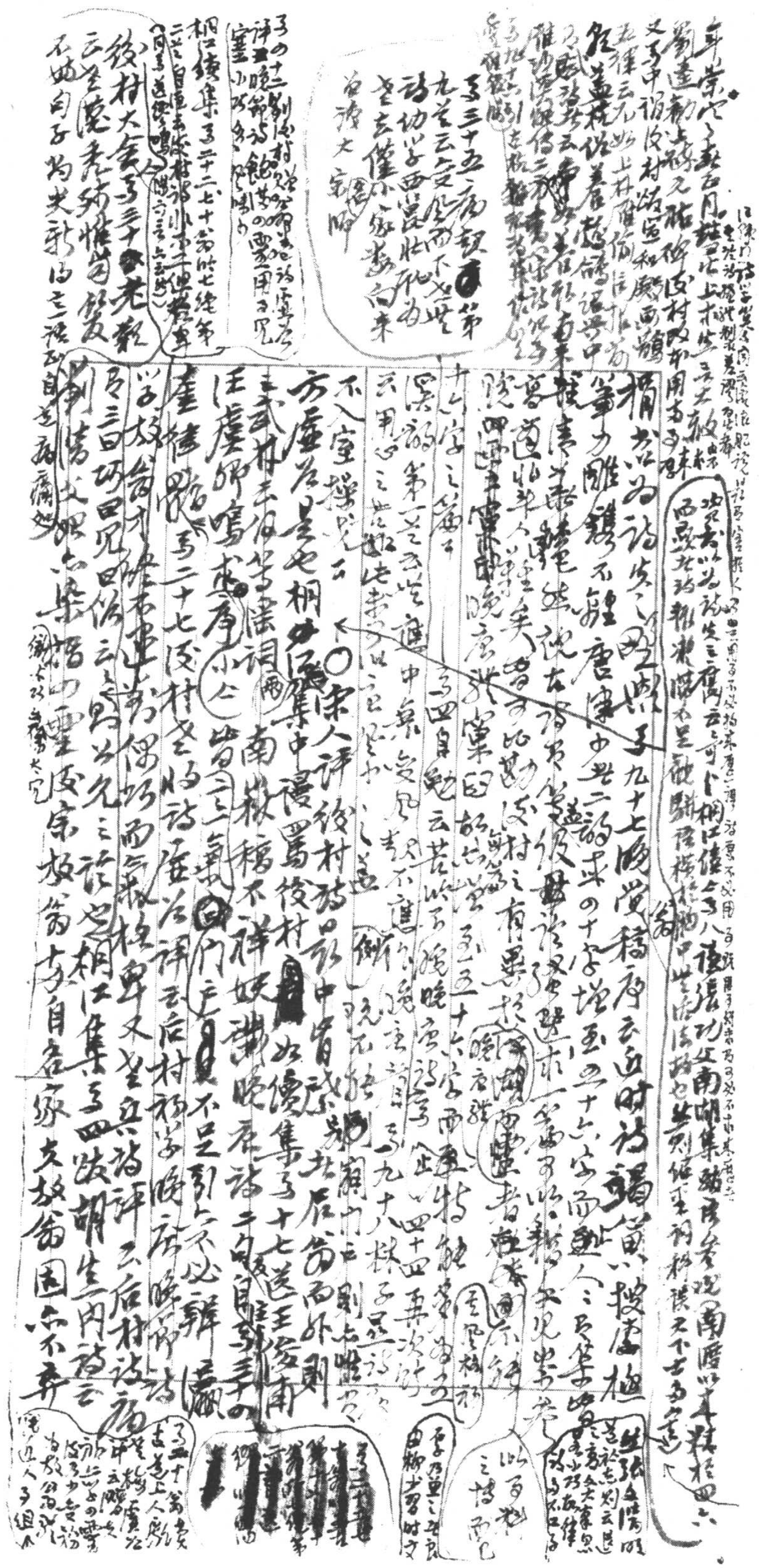
卷二東軒小室即事之四又蔡[illegible]小集[illegible]卷四[illegible]茶山[illegible]呂居仁[illegible]五古

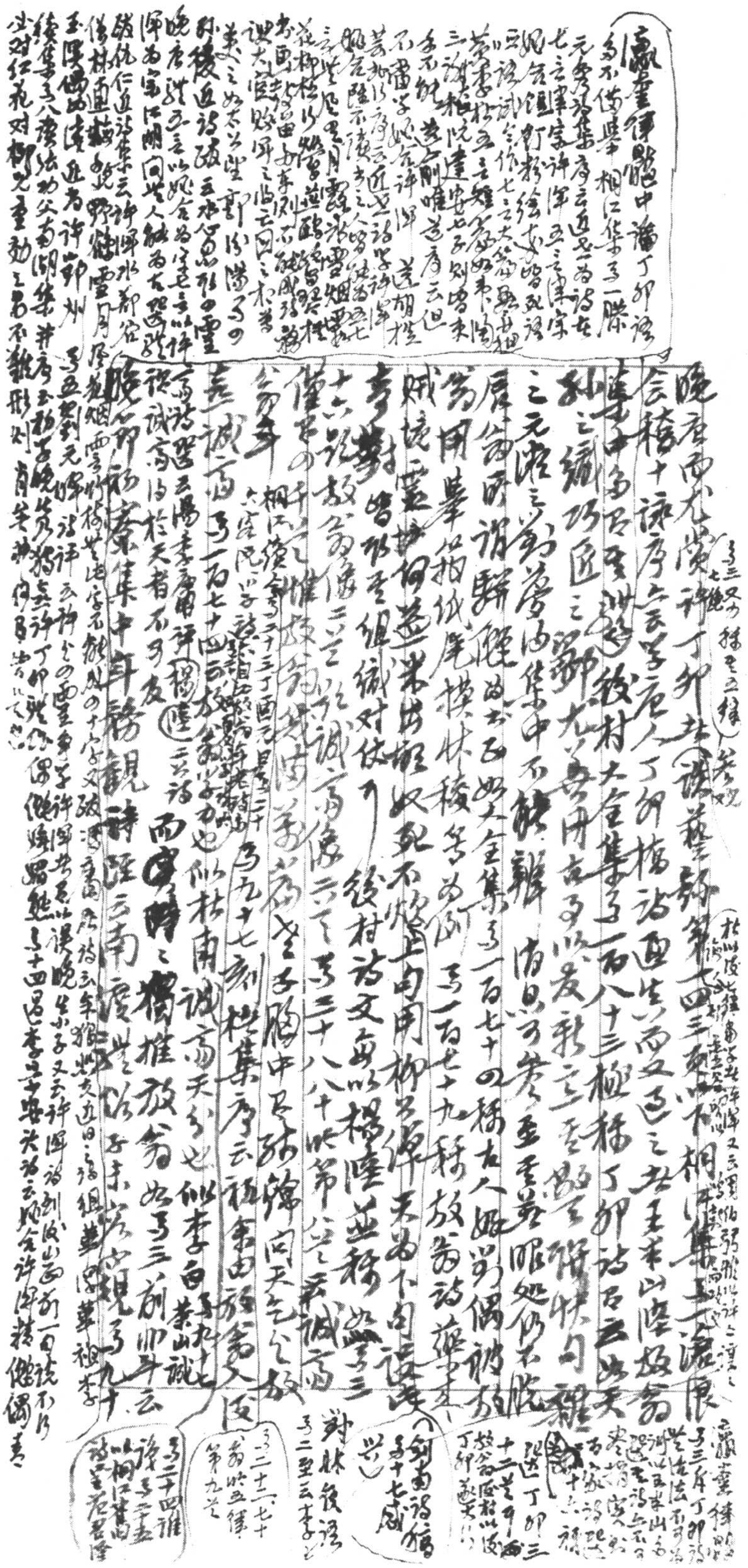
[illegible]坡居士集卷三十七再次韻僧上人詩集附七律 鄭[illegible]

[illegible]小山卷二十二 讀後村十[illegible]十五、十四等詩[illegible]而已[illegible]

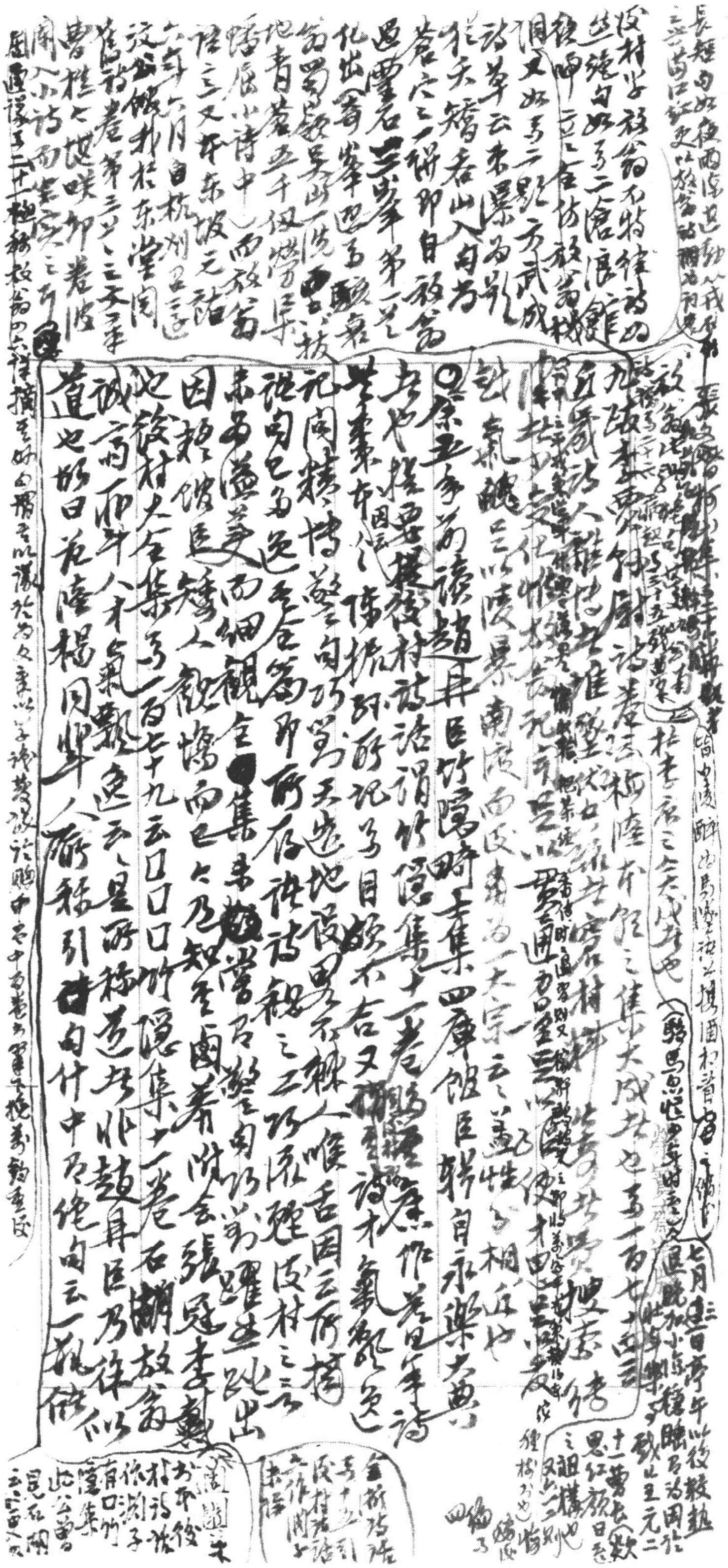








瀛奎律髓中論丁卯詩



余五年前讀趙鼎臣竹隱畸士集四庫館臣輯自永樂大典者也提要據後村詩話謂竹隱集十一卷[illegible]其集本[illegible]所記爲目然不合又[illegible]詩才氣飄逸記聞精博警句巧當爲天造地設[illegible]唯吾國云所摘詩句已爲[illegible]全篇都所存詩話之工巧雖後村之言未爲盡美而細觀全集[illegible]因趙館臣之說[illegible]人[illegible]而已乃知其[illegible]著附会張冠李戴此後村大全集卷一百七十九云[illegible]竹隱集十一卷石湖放翁誠齋而外[illegible]才氣飄逸云云是所稱者趙蕃非趙鼎臣乃誤以[illegible]道也[illegible]前陸楊同輩人所稱引[illegible]句什中乃絕句云一孤館[illegible]

後村全集卷八 [illegible] 卷一百八十 [illegible]

[illegible]

不將翁自尚古

（朱[illegible]劉[illegible]文[illegible]遣[illegible]晚年稿[illegible]）

栗一囊鈔見[illegible]女紡磚大全集卷一百八十五[illegible]閒子詩

用紡磚見於詩載著之氏注曰紡磚也（又從[illegible]之）新之世略饒臣見姓名

漫遮西界竹隱古字遊[illegible]以南宋之徐娛之北宋之趙而自放

覺未發故搓黑中[illegible]玄引後村詩果 石湖放翁識高一世

今之句[illegible]後村所見[illegible]全篇七古五古五言律七絕 六[illegible]補收入集

[illegible]以捨飛來大典之貴遺[illegible]以若可以想

舊已從宋詩紀事五十三擢後村詩話未[illegible]文自鶴林玉露 登

皆本稿内八卷[illegible]弘治本戴石屏集卷六陳傅閑子傳奇

白雲樓之賦[illegible]詩附新作七律 可以補[illegible]未及

六首十三 項安世平菴悔稿[illegible]丙辰臘稿一卷 物稿[illegible]繡[illegible]卷

樊榭撰宋詩紀事[illegible]字跡稚劣 卷五十四所并刻 謂尊世之多 然

詩皆轉引自後村詩話千家詩方與勝覽並未得見集

眼餘（明備）經不以思漢出爲齋道亦足自怡矣後村之全集卷一百八十種

平甫有此集所佚者知不足齋補遺僅録

永州 吹帽堂

趙魏傍知不足齋録副本為鈔者 作又況仲芳家舊藏鈔本 鈔校者[illegible] 五縣子六 攻平南 陳樓記

[illegible]

象山先生全集卷三十六年譜淳熙九年十年下皆引平甫來書云、大率皆日遲上[illegible]

江湖長翁文集卷十七送項平甫[illegible]

[illegible]

推[illegible]平[illegible]

五[illegible]七[illegible]項大[illegible]

三ㄑ（大全集卷一百八十八又卷三十六、八十六卷十六云伯倫[illegible]老又詩腹[illegible]胸[illegible]思[illegible]別菜[illegible]書[illegible]真悔稿[illegible]發千[illegible]知）

悔稿

項氏家說卷八云[illegible]

[illegible]

鶴林玉露卷十二引平甫[illegible]美樓記

榮寶齋造牋

[redacted]糟蟹、[illegible]總領、夔州和安宮、送陳止齋

納官還鄉、和人鄭司[redacted]均漏卻鶴山大全[illegible]

集卷一百九師友雅言卷上極稱平甫平生詩[illegible]

大異此浮誇[illegible]屬玉珠琤一聯、此集亦無。至什[illegible]

鈔者七律一首見城中[illegible]兵、及咸七律二首之、卷十三讀[illegible]

咸七絕十首皆後村詩[illegible]別見太全集卷三卷二卷十八宜從刊

葆平甫之詩見孫在誠齋（誠齋集卷一百十四）後村詩話云水心止

高[illegible]同卿[illegible]而[illegible]筆[illegible]誠齋之[illegible]七律[illegible]

尤相似特[illegible]不能[illegible]甘[illegible]而亦甚免於[illegible]

[illegible]卷三題劉[illegible]詩卷云我[illegible]誠齋[illegible]

[illegible]誠齋句裡心[illegible]夢[illegible]詞總巧生[illegible]力[illegible]雄者

詩界[illegible]古新劍文機[illegible]小山[illegible]自[illegible]元

[illegible]於自住劉自[illegible]小山[illegible]劉詩[illegible]氣[illegible]

周[illegible]潘[illegible]四[illegible]誠齋[illegible]詩[illegible]四謝[illegible]直閑

[illegible]南湖編云[illegible]生[illegible]真[illegible]

[illegible]意[illegible]語到平時出得[illegible]真[illegible]

作[illegible]人[illegible]也

[illegible]

悔稿

[illegible]

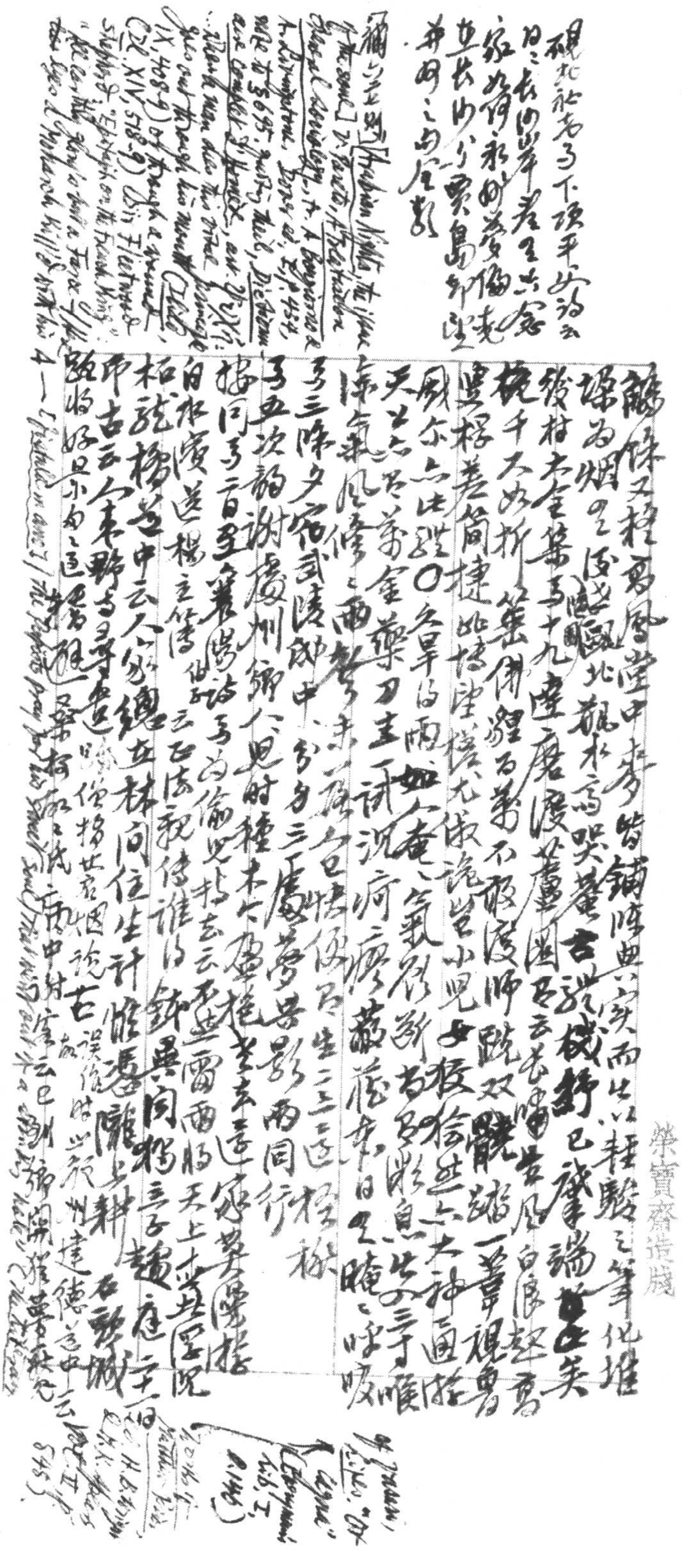
詩文之一如生作之三子書一轍也謂其前謂乃亦不足罪過之難之

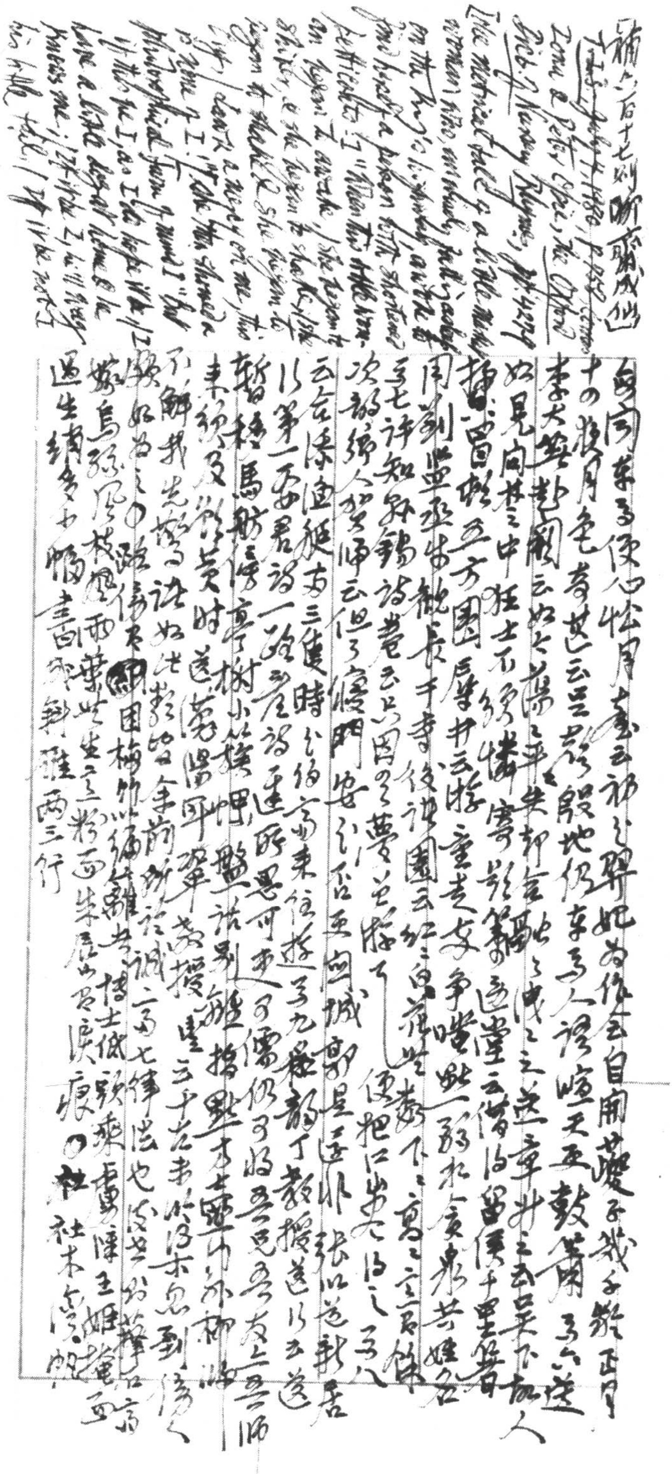
（三字見南湖集卷七寄楊秘監詩一編詩卷書囤成二卷）

岩草集卷上乃次平一高自序云陵唐宋之余詩先君往荊南所見湖光詩當字杜詩王詞蜀中柳詞杜老例三杜詩楊詩晚唐詩皆是宗派云云可以參觀

誠齋分坐寶應知傳君是宗師乃無當宮轉燠謂余貌似誠齋云頤且貝江湖真格律且言飄（誤作言飄）土木做形骸皆可徵者好古自家原愛晚唐詩一句豈謹余讀藝苑錄第一四六頁三說當時學誠齋法請看南湖集而外王實之臞軒集平南悵猶是以騷新矣至二卷戴學放翁陵感加貴杜情康比十年康平生第子偏賞磨是家按平南以的學雜四靈放云然曾何句、平生為劃文思極心破閑自如何官病去不能東路林何為匝如覺老身大為我何官時修然但易陋。梅隱園詩話（子八引李竹溪句西相逢馬上搖動者何句）只送李笠州，僅已一官拿似飛，陳囊不直天有印天於解辭白馬何得脂膏長宦去，不知塵原胭囊農幫書何似仇池頂上樓難覓（田里也）蜻蜓閑說貧如窮話眼見來形似橋（下里也）按同卷大雨破塊（誤作塊）而入於舊居云先生自昇良亦當嗚呼壯千繁不得其開無奈此生何入塞當弄文墨、海神權浪上漢東來漫回渡浸圭壁蘇卿引水灌西園柱下七尺君江翁花宮各夢為盤是水仙壺、稽猩羅來陽尾福祿深堂逕

知代勝得官李號民有日思甚如中丞吹歌腔為官





補六百十七則 [illegible]成也

[illegible] 1786, p. 252 [illegible]
Iona & Peter Opie, The Oxford
Dict. of Nursery Rhymes, pp. 427
The historical tale of a little [illegible]
woman who [illegible]
on the [illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
his [illegible] tail [illegible]

白門東多便心悅月[illegible]云初之聲妃為佳云自開[illegible]子我子[illegible]正月

十四夜月色奇其也云[illegible]般地仍京多人語喧天互數篇閑[illegible]

李太[illegible]觀云如[illegible]之平失柳[illegible]之成之[illegible]章廿二[illegible]吳下加人

如見向其之中狂士不[illegible]

揮[illegible]互方團[illegible]童老女争[illegible]

[illegible]

[illegible]七評知[illegible]錦詩卷云只因[illegible]夢[illegible]

次韻[illegible]師云但[illegible]門安[illegible]城郭是[illegible]

云[illegible]延古三度時[illegible]來[illegible]九[illegible]

以第一[illegible]一[illegible]思可[illegible]

暫[illegible]馬[illegible]樹[illegible]

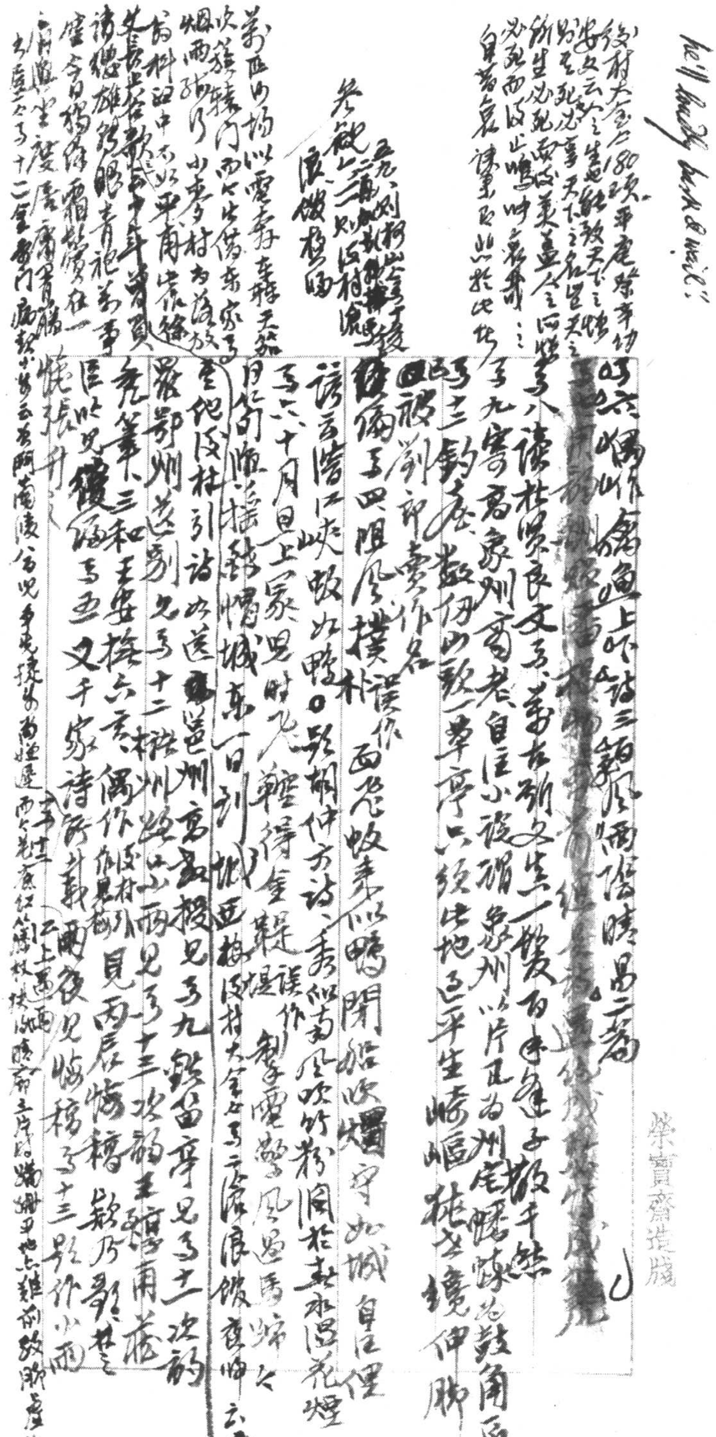
來[illegible]時[illegible]

不解我[illegible]如[illegible]七律[illegible]

[illegible]梅竹[illegible]博士[illegible]

[illegible]鳥[illegible]枝[illegible]雨[illegible]

過生[illegible]兩三行



he'll laugh back & wail;

後村大全卷180跋平原紫芝功
安文云：人之生也能致天下之憤
則至死也享天下之名，豈天之
所生必死而後美蓋人之所惜
必死而後止，嗚呼哀哉！！
自昔良謀多出於此也

卷六 偶作 [illegible] 鮮上吹詩三百篇風雨陰晴易[illegible]
卷八 讀杜荀鶴文集 萬古[illegible]生一髮，百年未遇子擲千錢
卷九 寄題象州商老，自注小設謂象州以片石為州宅豐碑鼓角臣
卷十三 釣台 數行山歌一草亭，六經此地已平生，崎嶇枕上境伊脚
卷十四 初寒 劉郎賣作名
[illegible]偏卷四 阻風 撲朴（誤作樸）西飛牧來似鴨，閑船收纜穿如城，自注偶
詩云 陰江峽 鼓如鴨 ○ 題胡仲方詩 秀似南風吹竹粉，閑於[illegible]水照花煙
卷六 十月旦上冢 兒時飛[illegible]鞭得金[illegible]堤（誤作[illegible]） 劍[illegible]賞[illegible]風[illegible]遇馬蹄[illegible]
[illegible]倚闌[illegible]鋪[illegible]城東一日別，斯亞梅後村大全卷二十六 [illegible]浪饒[illegible]時云[illegible]
卷七 [illegible]杜引詩以送[illegible]邕州高教授見卷九 錢留亭見卷十二 次韻
[illegible]鄂州送別見卷十二 [illegible]州山雨見卷十三 次韻王[illegible]南[illegible]
[illegible]卷八 三和王安撫六言、偶作 後村作[illegible]見 兩屋[illegible]穩 [illegible]乃[illegible]禁
[illegible]見[illegible]編卷五 文 千家詩所載 雨夜見[illegible]穩 卷十三 題 [illegible]小雨

卷九 劉[illegible]山[illegible] [illegible]渚[illegible]村[illegible]
参觀上二六 [illegible]浪饒[illegible]陽

第[illegible]以雪[illegible]存[illegible]天[illegible]
次韻[illegible]門[illegible]傷東家
烟雨[illegible]小麥村為落放
前料[illegible]中不如平南[illegible]
先[illegible]十年[illegible]
請[illegible]青袍萬事
[illegible]今[illegible]在一
[illegible]曉[illegible]升
[illegible]卷十二 [illegible]門[illegible]陶[illegible]兒[illegible]兩[illegible]花[illegible]上[illegible]地[illegible]

泉不信玄牛尋虎[illegible]太行

寄[illegible]上[illegible]心[illegible]今[illegible]

六百十三

○排[illegible]

黑[illegible]黃山謎中撲樓田陡坡[illegible]云[illegible]

那人咬我也不咬，肯為我取日向將你來[illegible]是你[illegible]的是我

是那一家的冤家也咬，[illegible]這般樣的狠[illegible]

帝[illegible]痕在舌[illegible]黃中則續憶詩第九首云[illegible]

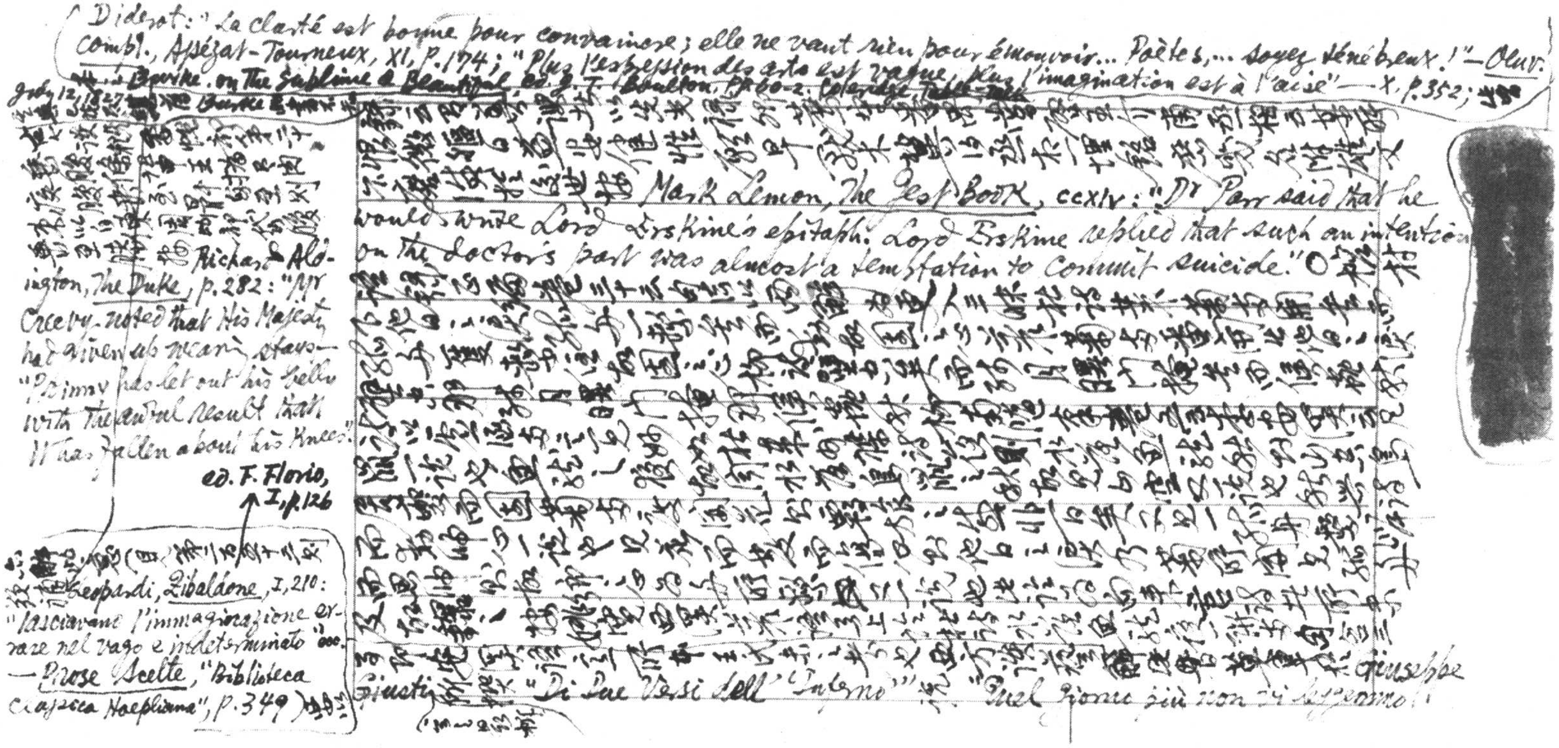
痕切頸定之分 Horace, Carminum, I, xiii, 11: "sive puer furens impressit memorem dente labris notam"; Propertius, IV, v, 39: "Semper habe morsus circa tua colla recentes"; Ovid, Amores, I, vii, 42: "et collo blandi dentis habere notam" (Cf. I, viii, 98; III, xiv, 34)

○黃鶯兒寄[illegible]云：千圍萬圍[illegible]不[illegible]圍水[illegible]波[illegible]。第四十八回[illegible]你的[illegible]就[illegible]月[illegible]玉[illegible]一樣[illegible]是天地向秀氣[illegible]鍾就的靈慶[illegible]個兒不可少個兒也不可[illegible]就是用[illegible]一個兒[illegible]也不可[illegible]鳳衛[illegible]精[illegible]未也不[illegible]一樣[illegible]破[illegible]小[illegible]兒的[illegible]一[illegible]一樣[illegible]

[illegible]第七回

[redacted]

○張師正[illegible]



（Diderot: "La clarté est bonne pour convaincre; elle ne vaut rien pour émouvoir… Poètes,… soyez ténébreux!" — Oeuv. compl., Assézat-Tourneux, XI, p. 174; "Plus l'expression des arts est vague, plus l'imagination est à l'aise" — X, p. 352; [illegible]
[illegible] Burke, On the Sublime & Beautiful, ed. J. T. Boulton, pp. 60-2. Coleridge Table-Talk

July 12, 1827 [illegible] Burke [illegible]

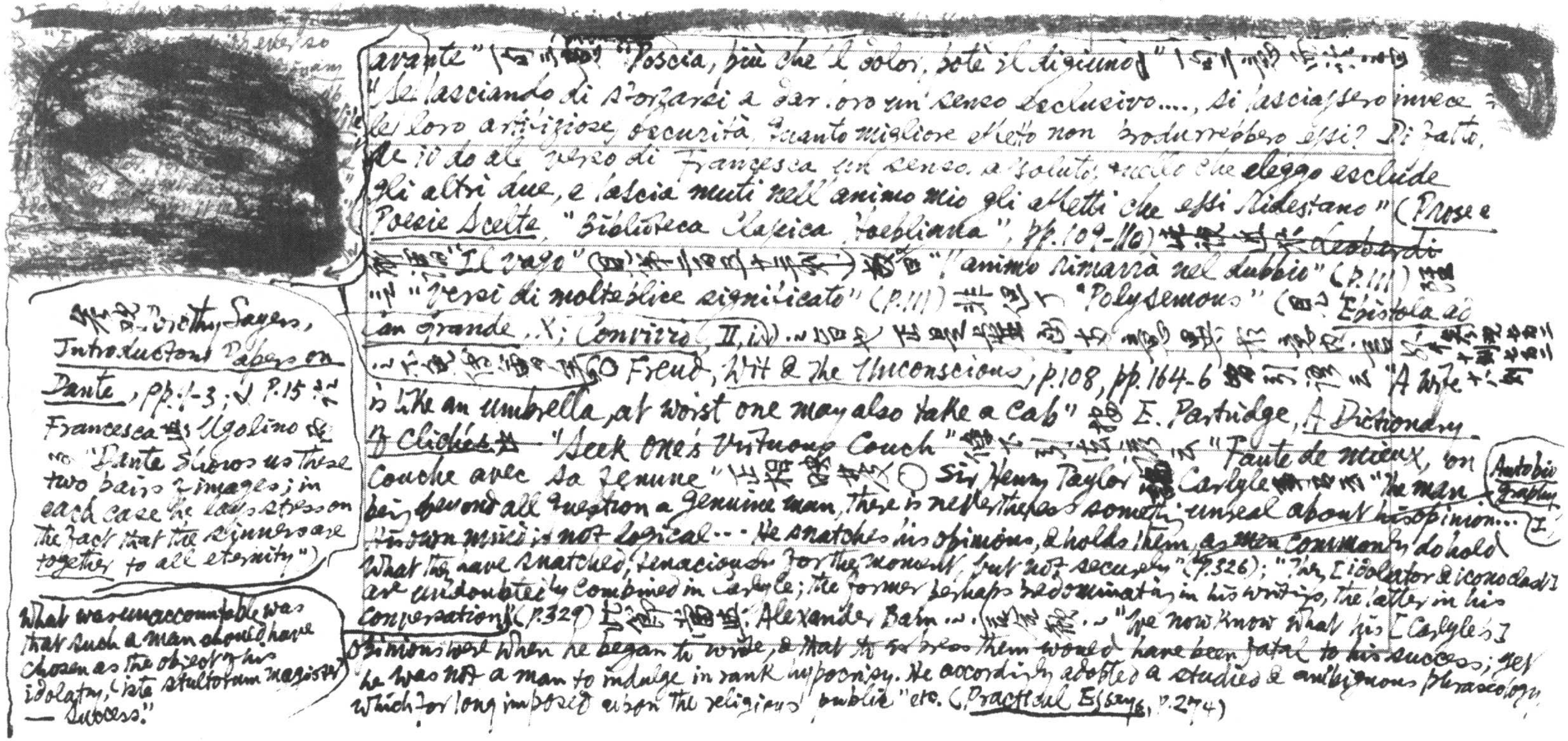
[illegible] Mark Lemon, The Jest Book, ccxlv: "Dr Parr said that he would write Lord Erskine's epitaph. Lord Erskine replied that such an intention on the Doctor's part was almost a temptation to commit suicide." [illegible]

[illegible] Richard Aldington, The Duke, p. 282: "Mr Creevy noted that His Majesty had given up wearing stays — 'Prinny has let out his belly with the awful result that it has fallen about his knees.'"

ed. F. Florio, I, p. 126

[illegible] Leopardi, Zibaldone, I, 210: "lasciavano l'immaginazione errare nel vago e indeterminato" ecc. — Prose Scelte, "Biblioteca Classica Hoepliana", p. 349 [illegible]

[illegible] Giuseppe Giusti [illegible] "Di due versi dell'Inferno" [illegible] "Quel giorno più non vi leggemmo"

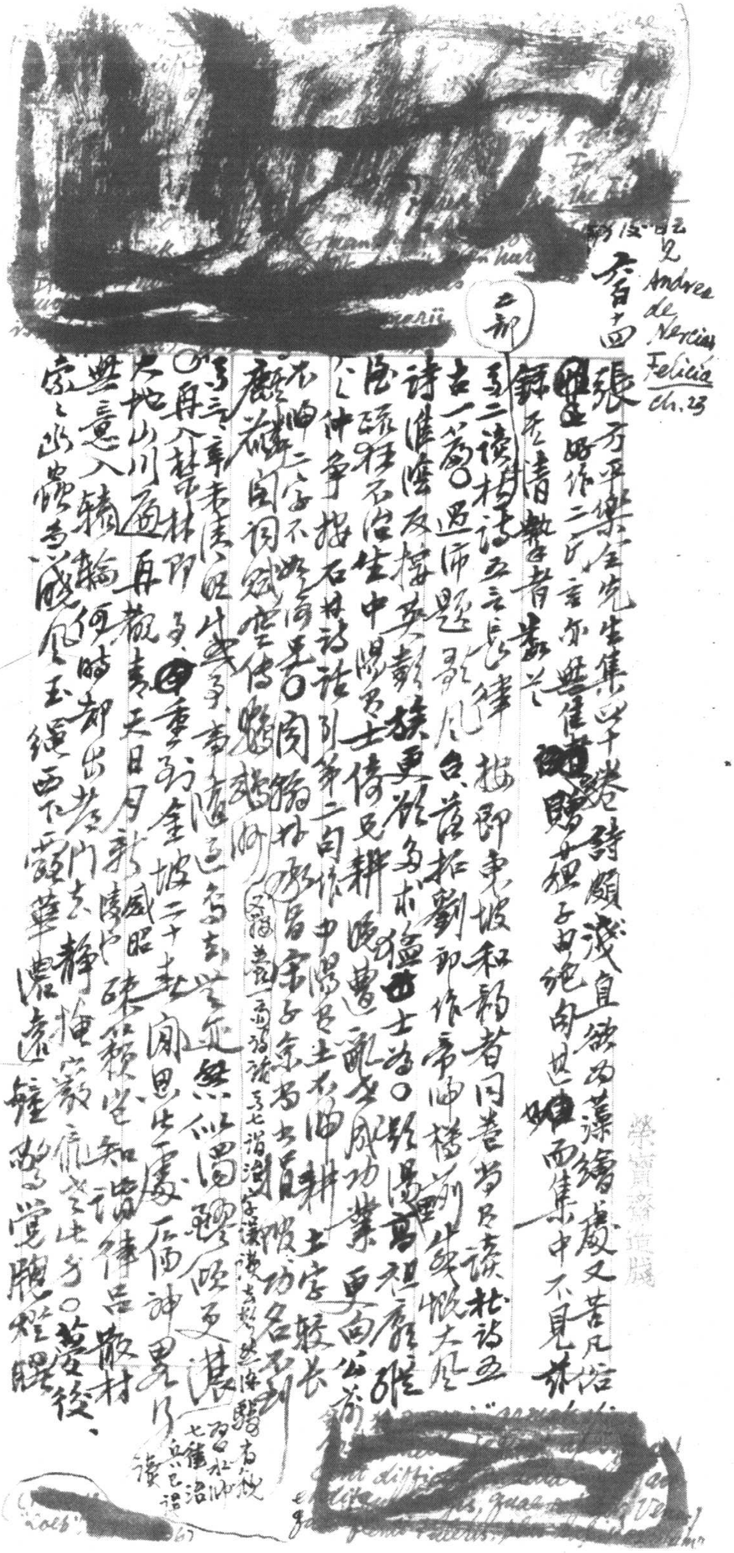


[redacted]

參觀 Dorothy Sayers, *Introductory Papers on Dante*, pp.1-3; 又 p.15 論 Francesca 與 Ugolino 云: "Dante shows us these two pairs of images; in each case he lays stress on the fact that the sinners are *together* to all eternity")

What was unaccountable was that such a man should have chosen as the object of his idolatry, 'iste stultorum magister' — Success."

avante" [illegible] "Poscia, più che 'l dolor, poté il digiuno" [illegible]
"Se lasciando di sforzarsi a dar loro un senso esclusivo...., si lasciassero invece le loro artifiziose oscurità, quanto migliore effetto non produrrebbero essi? Di fatto, se io do al verso di Francesca un senso assoluto, quello che eleggo esclude gli altri due, e lascia muti nell'animo mio gli affetti che essi ridestano" (*Prose e Poesie Scelte*, "Biblioteca Classica Hoepliana", pp.109-110) ~~[illegible] Leopardi [illegible] "Il vago" [illegible]~~ [illegible] "l'animo rimarrà nel dubbio" (p.111) [illegible] "versi di molteplice significato" (p.111) 非但丁 "Polysemous" (見 *Epistola ad Can Grande*, X; *Convivio*, II, i) [illegible] ○ Freud, *Wit & the Unconscious*, p.108, pp.164-6 [illegible] "A wife is like an umbrella, at worst one may also take a cab" 參 E. Partridge, *A Dictionary of Clichés* 論 "Seek one's virtuous couch" [illegible] "Faute de mieux, on couche avec sa femme" [illegible] ○ Sir Henry Taylor 論 Carlyle [illegible] "The man being beyond all question a genuine man, there is nevertheless something unreal about his opinions... His own mind is not logical... He snatches his opinions, & holds them, as men commonly do hold what they have snatched, tenaciously for the moment, but not securely" (p.326); "The [idolator & iconoclast] are undoubtedly combined in Carlyle; the former perhaps predominating in his writings, the latter in his conversation" (p.329) (Autobiography, I) 此節當與 Alexander Bain [illegible] "We now know what his [Carlyle's] opinions were when he began to write, & that to express them would have been fatal to his success; yet he was not a man to indulge in rank hypocrisy. He accordingly adopted a studied & ambiguous phraseology, which for long imposed upon the religious public" etc. (*Practical Essays*, p.274)



[illegible]見 Andrea de Nercia Felicia ch. 23

六百十四

張方平樂全先生集四十卷　詩頗淺直，欲爲藻繢處反文苦凡陋，[illegible]略作二三言亦無佳者，[illegible]贈甘埋子由絶句也，[illegible]而集中不見，蘇[illegible]錄其清雋者數首。

卷二讀杜詩五言長律：按即東坡和韻者，同巷當尤讀杜詩五古一篇。○過沛題歌風臺：「落拓劉郎作帝歸，尊前感慨大風詩。淮陰反接英彭族，更欲多求猛士爲。」○題漢高祖廟：「縱酒疏狂不治生，中陽有土不歸耕。偶因亂世成功業，更向翁前與仲爭。」按石林詩話引第二句作「沛中有土不歸耕」，「沛中」二字不若原書[illegible]宋子京[illegible]顛倒功名[illegible]士字較長[illegible]

卷三[illegible]再入翰林[illegible]重到金坡二十年[illegible]閒思此處[illegible]神[illegible]大地山川遍，再觀青天日月新。[illegible]知[illegible]散材無意入轅輪。何時卻出禁門去，靜掩[illegible]○[illegible]宗之[illegible]玉繩西下露華濃，遠鐘驚覺[illegible]

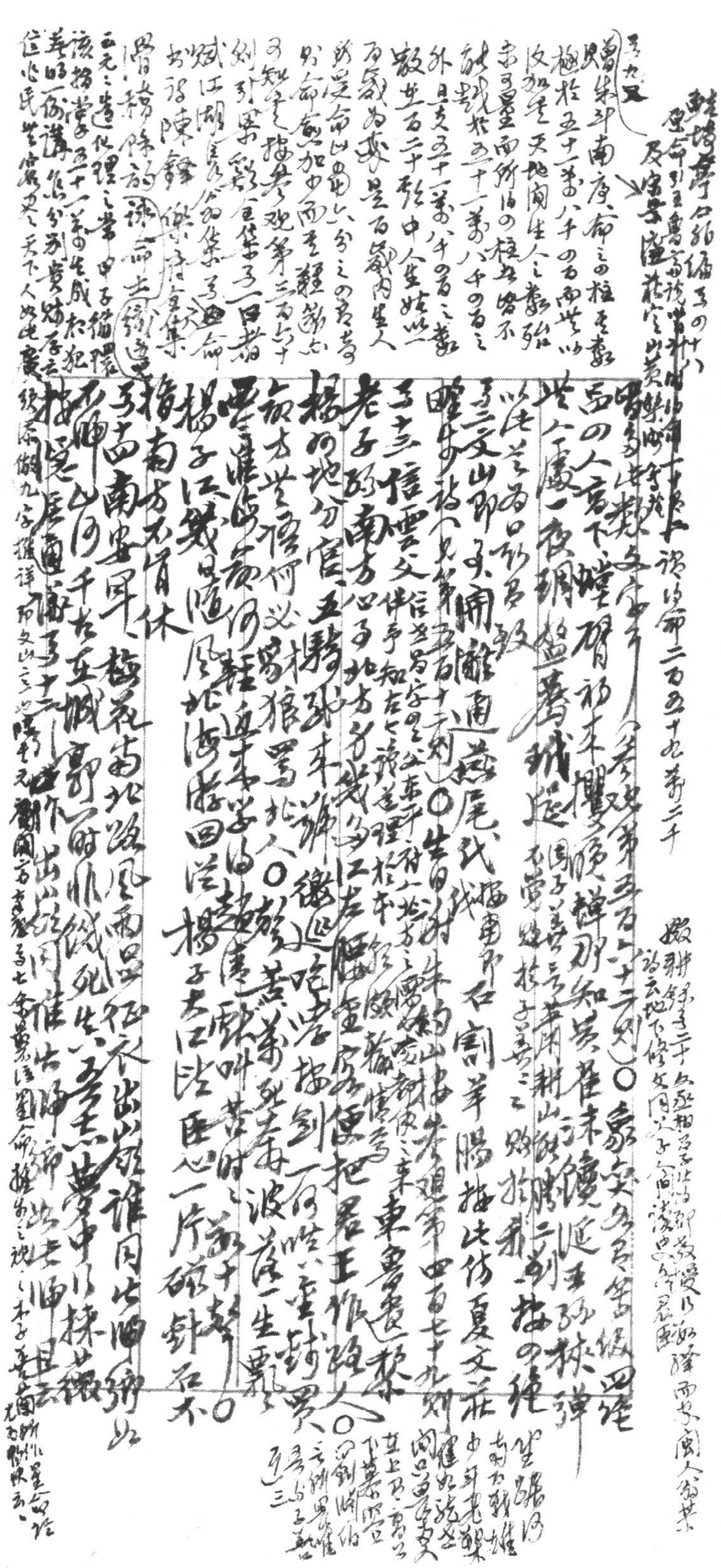
之四出出劉行、念出出劉之
奇士兮（中男惠）送反雅偷
生為吾民穀不穀若祖妣
其無取識女哉

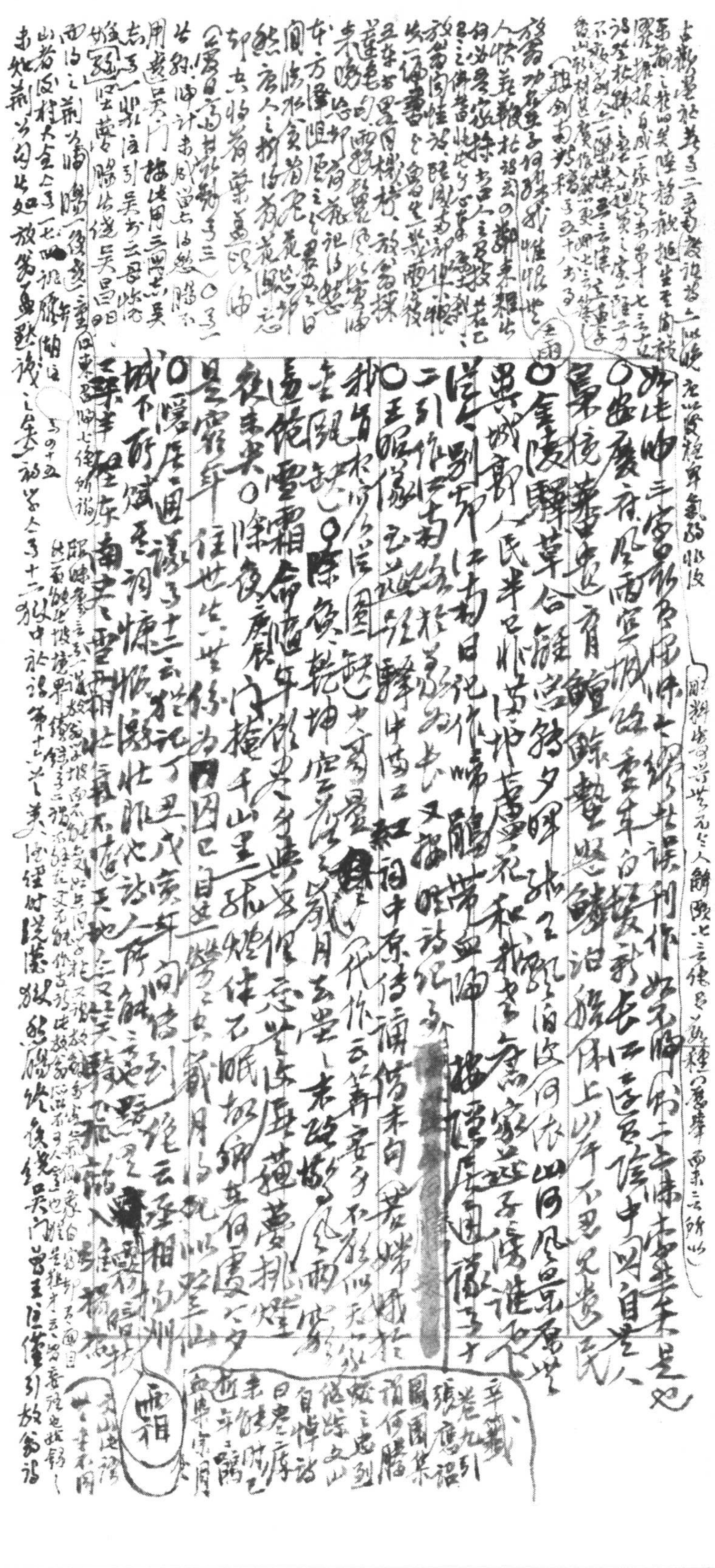
六百十五

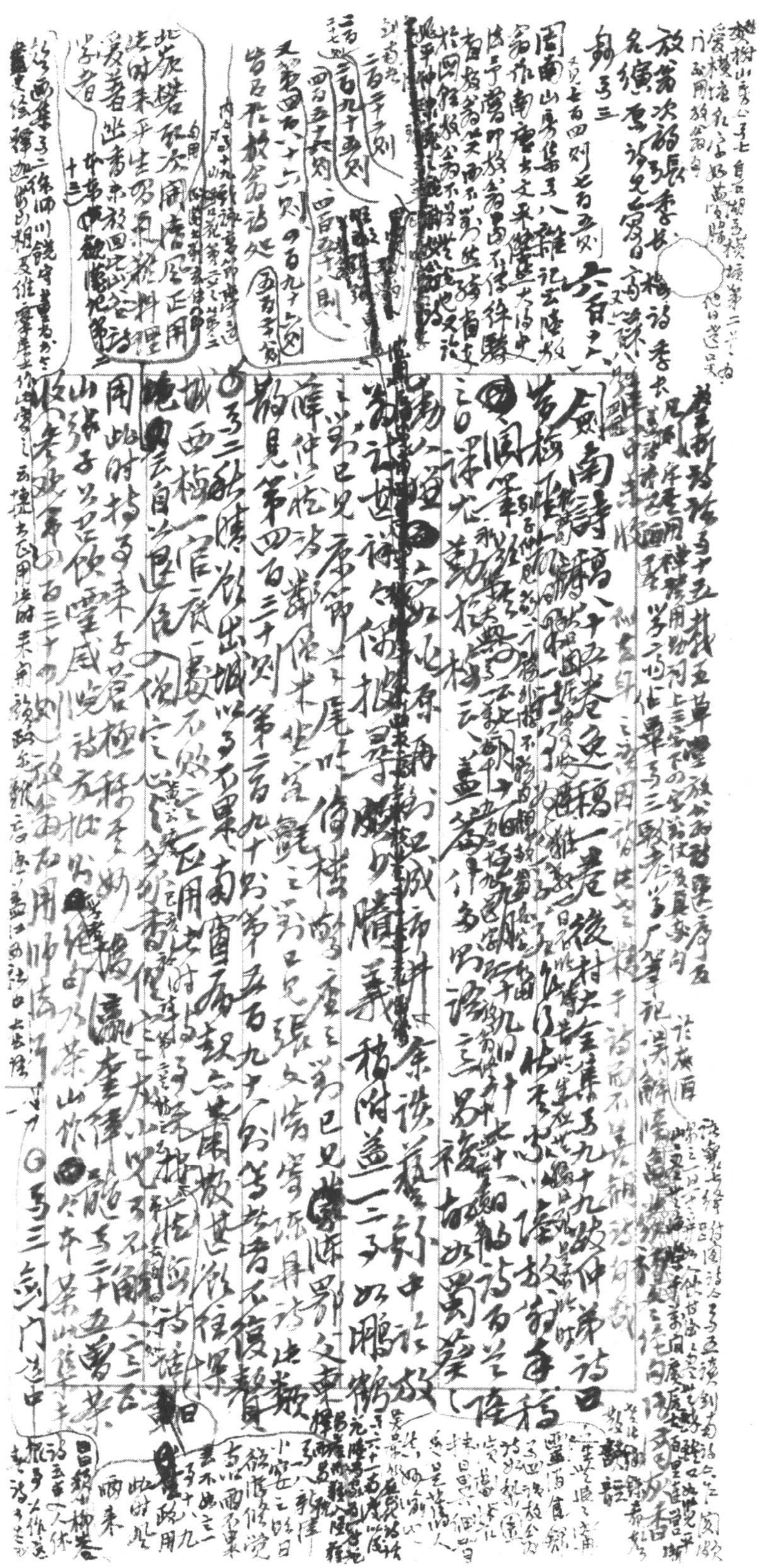
寅外心中云東坡號
文公號紫徵、是宗弟也
在今如是左汝安地為
河以故劉的如名神南
明的後為人云也

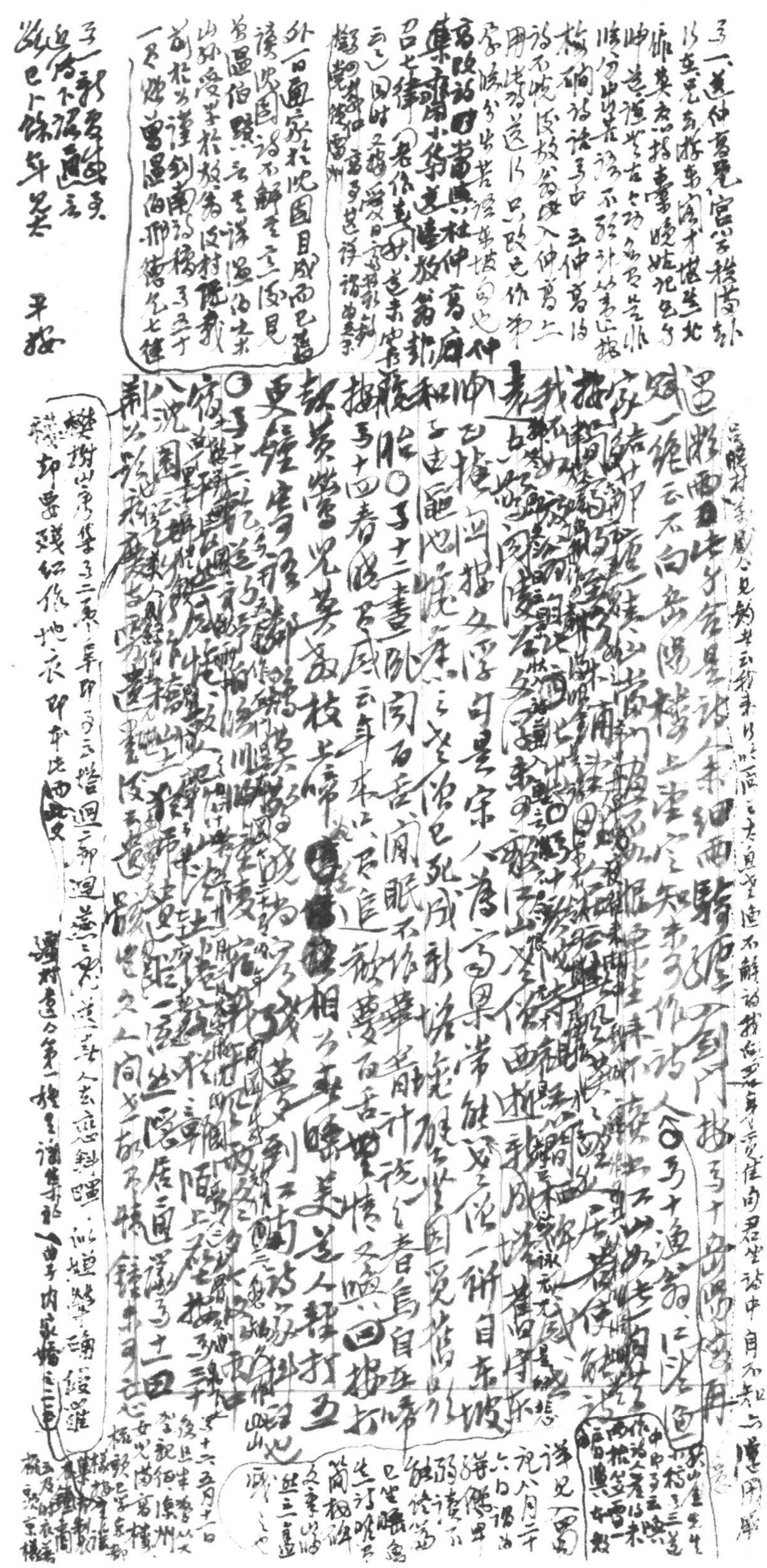
劉須溪 嘉興吳 須溪集卷二十五有和
文山詩送遊山之外轉載帖 又集外補詩來
歌
梅有五之兒啼曰
乾之二又衆花絕
字尊之三作梅 詢書
孫付梁成虞 肥丁謂
度

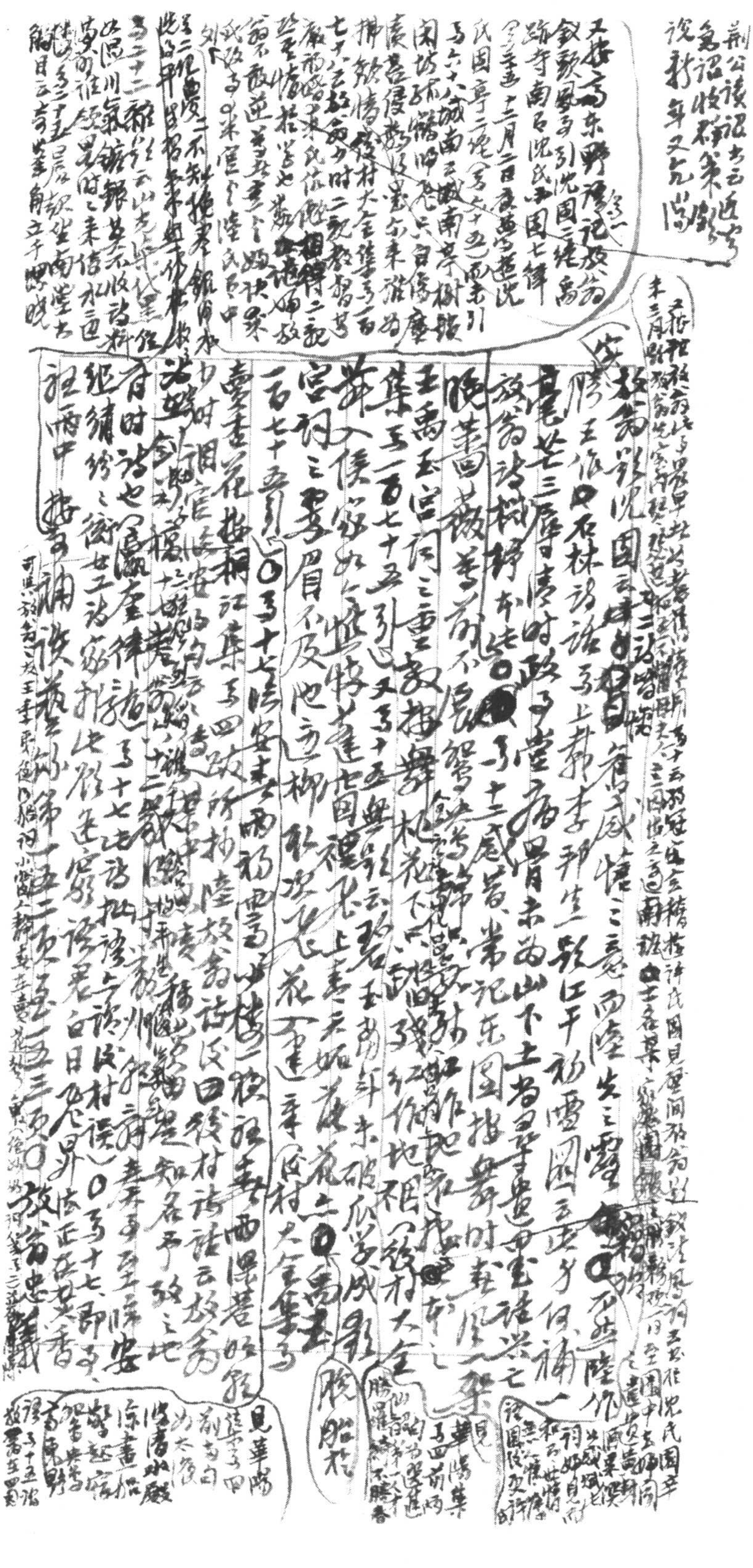
依原江山一萬重 據此絕之典 入禁林郎寻皆可犯東坡題跋
詩載送別子由絕句圖嗟嘆樓才君實日穀翹仰登虜方
一楊從蘇送信醒不知重揚是何心
文天祥文山先生全集二十卷文山指南錄以前為什皆擾滑時、
旅途字客詩指南後錄吟嘯集卻了生出踪不免淺家西偶
然己真切妻教之之作矣劉水之極推重文山西偶居園遇故卷十
二所摘皆以集中於以詩之作則曰惟葉諸四絕好佳作不及
也詢為知之征氣軒石但律舟院貌好 則 曰 是 杯 蒼 宮 詩 新 ？ 董 斯 張 吹 景 令 之 西 陂 來
五六贈相字噢初相士、杜北坎館忠州性滑波皮骨最蹤旅東坡騷
解州兩解之中膠肯家封鋪日一解口嗟客之全詩及家貝何
為分田何同舅絕力婦我自樂竹犬多子稿窩翁一阿契董燕
遺肌理不想未此老婦西子笑世語良中薔薇水蘇合揀蛇意彼
巴馬萬新鐵釣 按此作新月腥臊千年天地裂是向衣着異
乳鑿梅有宴鼻世如何按文山使卷妄為相士日者蔭作詩
神眼目瑞眼內明神機太極老銀河藪之數不一而足僅亞於姚
雲破西巴蜀是大雞天下新數北口包一之以宜重鼓先后兩狀元
黃之宜黃之法隱書辭文定闔集純常子枝語三引永樂大典一萬四千五百四十四劉將孫讀五如記
謝疊山集之參政龍公客商七言詩因奸以奸民誣告致死奸民後亦當實服其罪











遠水平鋪匹練收詩料滿[illegible]吳筆端[illegible]力[illegible]卷三十三[illegible]云眼[illegible]自迷[illegible]西卷六十日暮[illegible]湖上[illegible]遺物[illegible]詩信[illegible]莫[illegible]不[illegible]二

憤發之詩[illegible]而胞與[illegible]之作[redacted]圖[illegible]七古

[illegible]如卷二十七[illegible]卷三十一[illegible]連[illegible]陰卷三十二[illegible]農家[illegible]卷三十九[illegible]卷四十二甲申雨

喜雨歌卷五十九太息卷六十八曲[illegible]於金集石[illegible]過牛之毛[illegible]之[illegible]申

亦不及石湖此詩之佳也卷二十九鳥啼云人之農家苦[illegible]

塗雨[illegible]誰[illegible]知生不識官府[illegible]即[illegible]湖橋[illegible]小[illegible]

市[illegible]由[illegible]詩[illegible]大敢[illegible]出[illegible]山田家所謂[illegible]

人言田家樂[illegible]者[illegible]知者矣○卷三十八讀[illegible]蜀[illegible]一字[illegible]宏

[illegible]

三十二

卷八無[illegible]眼[illegible]

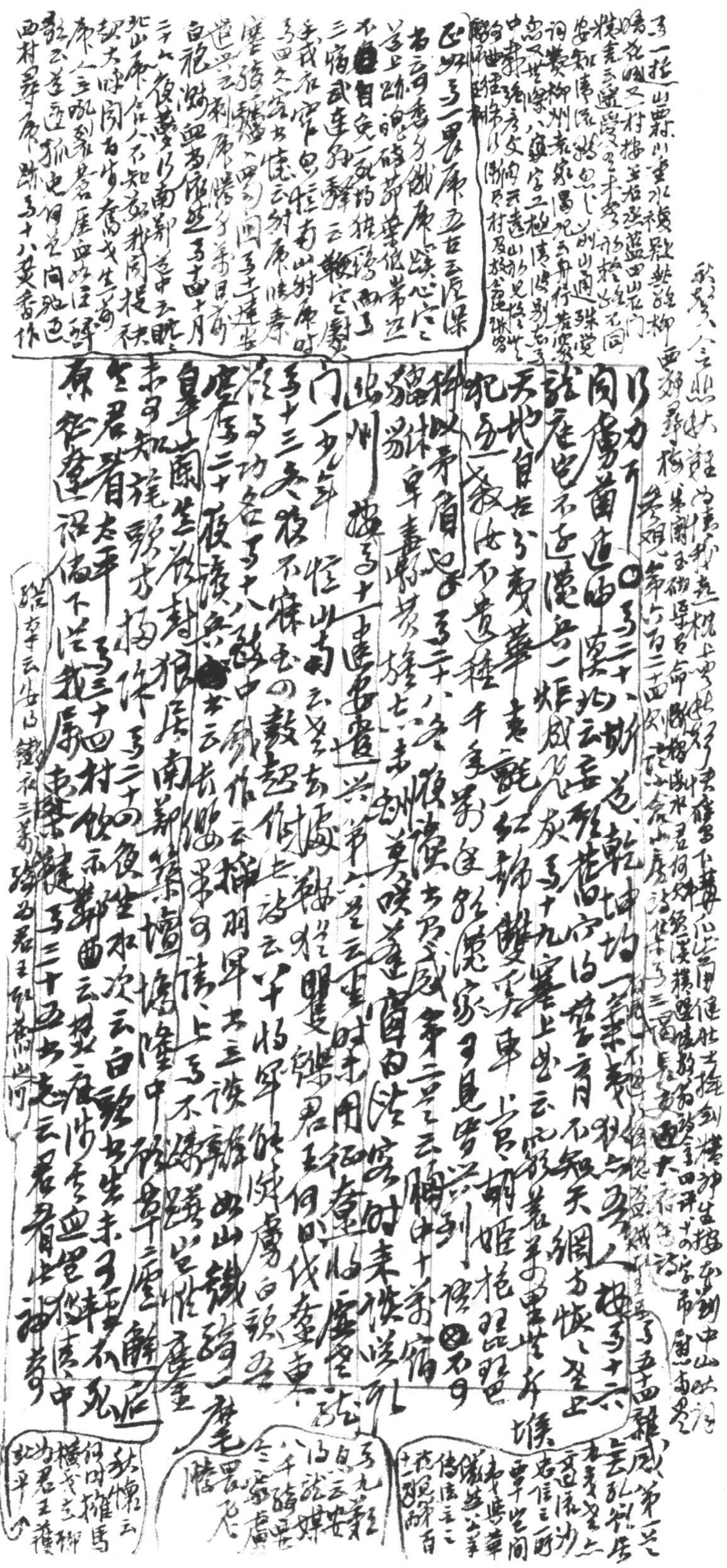
香[illegible]

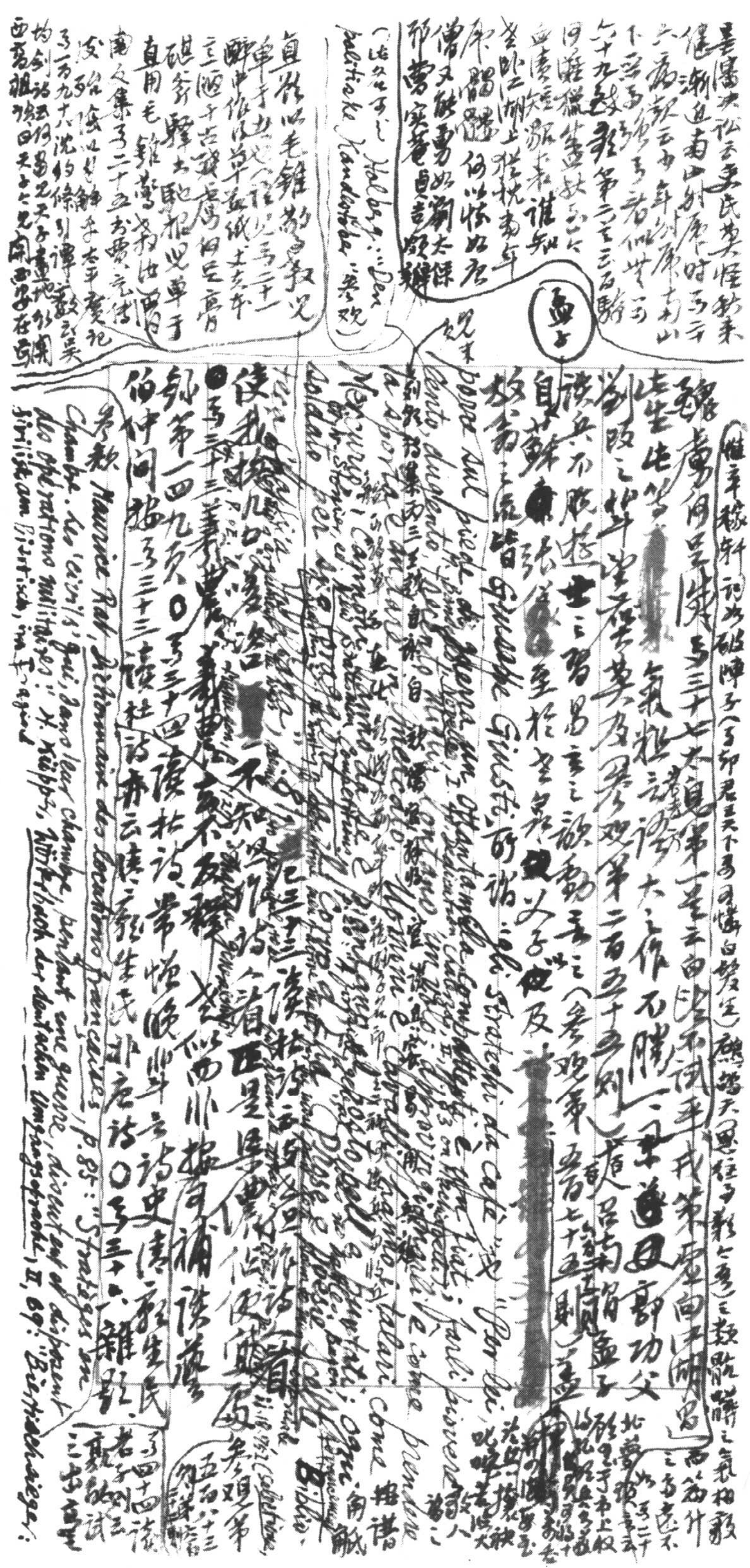
定[illegible]卷八[illegible]

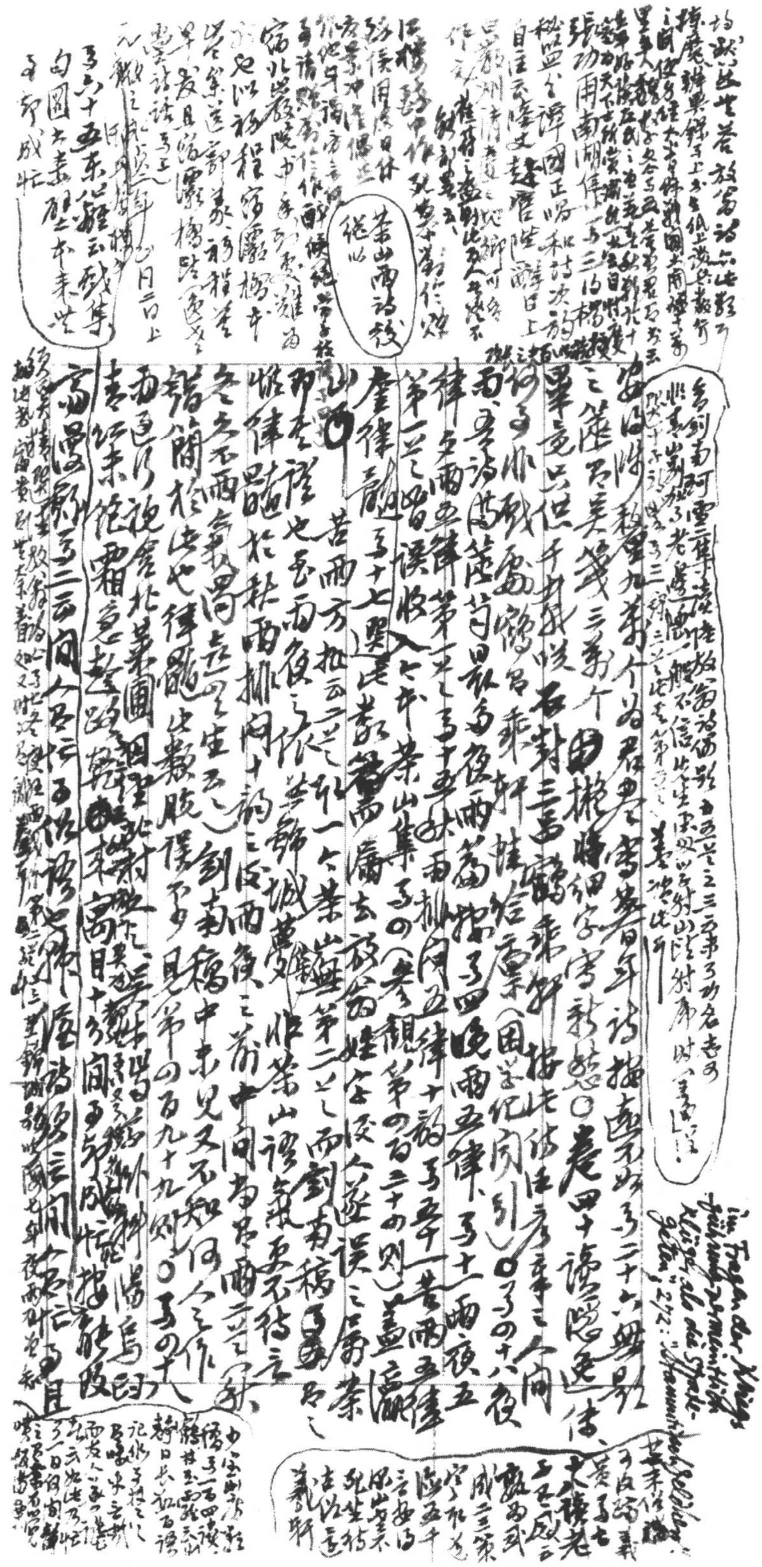
書[illegible]

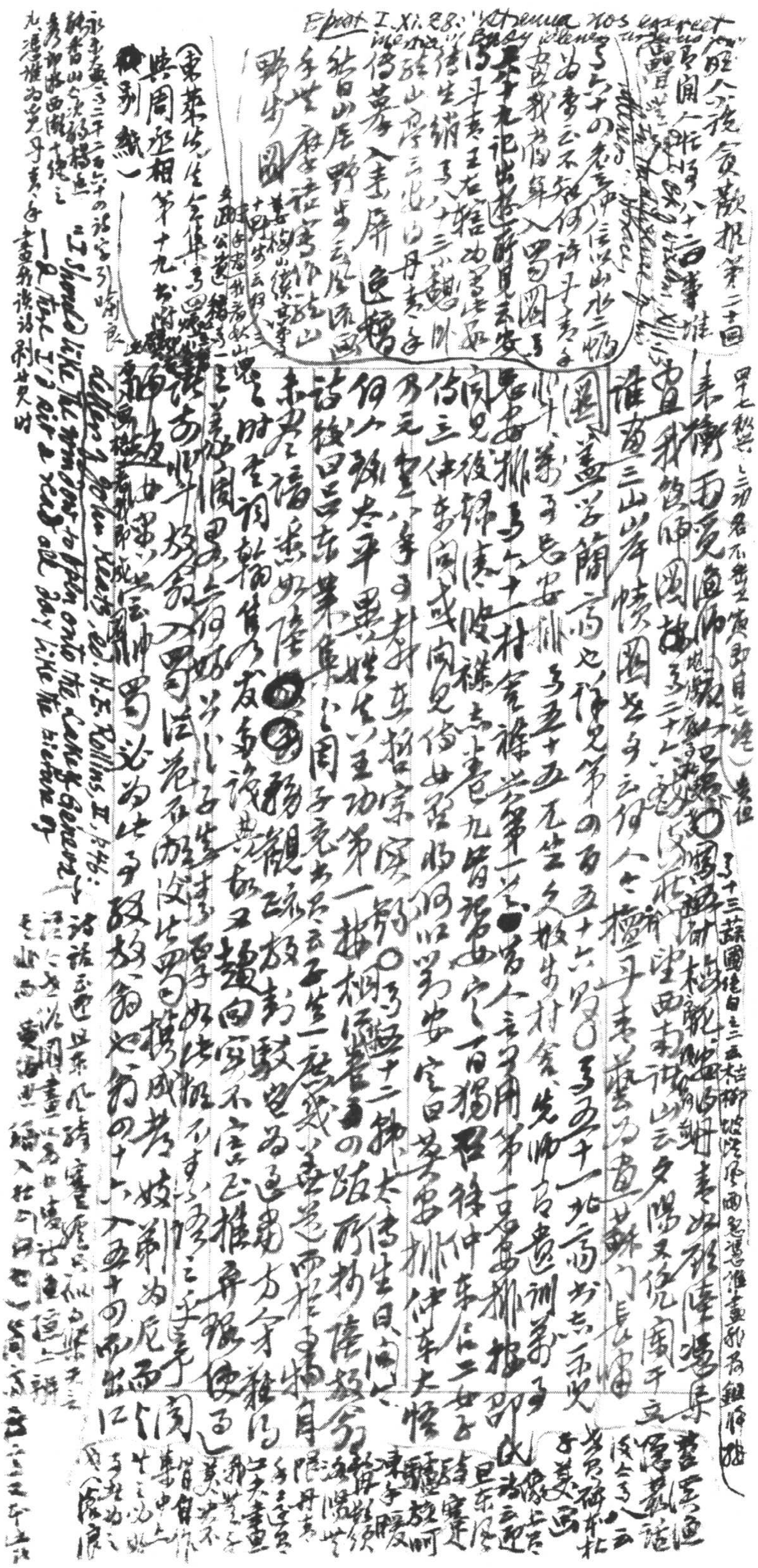
[illegible]卷二十[illegible]

[illegible]









Epist. I. xi. 28: "strenua nos exercet inertia" Busy idleness

[illegible]人不[illegible]貪歡根第二十四 曾聞人作將身八十[illegible]事 誰[illegible]

卷六十四老學中信以出世二帖 為書云不知何許丹青手 畫我當年入蜀圖 卷 卷十[illegible]記出遊所見云 安[illegible] 卷[illegible]丹青王右轄 [illegible] 傳生銷卷八十三小魁[illegible] 強山房三北山丹青手 倚暮入畫屏 色逼[illegible] 緒白山居野步云 [illegible]手世[illegible] 野步圖

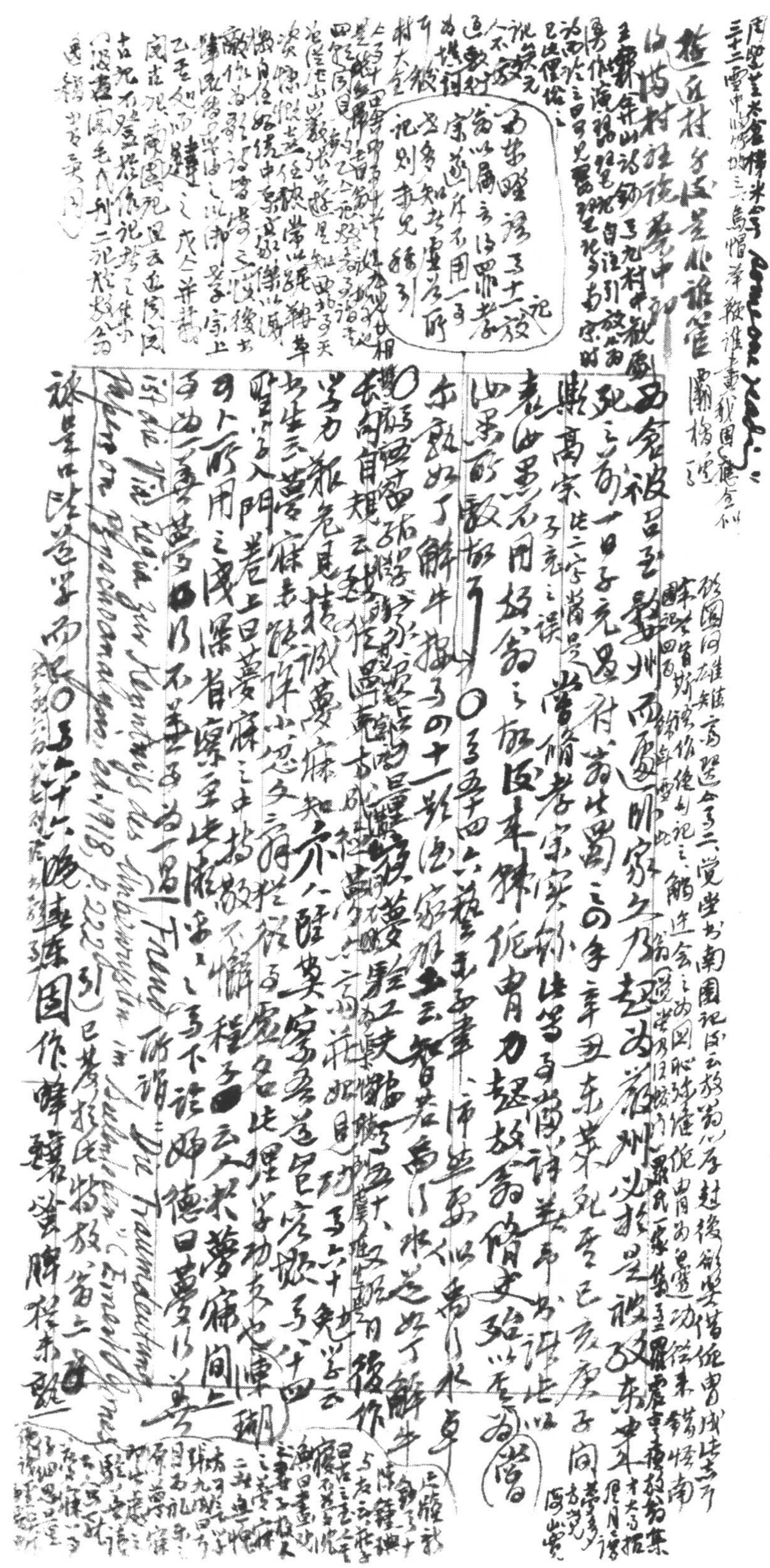
（東萊先生全集卷四 與周丞相第十九書附[illegible]別紙）

卷七秋興之二 功名不垂世 富貴自也遲 [illegible] 卷十三蘇[illegible]自言三五 枯柳坡陀[illegible]

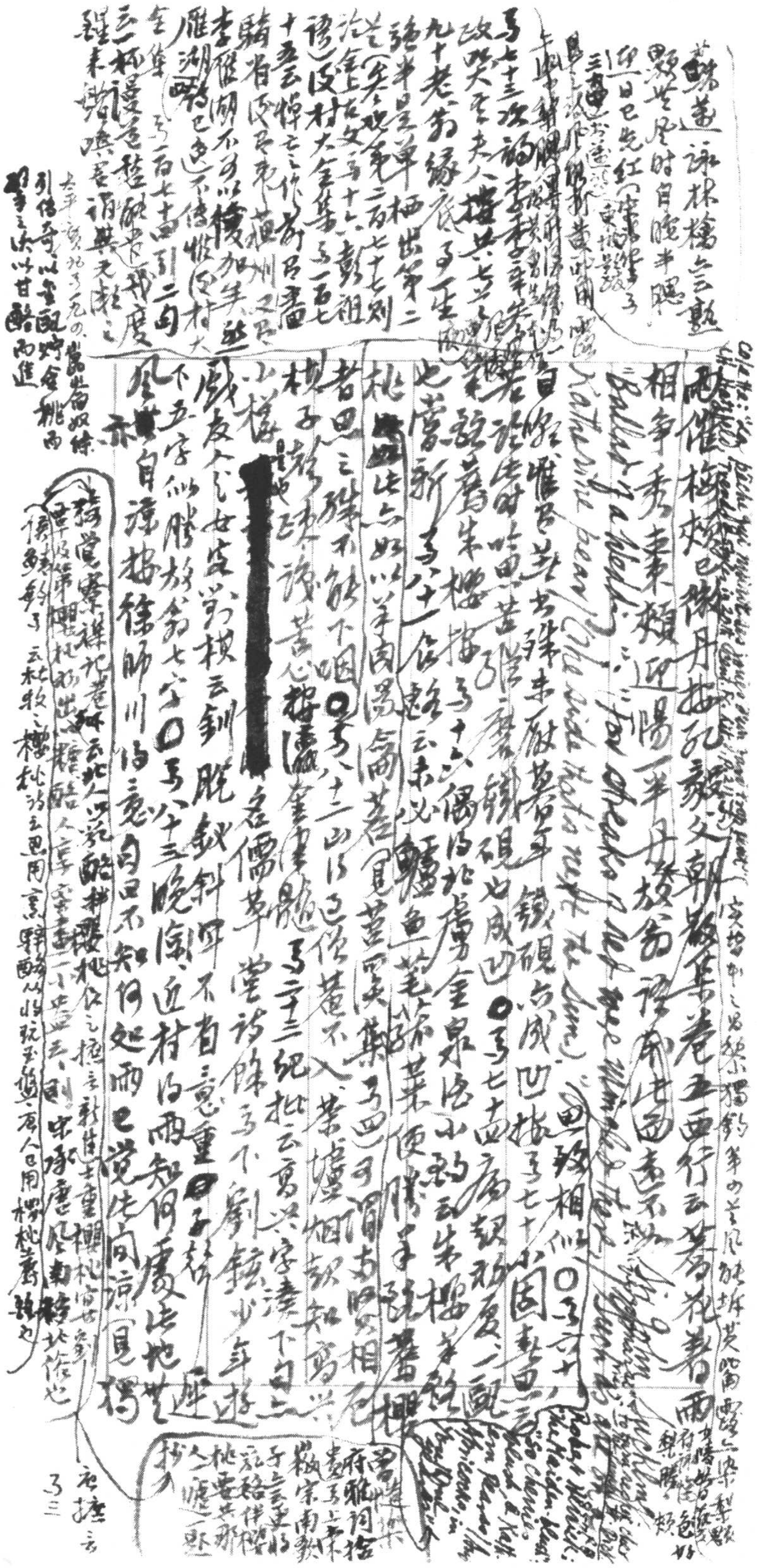
未[illegible]西充漁師[illegible]畫[illegible] 曾我[illegible]師圖 故卷三十六[illegible] 誰畫三山岸情圖 無多云何人之橙子春[illegible]為畫 蘇門長[illegible] 圖畫學簡而也 律見第四五十六[illegible]卷五十一[illegible] 此十[illegible]卷安排 卷五十五不堂久放去村舍 先師各[illegible]意訓第子 [illegible]安排卷六十村舍[illegible]第一[illegible]當人[illegible]第十一[illegible]安排 閉見後歸陵[illegible]九皆[illegible]安之百獨[illegible]律中東[illegible] 倚三仲[illegible]或問見倚女[illegible]何以第安定曰[illegible]安排仲東大[illegible] 乃元[illegible]八年子[illegible]東[illegible]宗[illegible]一[illegible]十二[illegible]太傳生日[illegible] 何人[illegible]太平[illegible]姓[illegible]王功第一[illegible] 詩[illegible]曰[illegible]業集[illegible]周子[illegible] [illegible] 未[illegible]語[illegible]如陰 [illegible] 之時[illegible]詞[illegible]友[illegible] [illegible]放[illegible]觀[illegible]放翁[illegible]入蜀[illegible] [illegible]放翁[illegible] 必為[illegible]放翁也[illegible]

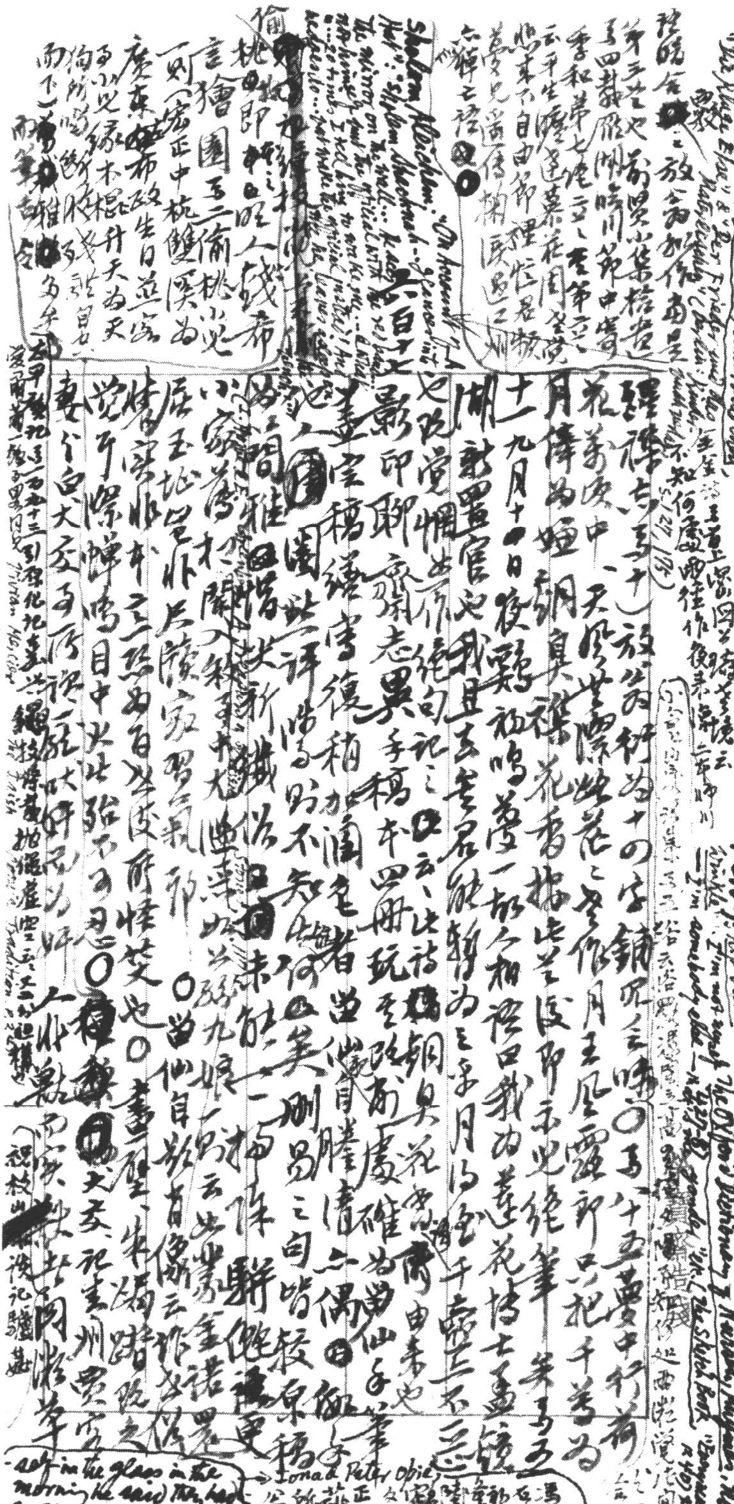
Letters of John Keats, ed. H. E. Rollins, II, p.46: "I should like the window to open onto the Lake of Geneva — & there I'd sit & read all day like the picture of"

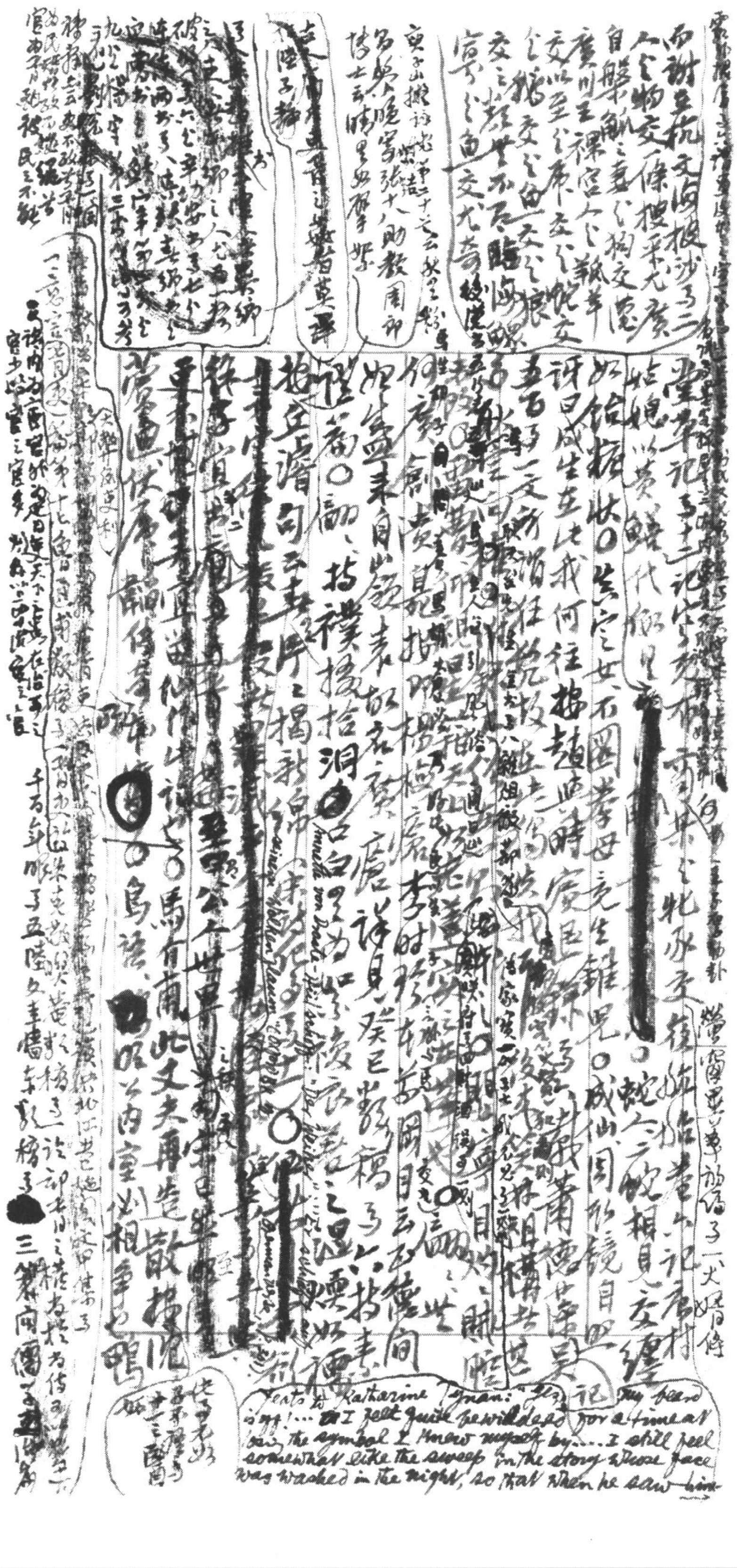
詩話云[illegible]



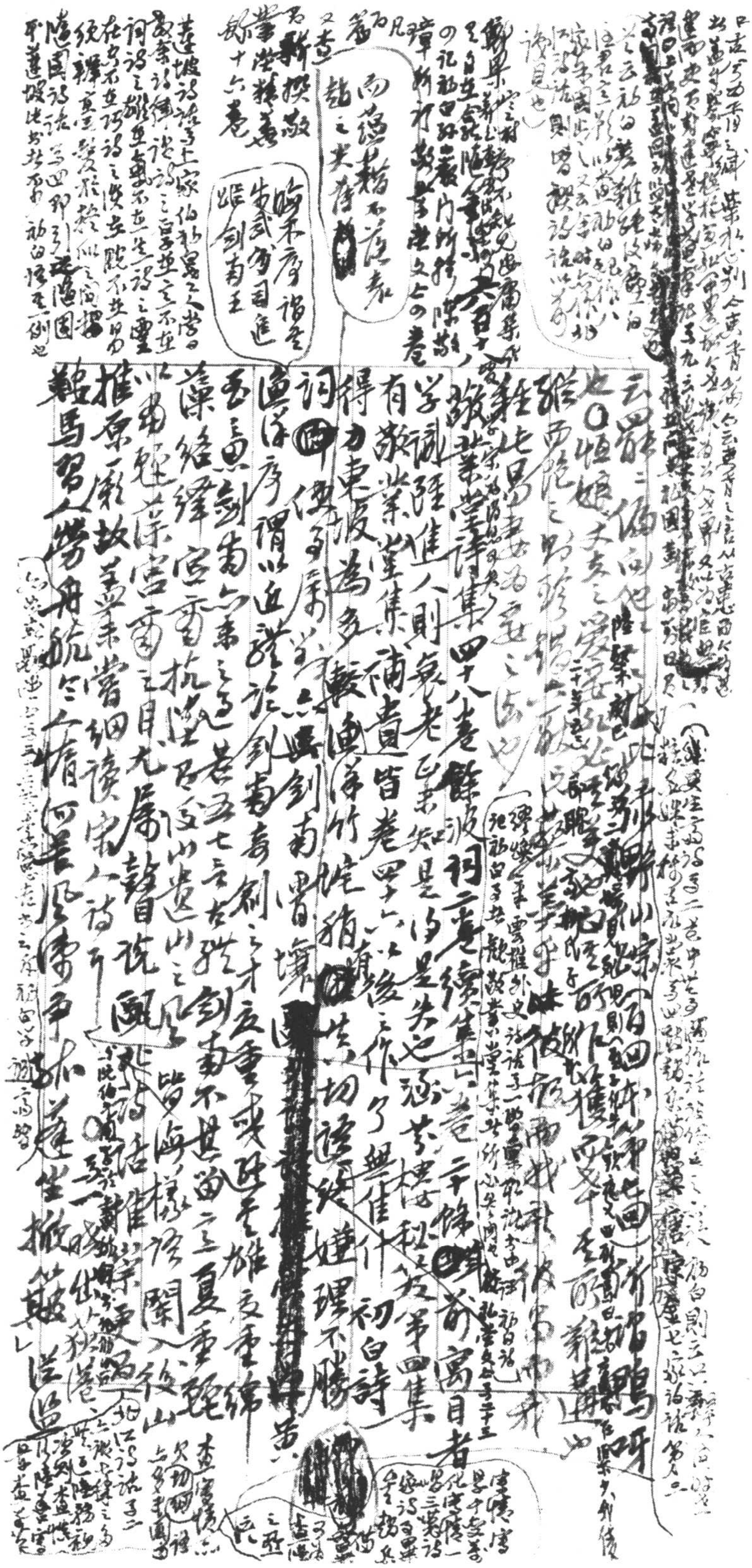
槐聚

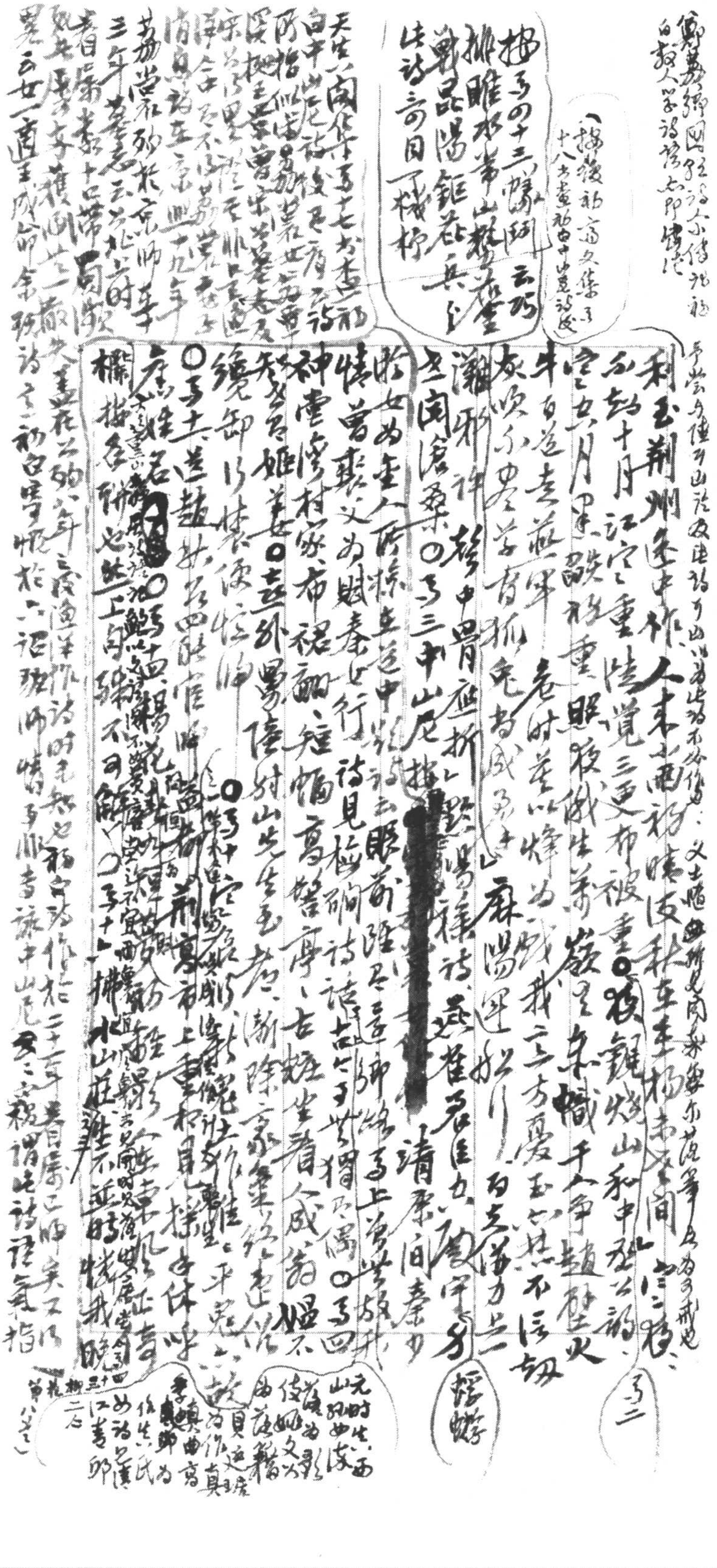


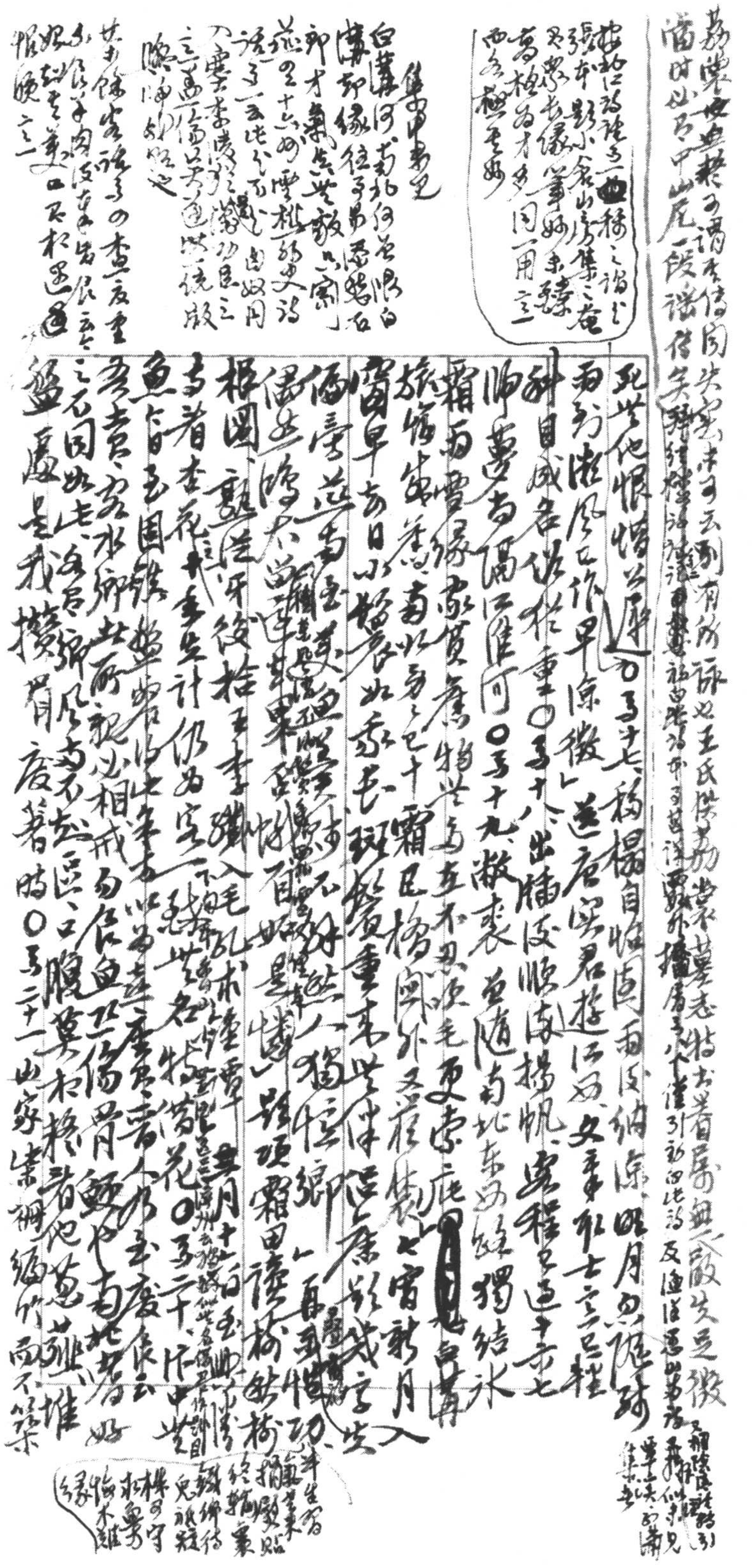


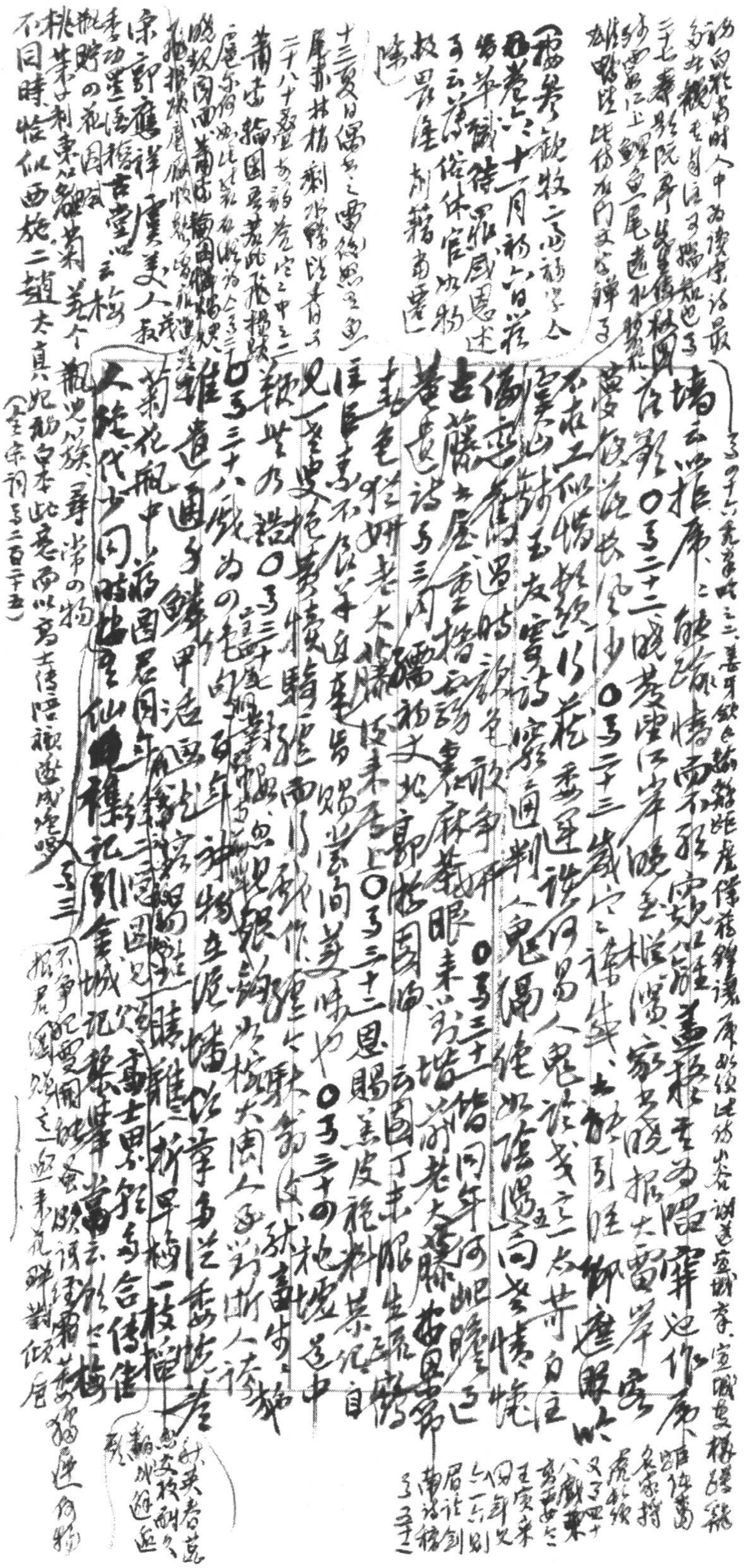


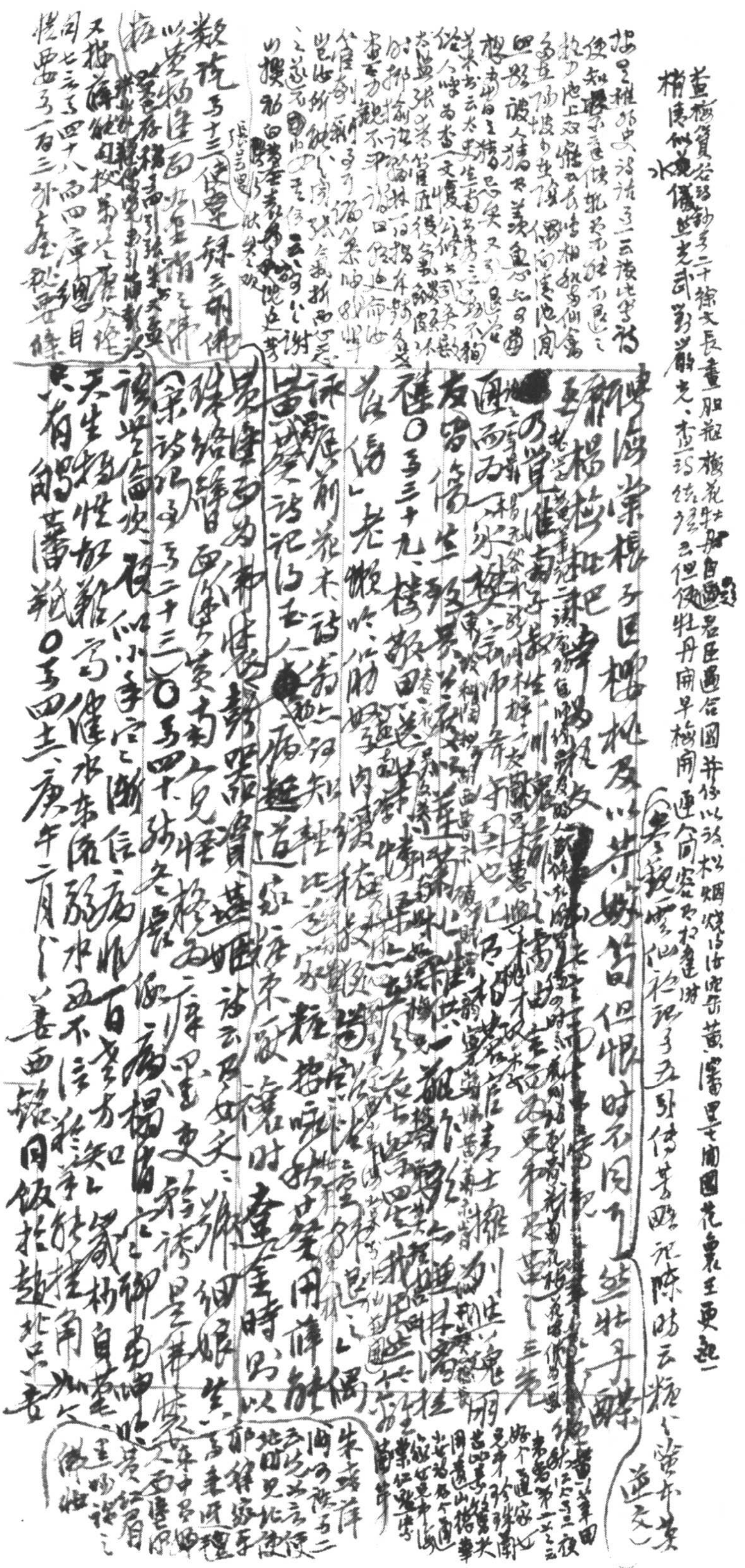
Yeats to Katharine Tynan: "My beard is off! ... I felt quite bewildered for a time at losing the symbol I knew myself by.... I still feel somewhat like the sweep in the story whose face was washed in the night, so that when he saw him

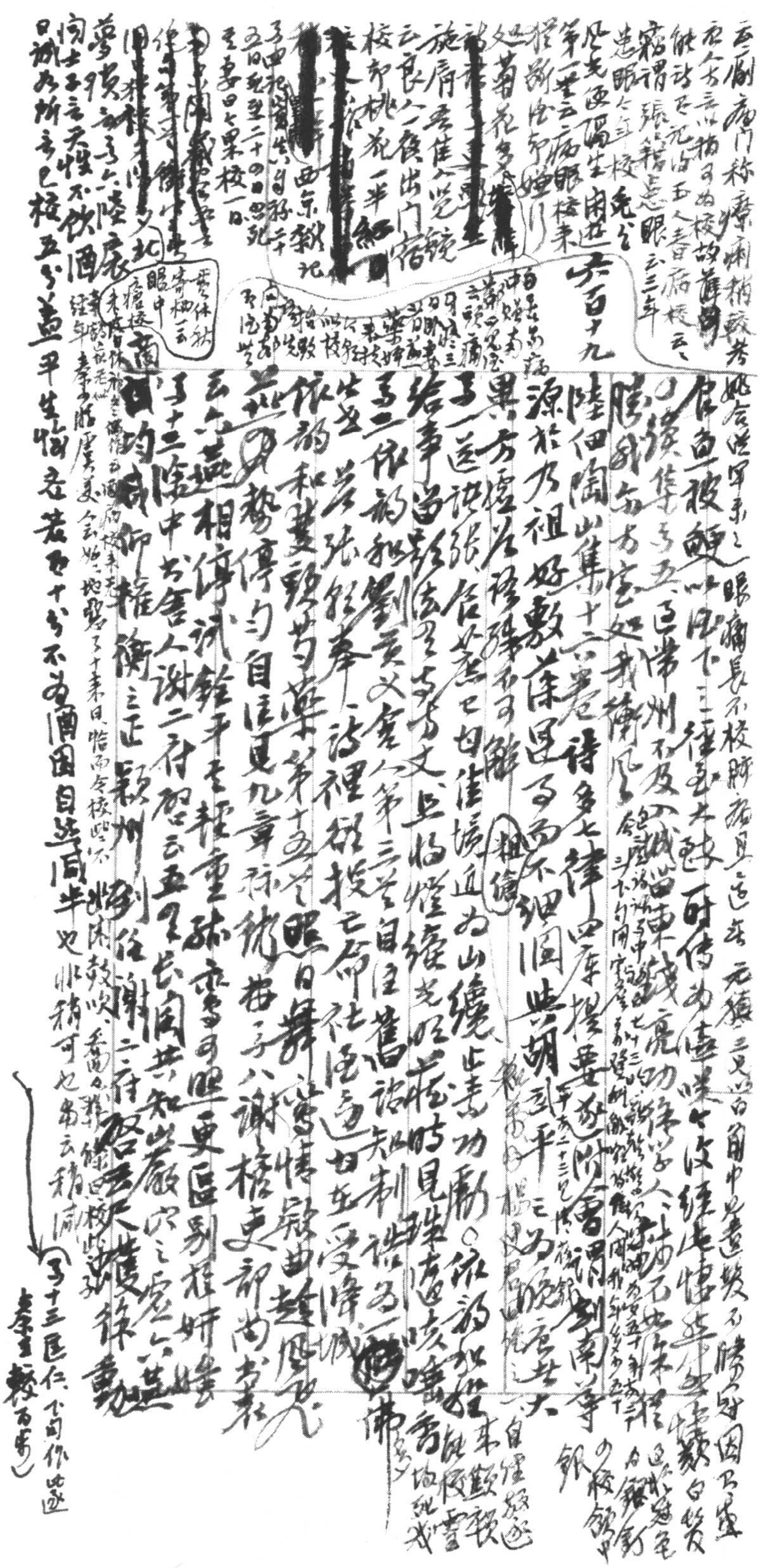












五燈會元用校字數[illegible]錄[illegible]傳之[illegible]卷之六、彥賓、錢儀吉[illegible]解括錄撰校[illegible]王[illegible]卷七[illegible]於[illegible]中[illegible]較[illegible]
卷八雜說[illegible]國[illegible]問[illegible]
卷十三[illegible]三十[illegible]一[illegible]也[illegible]不[illegible]者皆條較不足卷十又益[illegible]因[illegible]說[illegible]為其[illegible]毅然不肯自[illegible]者七日[illegible]廟[illegible]
卷一爾雅新義[illegible]成[illegible]評[illegible]
[illegible]兄[illegible]之第一[illegible]
[illegible]荊公[illegible]年[illegible]久[illegible]
中[illegible]兒日[illegible]卷八[illegible]
[illegible]論上表云[illegible]儒[illegible]於[illegible]神
[illegible]卷[illegible]儒[illegible]解
更部[illegible]表云[illegible]臣[illegible]
今[illegible]宗[illegible]之[illegible]師
[illegible]王氏[illegible]之[illegible]
[illegible]太后表云[illegible]
[illegible]大儒[illegible]以荊[illegible]神
宗[illegible]

（公[illegible]三經[illegible]十[illegible]之[illegible]三[illegible]禮三[illegible]云云）

敢言十經之原，仲達並出孔安國，台衛之輕重皆用[illegible]法言[illegible]
徵引九章[illegible]；卷八云：五雀[illegible]重，六燕[illegible]輕[illegible]一[illegible]等
未[illegible]雀各重[illegible]語の推一燕與五燕一雀等，不得言[illegible]燕
均也。[illegible]言五雀六燕錄兩[illegible]稱[illegible]交易，卷九卷六云：鳧起南
九日至北海，七日至南海，鳧雁同日起，何日相逢
相逢[illegible]與[illegible]雀燕遊[illegible]作一聯
[illegible]三依韻和[illegible]卷二第二十[illegible]、[illegible]會[illegible]三[illegible]經[illegible]
四[illegible]休
卷十六、爾雅新義序：[illegible]之[illegible]星[illegible]以[illegible]以[illegible]之[illegible]
較[illegible]安[illegible]清[illegible]跋[illegible]也
卷十二、蒼雀子方[illegible]書[illegible]臣[illegible]子方[illegible]人[illegible]時為新[illegible]卷八
學子方三上書請[illegible]不[illegible]不[illegible]所著[illegible]解[illegible]
例三[illegible]要三十[illegible]十[illegible]解[illegible]師[illegible]
[illegible]卷[illegible]二十三[illegible]子方江上[illegible]
[illegible]卷[illegible]十一[illegible]而不[illegible]

[illegible]卷五[illegible]新[illegible]

[illegible]重[illegible]中[illegible]其[illegible]
[illegible]伯[illegible]
[illegible]中[illegible]
[illegible]不[illegible]彩
自注中[illegible]
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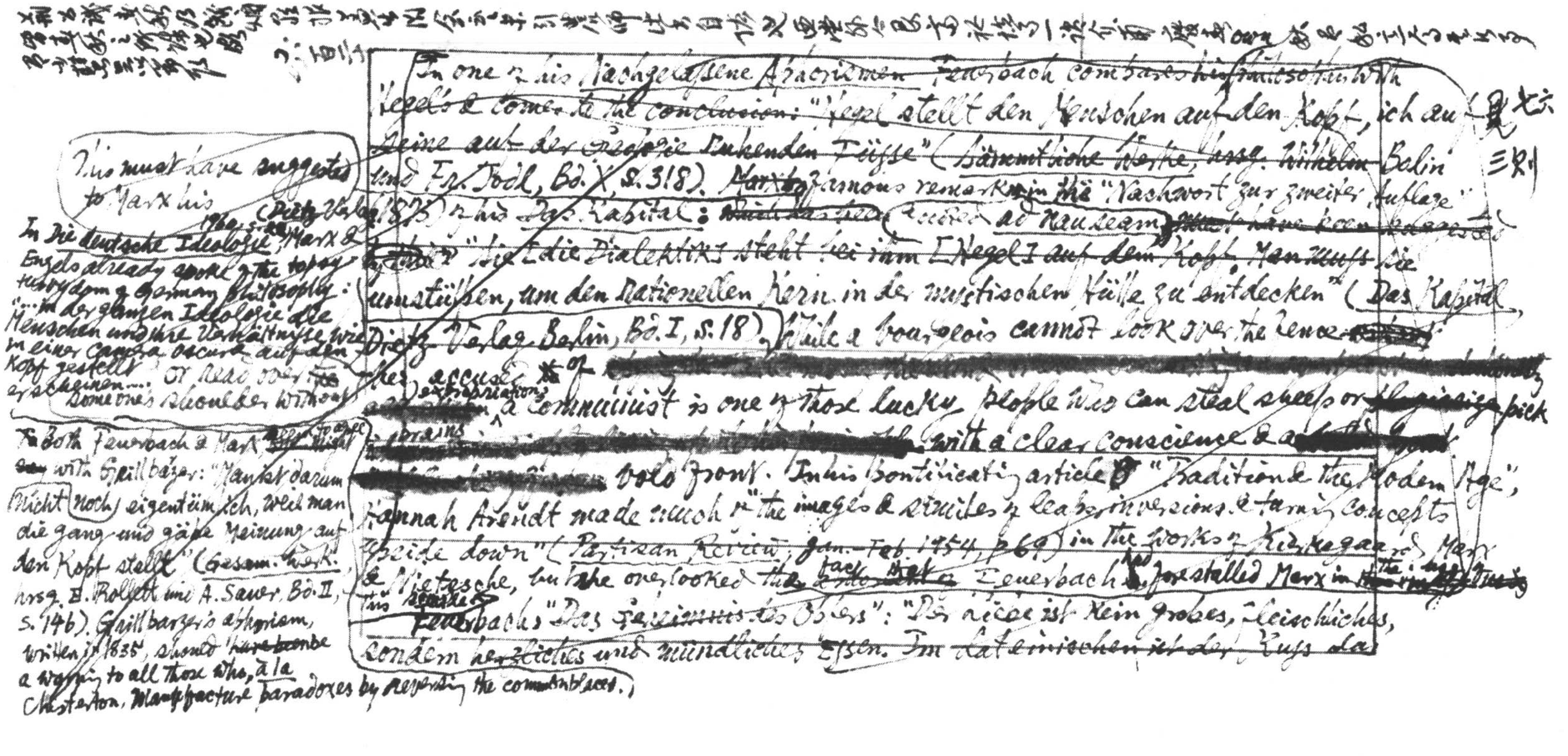


[illegible]

In one of his ~~Nachgelassene Aphorismen~~ Feuerbach compares ~~his philosophy~~ with Hegel's & comes to the conclusion: "Hegel stellt den Menschen auf den Kopf, ich auf seine auf der Geologie ruhenden Füsse" (~~Sämmtliche Werke, hrsg. Wilhelm~~ Bolin und Fr. Jodl, Bd. X, S. 318). ~~Marx's~~ famous remark in the "Nachwort zur zweiten Auflage" (1873) of his Das Kapital: ~~[illegible]~~ (quoted ad nauseam) ~~[illegible]~~: "Sie [die Dialektik] steht bei ihm [Hegel] auf dem Kopf. Man muss sie umstülpen, um den rationellen Kern in der mystischen Hülle zu entdecken" (Das Kapital, Dietz Verlag, Berlin, Bd. I, S. 18). While a bourgeois cannot look over the fence [redacted] or read over someone's shoulder without [redacted] the accuse of [redacted] expropriations, a communist is one of those lucky people who can steal sheep or [redacted] pick brains [redacted] with a clear conscience & a [redacted] volo front. In his pontificating article "Tradition & the Modern Age", Hannah Arendt made much of "the images & similes of leaps, inversions & turning concepts upside down" (Partisan Review, Jan.-Feb. 1954, p. 69) in the works of Kierkegaard, Marx & Nietzsche, but she overlooked ~~the~~ fact ~~[illegible]~~ Feuerbach had forestalled Marx in ~~[illegible]~~ this [illegible]

Feuerbach's "Das Geheimnis des Opfers": "Der Kuss ist kein grobes, fleischliches, sondern herzliches und mündliches Essen. Im Lateinischen ist der Kuss das

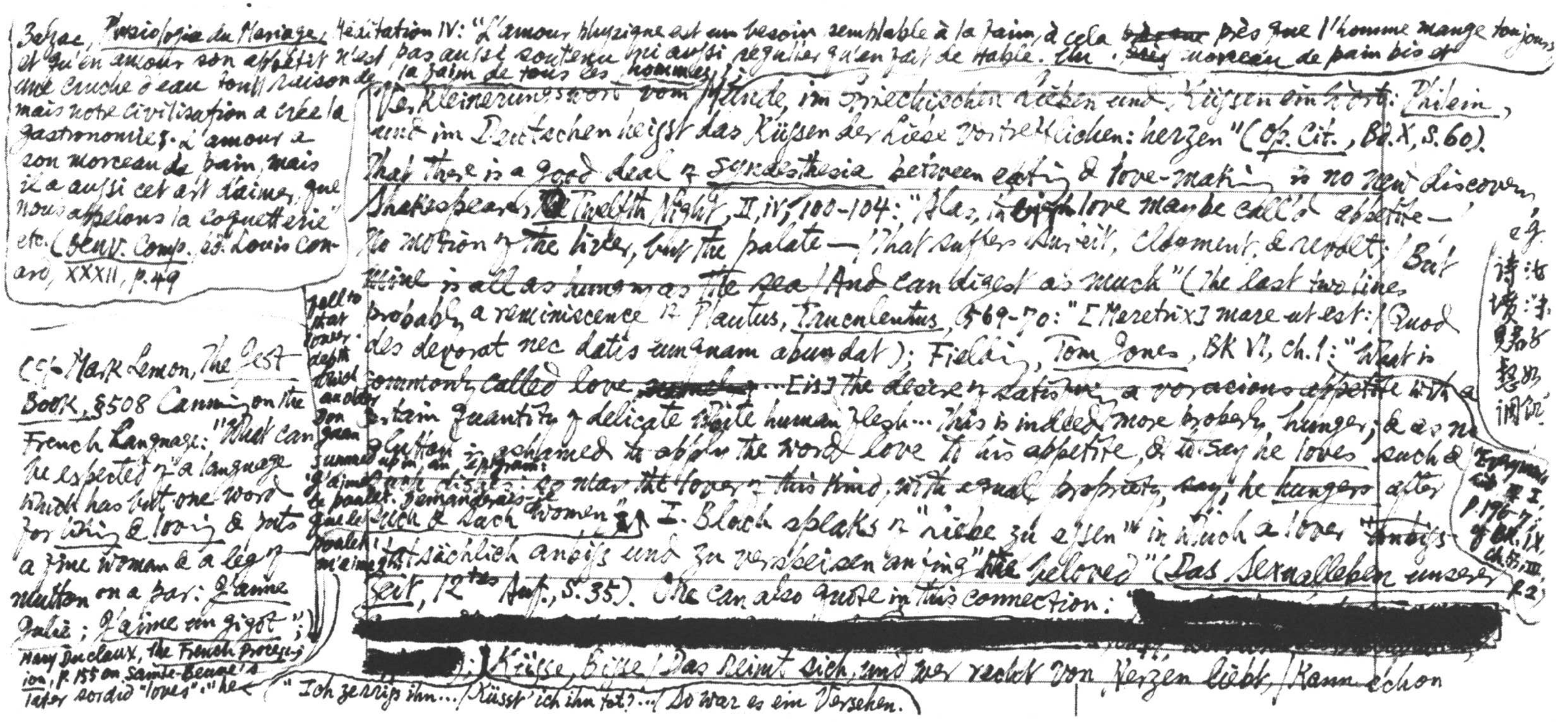
This must have suggested to Marx his

(Dietz Verlag, 1962, S. 26)

In Die deutsche Ideologie, Marx & Engels already spoke of the topsy-turvydom of German philosophy: "... in der ganzen Ideologie die Menschen und ihre Verhältnisse wie in einer Camera obscura auf den Kopf gestellt erscheinen ..."

Both Feuerbach & Marx might agree with Grillparzer: "Man ist darum nicht noch eigentümlich, weil man die gang und gäbe Meinung auf den Kopf stellt" (Gesam. Werk., hrsg. H. Rollett und A. Sauer, Bd. II, S. 146). Grillparzer's aphorism, written in 1835, should ~~have been~~ be a warning to all those who, à la Chesterton, manufacture paradoxes by reversing the commonplaces.)

三則



Balzac, Physiologie du Mariage, Méditation IV: "L'amour physique est un besoin semblable à la faim, à cela ~~[illegible]~~ près que l'homme mange toujours et qu'en amour son appétit n'est pas aussi soutenu ni aussi régulier qu'en fait de table. Un ~~[illegible]~~ morceau de pain bis et une cruche d'eau font raison de la faim de tous les hommes; mais notre civilisation a créé la gastronomie. L'amour a son morceau de pain, mais il a aussi cet art d'aimer, que nous appelons la coquetterie" etc. (Oeuv. Comp. éd. Louis Conard, XXXII, p.49

[Das] Verkleinerungswort vom Munde, im Griechischen lieben und küssen ein Wort: Philein, und im Deutschen heißt das Küssen der Liebe vorzüglichen: herzen" (Op. Cit., Bd. X, S.60). That there is a good deal of synaesthesia between eating & love-making is no new discovery, e.g. Shakespeare, ~~the~~ Twelfth Night, II, iv, 100-104: "Alas, their love may be call'd appetite — / No motion of the liver, but the palate — / That suffer surfeit, cloyment, & revolt; / But mine is all as hungry as the sea / And can digest as much" (The last two lines probably a reminiscence of Plautus, Truculentus, 569-70: "[Meretrix] mare ut est: / Quod des devorat nec datis umquam abundat); Fielding, Tom Jones, Bk VI, ch.1: "What is commonly called love, ~~[illegible]~~ ... [is] the desire of satisfying a voracious appetite with a certain quantity of delicate white human flesh... This is indeed more properly hunger; & as no glutton is ashamed to apply the word love to his appetite, & to say he loves such & such dishes; so may the lover of this kind, with equal propriety, say, he hungers after such & such women". I. Bloch speaks of "Liebe zu essen" in which a lover "buchstäblich tatsächlich anbeißt und zu verspeisen anfing" the beloved" (Das Sexualleben unserer Zeit, 12te Aufl., S.35). One can also quote in this connection: [redacted]

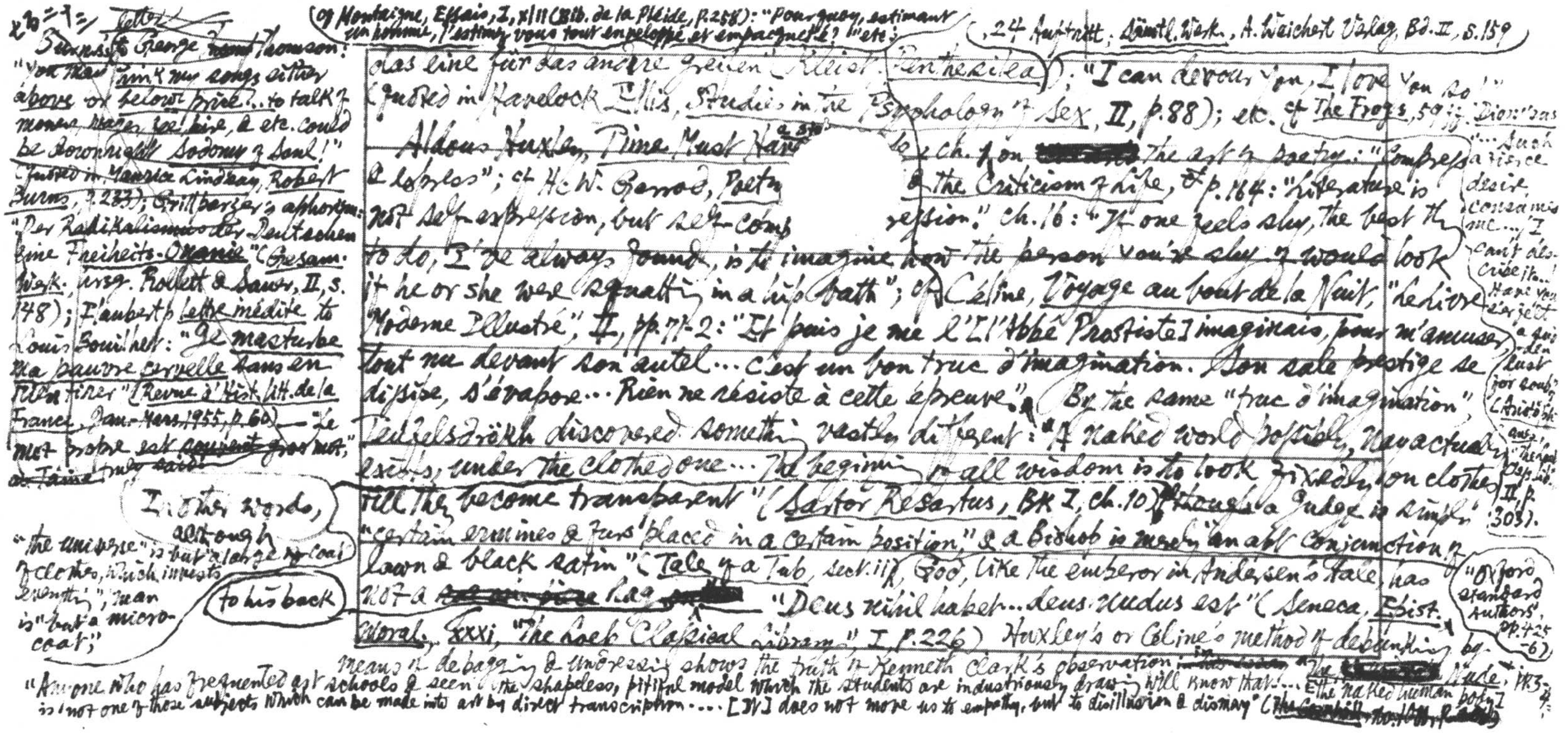
[redacted]: Küsse, Bisse / Das reimt sich, und wer recht von Herzen liebt, / Kann schon "Ich zerriß ihn... / Küsst' ich ihn tot?... / So war es ein Versehen.

e.g. 詩汝墳：未見君子惄如調飢

Epigrams 卷I, p.176-7; cf. Bk. IX, ch. III, §2)

pull to that lover's depth which another Don Juan summed up in an epigram: J'aime le poulet. Demanderais-je que le poulet m'aime?

Cf. Mark Lemon, The Jest Book, §508 Canning on the French Language: "What can be expected of a language which has but one word for liking & loving & puts a fine woman & a leg of mutton on a par: J'aime Julie; J'aime un gigot"; Mary Duclaux, The French Procession, p.155 on Sainte-Beuve's later sordid "loves": "he



七〇二七三 ~~Letter of~~

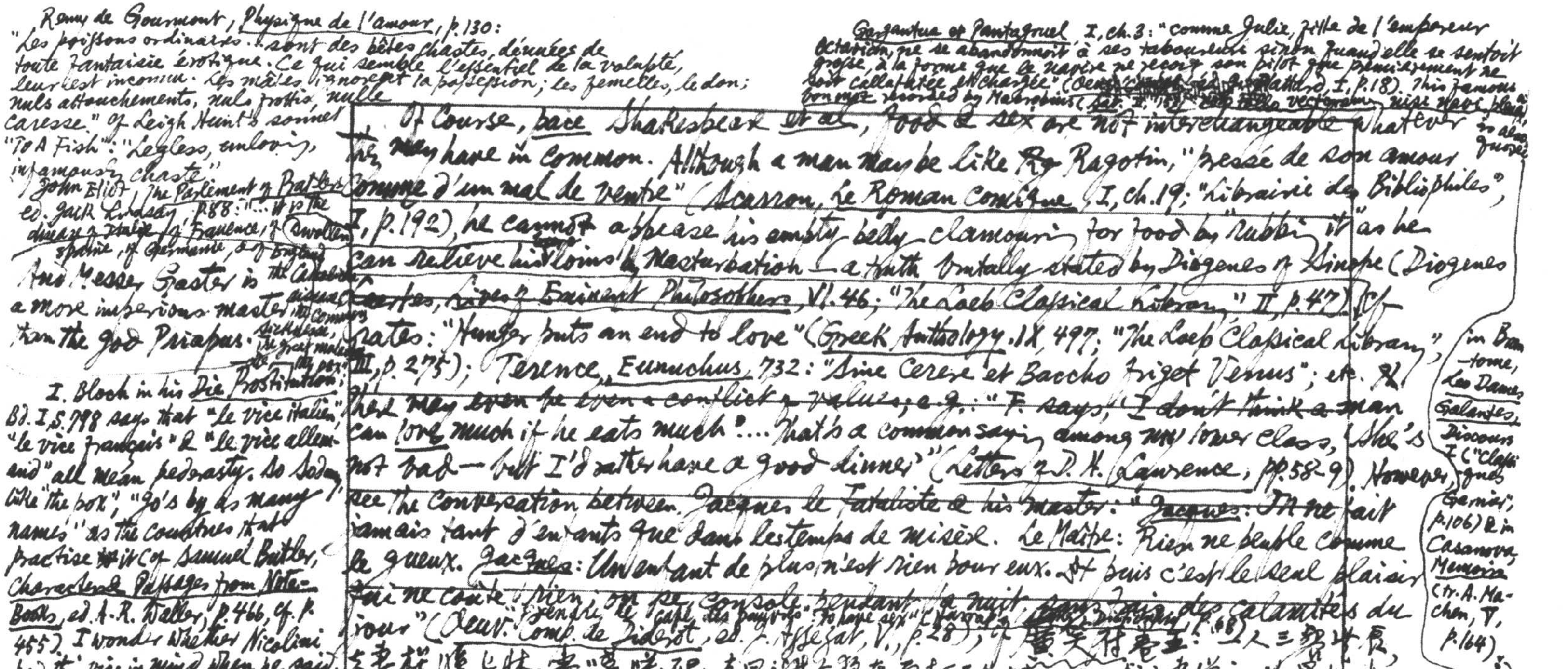
Burns's to George Thomson: "You may think my songs either above or below price... to talk of money, wages, fee, hire, & etc. could be downright Sodomy of Soul!" (quoted in Maurice Lindsay, Robert Burns, p.233); Grillparzer's aphorism: "Der Radikalismus der Deutschen eine Freiheits-Onanie" (Gesam. Werk. 1939. Rollett & Sauer, II, S. 148); Flaubert's lettre inédite to Louis Bouilhet: "Je masturbe ma pauvre cervelle sans en rien tirer" (Revue d'Hist. litt. de la France, Jan.-Mars, 1955, p.60) — "Le mot propre est ~~souvent~~ gros mot," ~~de Taine~~ truly said.

(cf Montaigne, Essais, I, xlii (Bib. de la Pléide, p.258): "Pourquoy, estimant un homme, l'estimez vous tout enveloppé et empacqueté?" etc.;

"das eine für das andere greifen" (Kleist, Penthesilea, 24 Auftritt; Sämtl. Werk., A. Weichert Verlag, Bd. II, S.159); "I can devour you, I love you so!" (quoted in Havelock Ellis, Studies in the Psychology of Sex, II, p.88); etc. cf The Frogs, 59 ff. Dionysus "... Such a fierce desire consumes me... I can't describe it... Have you ever felt a sudden lust for soup?" (Aristophanes, "The Loeb Class. Lib." II, p. 303).

Aldous Huxley, Time Must Have a Stop, [illegible] ch. 4 on [redacted] the art of poetry: "Compress & [illegible]"; cf H. W. Garrod, Poetry [illegible] & the Criticism of Life, & p.164: "Literature is not self-expression, but self-comp[illegible]ression." ch.16: "If one feels shy, the best thing to do, I've always found, is to imagine how the person you're shy of would look if he or she were squatting in a hip-bath"; cf Céline, Voyage au bout de la Nuit, "Le Livre Moderne Illustré", II, pp.71-2: "Et puis je me l'[l'Abbé Protiste] imaginais, pour m'amuser, tout nu devant son autel... C'est un bon truc d'imagination. Son sale prestige se dissipe, s'évapore... Rien ne résiste à cette épreuve." By the same "truc d'imagination" Teufelsdröckh discovered something vastly different: "A naked world possible, nay actually exists, under the clothed one... The beginning of all wisdom is to look fixedly on clothes till they become transparent" (Sartor Resartus, Bk I, ch.10). In other words, although "the universe" is but "a large suit of clothes, which invests everything", man is "but a micro-coat"; Though a Judge is simply "certain ermines & furs placed in a certain position," & a Bishop is merely "an apt conjunction of lawn & black satin" (Tale of a Tub, sect. ii), God, like the emperor in Andersen's tale, has not a ~~[illegible]~~ rag [redacted] to his back "Deus nihil habet... deus nudus est" (Seneca, Epist. Moral., xxxi, "The Loeb Classical Library", I, p.226). Huxley's or Céline's method of debunking by means of debagging & undressing shows the truth of Kenneth Clark's observation ~~[illegible]~~ in The [redacted] Nude, pp.3-4: "Anyone who has frequented art schools & seen the shapeless, pitiful model which the students are industriously drawing will know that... [the naked human body] is not one of those subjects which can be made into art by direct transcription.... [It] does not move us to empathy, but to disillusion & dismay" ([redacted]

"Oxford standard authors", pp.425-6)



Remy de Gourmont, *Physique de l'amour*, p.130: "Les poissons ordinaires … sont des bêtes chastes, dénuées de toute fantaisie érotique. Ce qui semble l'essentiel de la volupté leur est inconnu. Les mâles ignorent la possession; les femelles, le don; nuls attouchements, nuls frottis, nulle caresse." Cf. Leigh Hunt's sonnet "To A Fish": "Legless, unloving, infamously chaste".

John Eliot, *The Parlement of Pratlers*, ed. Jack Lindsay, p.88: "… It is the disease of Italie, of Fraunce, the swollen sparine, of Germanie, & of England" [illegible]

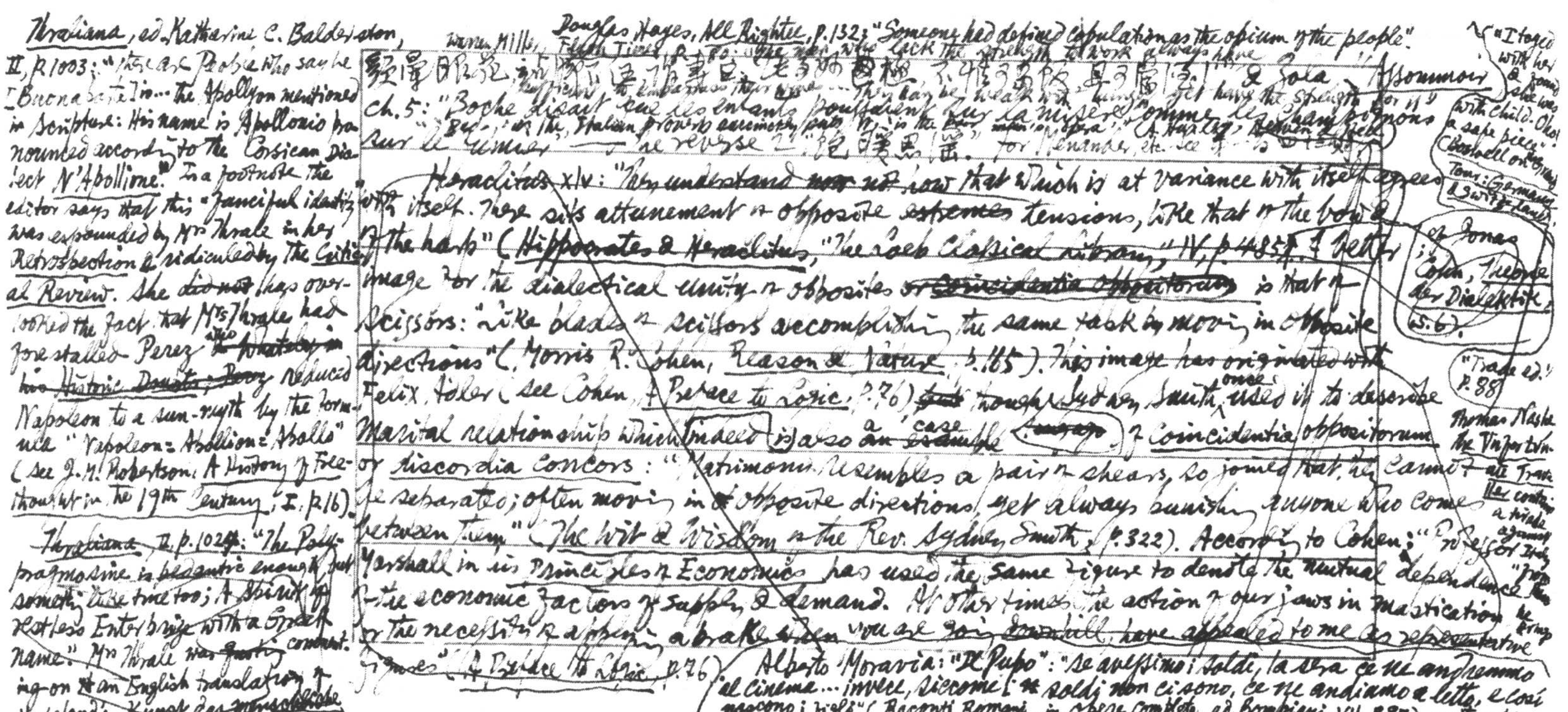
And Messer Gaster is a more imperious master than the god Priapus. [illegible]

I. Bloch in his *Die Prostitution*, Bd. I, S.798 says that "le vice italien", "le vice français" & "le vice allemand" all mean pederasty. So Sodomy like "the pox", "go's by as many names" as the countries that practise it (cf. Samuel Butler, *Characters & Passages from Note-Books*, ed. A. R. Waller, p.466, cf. p.455). I wonder whether Nicolini had this vice in mind when he said: "L'Italia non aveva di suo neppur i vizi" (quoted in *Giuseppe Giusti: Prose e Poesie Scelte*, "Biblioteca Classica Hoepliana", p.288). Cf. *Boswell on the Grand Tour: Germany & Switzerland*, ed. F. A. Pottle, "Trade Edition", p.38: "Jacob began to suspect that the young man was a man of Italian taste."

*Gargantua et Pantagruel* I, ch.3: "comme Julie, fille de l'empereur Octavien, ne se abandonnoit à ses tabourneurs sinon quand elle se sentoit grosse, à la forme que le navire ne reçoit son pilot que premièrement ne soit callafatée et chargée" (Oeuvres, ed. [illegible] Plattard, I, p.18). This famous bon mot recorded by Macrobius (*Sat.* II, [illegible]: "[illegible] vectorem nisi navi plena") is also quoted

Of course, *pace* Shakespeare *et al.*, food & sex are not interchangeable whatever they have in common. Although a man may be like Ragotin, "pressé de son amour comme d'un mal de ventre" (Scarron, *Le Roman comique*, I, ch.19; "Librairie des Bibliophiles", I, p.192), he cannot appease his empty belly clamouring for food by rubbing it as he can relieve his loins by masturbation — a truth brutally stated by Diogenes of Sinope (Diogenes Laertius, *Lives of Eminent Philosophers*, VI.46; "The Loeb Classical Library", II, p.47). Cf. Crates: "Hunger puts an end to love" (*Greek Anthology*, IX, 497; "The Loeb Classical Library", III, p.275); Terence, *Eunuchus*, 732: "Sine Cerere et Baccho friget Venus"; etc. There may even be even a conflict of values, e.g.: "F. says, 'I don't think a man can *love* much if he eats much' … That's a common saying among my lower class, 'She's not bad — but I'd rather have a good dinner'" (*Letters of D. H. Lawrence*, pp.58–9). However, see the conversation between Jacques le Fataliste & his master: "*Jacques*: On ne fait jamais tant d'enfants que dans les temps de misère. *Le Maître*: Rien ne peuple comme les gueux. *Jacques*: Un enfant de plus n'est rien pour eux. Et puis c'est le seul plaisir qui ne coûte rien; on se console pendant la nuit, sans frais, des calamités du jour" (*Oeuvr. Comp. de Diderot*, ed. J. Assézat, V, p.28); cf. [illegible] "[illegible]" "To hope sex" [illegible] p.68 [illegible]：一人三娶[illegible]，[illegible]之妻将腹上床。妻"[illegible]"嘻不已，夫曰：我今夜定要打三个揭，以当三餐。妻信之。次早[illegible]

in Brantôme, *Les Dames Galantes*, Discours I ("Cocus [illegible]", Garnier, p.106) & in Casanova, *Memoirs* (tr. A. Machen, V, p.164).



Thraliana, ed. Katharine C. Balderston, II, p. 1003: "There are People who say he [Buonaparte] is ... the Apollyon mentioned in Scripture: His name is Apollonio pronounced according to the Corsican Dialect N'Apollione." In a footnote the editor says that this "fanciful identification" was expounded by Mrs Thrale in her Retrospection & ridiculed by the Critical Review. She ~~did not~~ has overlooked the fact that Mrs Thrale had forestalled Perez who ~~[illegible]~~ in his Historic Doubts ~~[illegible]~~ reduced Napoleon to a sun-myth by the formula "Napoleon = Apollion = Apollo" (see J. M. Robertson, A History of Freethought in the 19th Century, I, p. 16).

Thraliana, II, p. 1024: "The Polypragmosine is pedantic enough but something like true too; A Spirit of restless Enterprize with a Greek name." Mrs Thrale was ~~quoting~~ commenting on ~~it~~ an English translation of Hufeland's Kunst das menschliche [illegible]

Warren Miller, Flush Times, p. 80: "The men who lack the strength to work always have sufficient to embarrass their wives ... They may be weak with hunger yet have the strength for it" Douglas Hayes, All Rightee, p. 132: "Someone had defined copulation as the opium of the people."

經暈目眩，[illegible] & Zola, Assommoir ch. 5: "Boche disait que les enfants poussaient sur la misère comme les champignons sur le fumier" — the reverse of "飽暖思淫". "Bed ... is the poor man's opera," as the Italian proverb accurately puts it (A. Huxley, Heaven & Hell) for Menander, etc. see [illegible]

Heraclitus XLV: "~~They understand~~ ~~not~~ not how that which is at variance with itself agrees with itself. There is attunement of opposite ~~extremes~~ tensions, like that of the bow & of the harp" (Hippocrates & Heraclitus, "The Loeb Classical Library," IV, p. 485). A better image for the dialectical unity of opposites or ~~coincidentia oppositorum~~ is that of scissors: "like blades of scissors accomplishing the same task by moving in opposite directions" (Morris R. Cohen, Reason & Nature, p. 165). This image has originated with Felix Adler (see Cohen, A Preface to Logic, p. 76) ~~but~~ though Sydney Smith once used it to describe marital relationship which indeed is also a ~~an example~~ case ~~[illegible]~~ of coincidentia oppositorum or discordia concors: "Matrimony resembles a pair of shears, so joined that they cannot be separated; often moving in ~~the~~ opposite directions, yet always punishing anyone who comes between them" (The Wit & Wisdom of the Rev. Sydney Smith, p. 322). According to Cohen: "Professor Marshall in his Principles of Economics has used the same figure to denote the mutual dependence of the economic factors of supply & demand. At other times the action of our jaws in mastication or the necessity of applying a brake when you are going downhill, have appealed to me as representative [illegible]" (A Preface to Logic, p. 76).

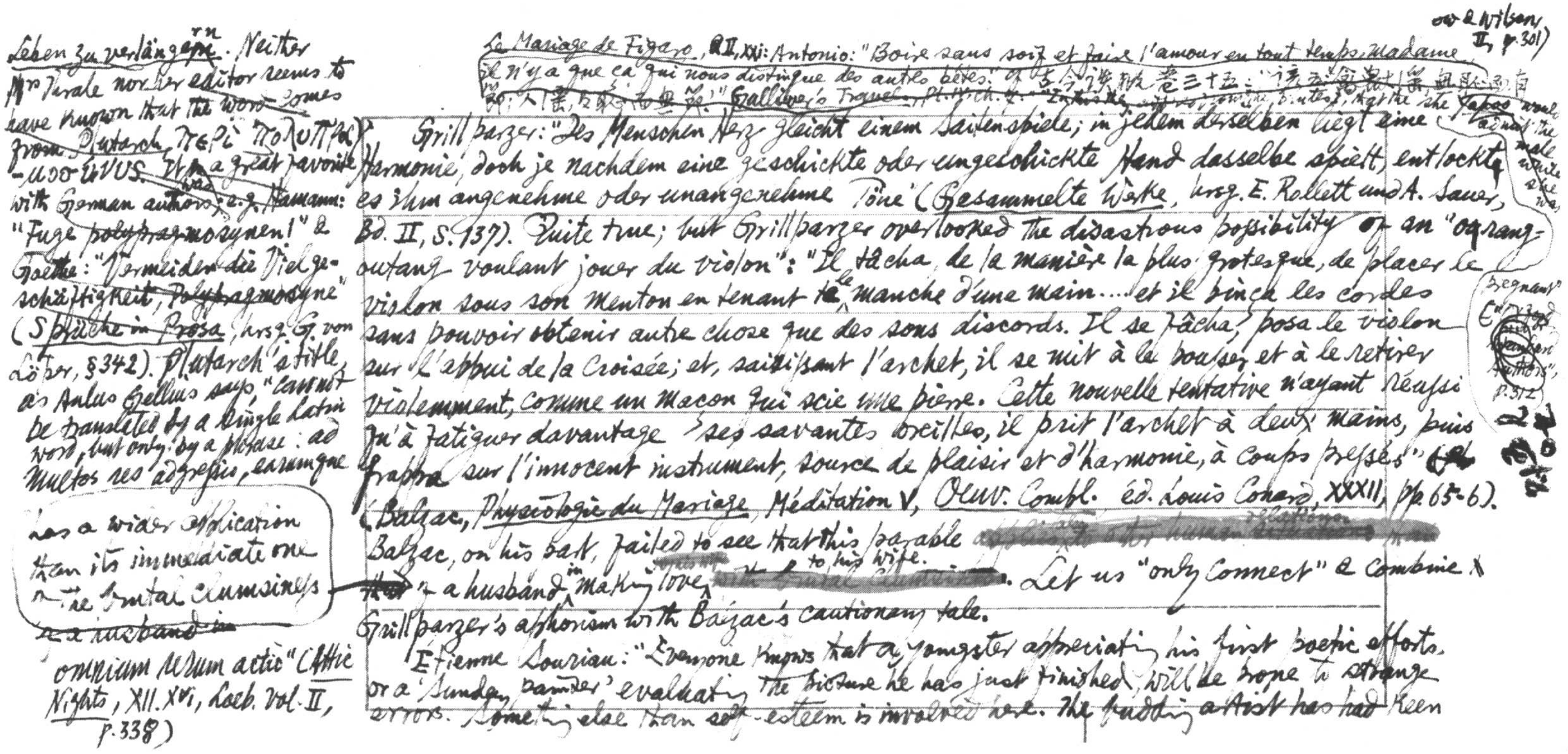
cf. Jonas Cohn, Theorie der Dialektik, S. 6.

"Trade ed." p. 88

"I toyed with her & found she was with child. Oho! a safe piece" (Boswell on the Grand Tour: Germany & Switzerland).

Thomas Nashe, The Unfortunate Traveller contains a tirade against Italy "from [illegible] bring ... the art of Sodomitrie" (Works, McKerrow [illegible])

Alberto Moravia: "Il Pupo": "Se avessimo i soldi, la sera ce ne andremmo al cinema ... invece, siccome i soldi non ci sono, ce ne andiamo a letto, e così nascono i figli" (Racconti Romani, in Opere Complete, ed. Bompiani, VII, p. 97).



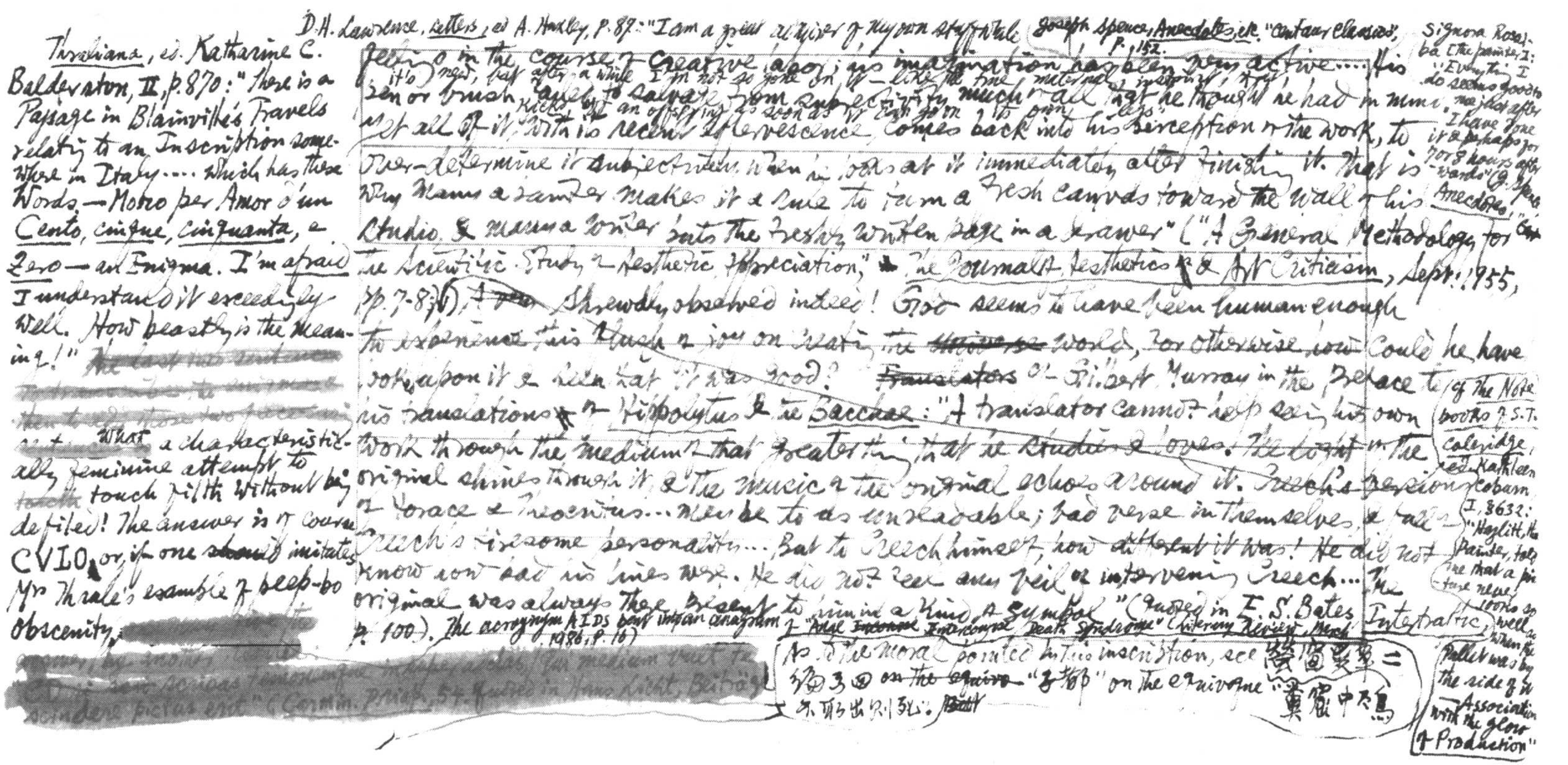
Leben zu verlängern. Neither Mrs Thrale nor her editor seems to have known that the word comes from Plutarch περὶ πολυπραγμοσύνης. It was a great favorite with German authors, e.g. Hamann: "Fuge polypragmosynen!" & Goethe: "Vermeidet die Vielgeschäftigkeit, Polypragmosyne" (Sprüche in Prosa, hrsg. G. von Loeper, §342). Plutarch's title, as Aulus Gellius says, "cannot be translated by a single Latin word, but only by a phrase: ad multas res adgressio, earumque omnium rerum actio" (Attic Nights, XII.xvi, Loeb. Vol. II, p. 338)

has a wider application than its immediate one on the brutal clumsiness ~~of a husband in~~

Le Mariage de Figaro, A. II, sc. xxi: Antonio: "Boire sans soif et faire l'amour en tout temps, Madame, il n'y a que ça qui nous distingue des autres bêtes." cf 古今譚概卷三十五：「諺云：[illegible]」 Gulliver's Travels, Pt. IV, ch. 8: [illegible] the she Yahoo would admit the male while she was pregnant (or E. Wilson, II, p. 301) [illegible] Authors", p. 312

Grillparzer: "Des Menschen Herz gleicht einem Saitenspiele; in jedem derselben liegt eine Harmonie, doch je nachdem eine geschickte oder ungeschickte Hand dasselbe spielt, entlockte es ihm angenehme oder unangenehme Töne" (Gesammelte Werke, hrsg. E. Rollett und A. Sauer, Bd. II, S. 137). Quite true; but Grillparzer overlooked the disastrous possibility of an "orang-outang voulant jouer du violon": "Il tâcha, de la manière la plus grotesque, de placer le violon sous son menton en tenant le manche d'une main... et il pinça les cordes sans pouvoir obtenir autre chose que des sons discords. Il se fâcha, posa le violon sur l'appui de la croisée; et, saisissant l'archet, il se mit à le pousser et à le retirer violemment, comme un maçon qui scie une pierre. Cette nouvelle tentative n'ayant réussi qu'à fatiguer davantage ses savantes oreilles, il prit l'archet à deux mains, puis frappa sur l'innocent instrument, source de plaisir et d'harmonie, à coups pressés" (Balzac, Physiologie du Mariage, Méditation V, Oeuv. Compl. éd. Louis Conard, XXXII, pp. 65-6). Balzac, on his part, failed to see that this parable [redacted] ~~that~~ a husband in making love to his wife [redacted]. Let us "only connect" & combine Grillparzer's aphorism with Balzac's cautionary tale.

Étienne Souriau: "Everyone knows that a youngster appreciating his first poetic efforts, or a 'Sunday painter' evaluating the picture he has just finished, will be prone to strange errors. Something else than self-esteem is involved here. The budding artist has had keen



D.H. Lawrence, Letters, ed A. Huxley, p. 87: "I am a great admirer of my own stuff while it's new, but after a while I'm not so gone on it — like the fine, maternal instinct, I've [illegible] kicks it an offspring so soon as it can go on its own legs." Joseph Spence, Anecdotes, ed. "Centaur Classics", p. 152.

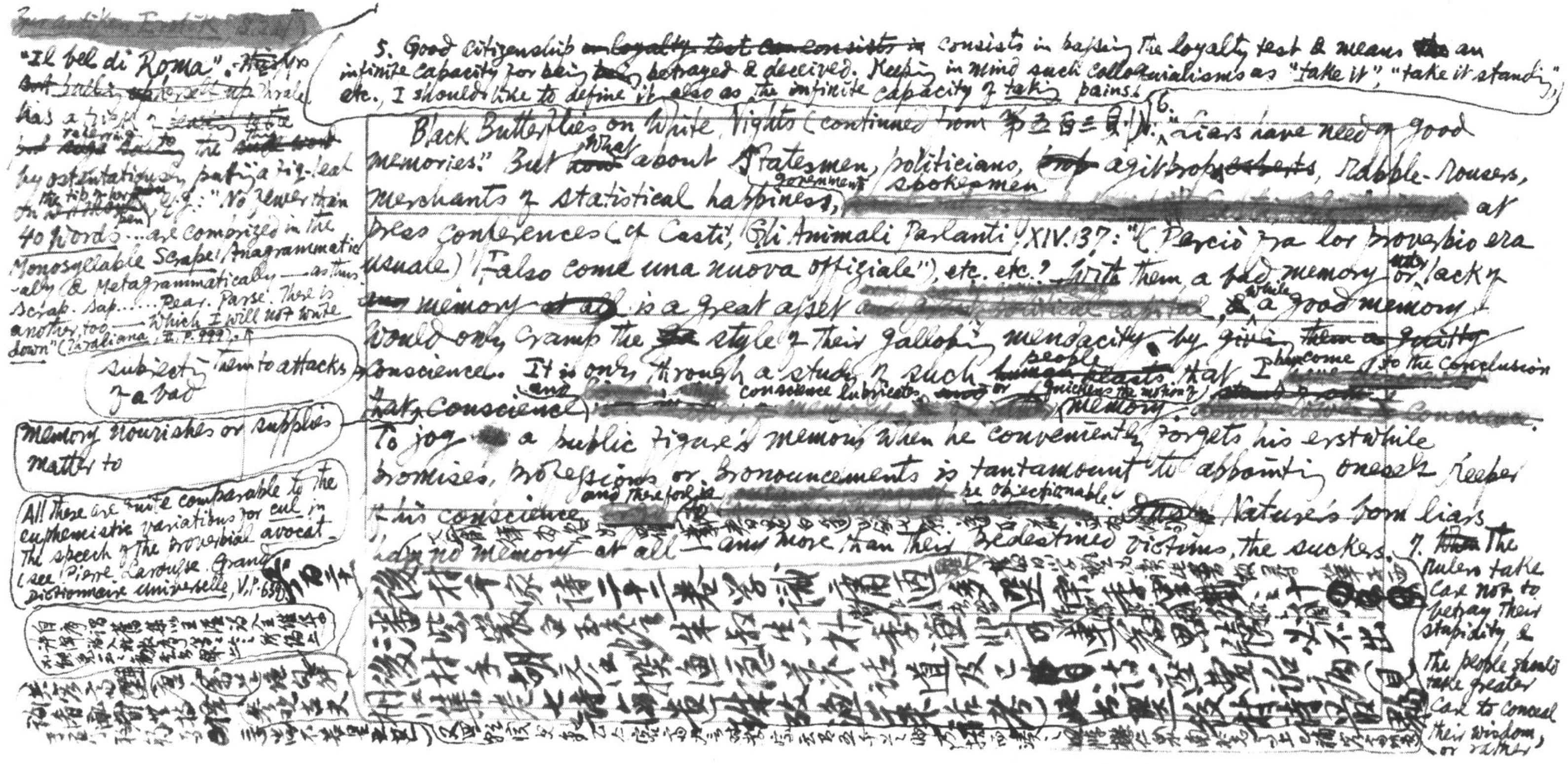
Thraliana, ed. Katharine C. Balderston, II, p. 870: "There is a Passage in Blainville's Travels relating to an Inscription somewhere in Italy.... which has these Words — Morto per Amor d'un Cento, cinque, cinquanta, a Zero — an Enigma. I'm afraid I understand it exceedingly Well. How beastly is the Meaning!" [redacted] What a characteristically feminine attempt to ~~touch~~ touch filth without being defiled! The answer is of course CVLO, or, if one ~~should~~ imitates Mrs Thrale's example of peep-bo obscenity, [redacted]

[illegible] in the course of creative labor, his imagination has been very active.... his pen or brush [illegible] to salvage from subjectivity much of all that he thought he had in mind, yet all of it, with its recent effervescence, comes back into his perception of the work, to over-determine it subjectively when he looks at it immediately after finishing it. That is why many a painter makes it a rule to turn a fresh canvas toward the wall of his studio & many a writer puts the freshly written page in a drawer" ("A General Methodology for the Scientific Study of Aesthetic Appreciation," The Journal of Aesthetics & Art Criticism, Sept. 1955, pp. 7-8). ~~A [illegible]~~ Shrewdly observed indeed! God seems to have been human enough to experience this flush of joy on creating the ~~universe~~ world, for otherwise how could he have looked upon it & seen that it was good? ~~Translators~~ Cf. Gilbert Murray in the Preface to his translations ~~of~~ of Hippolytus & the Bacchae: "A translator cannot help seeing his own work through the medium of that greater thing that he studies & loves. The light of the original shines through it, & the music of the original echoes around it. Creech's version of Horace & Theocritus... must be to us unreadable; bad verse in themselves, & full of Creech's tiresome personality... But to Creech himself, how different it was! He did not know how bad his lines were. He did not feel any veil of intervening Creech... The original was always there, present to him in a kind of symbol" (quoted in E. S. Bates, Intertraffic, p. 100). The acronym AIDS [illegible] anagram of "Anal ~~Intercourse~~ Intercourse Death Syndrome" (Literary Review, March 1986, p. 16).

As to the moral pointed in this inscription, see 熒窗異草二編多四 on ~~the equivo~~ "子都" on the equivoque "糞窟中不息 ... 不形出則死". ~~[illegible]~~

Signora Rosalba [the painter], I: "Everything I do seems good to me just after I have done it & perhaps for 7 or 8 hours afterwards" (J. Spence, Anecdotes, "Cen[illegible]")

Cf. The Notebooks of S.T. Coleridge, ed. Kathleen Coburn, I, §632: "Hazlitt, the Painter, told me that a picture never looks so well as when the Pallet was by the side of it — Association with the glow of Production".



[redacted]

"Il bel di Roma". [illegible] has a [illegible] referring to the [illegible] by ostentatiously putting a fig-leaf on the tip of the pen, e.g.: "No fewer than 40 words ... are comprized in the Monosyllable Scrape, Anagrammatically & Metagrammatically — as thus — Scrap. Sap...... Pear. Parse. There is another, too — which I will not write down" (Thraliana, II. p. 999).

subjecting them to attacks of a bad

Memory nourishes or supplies matter to

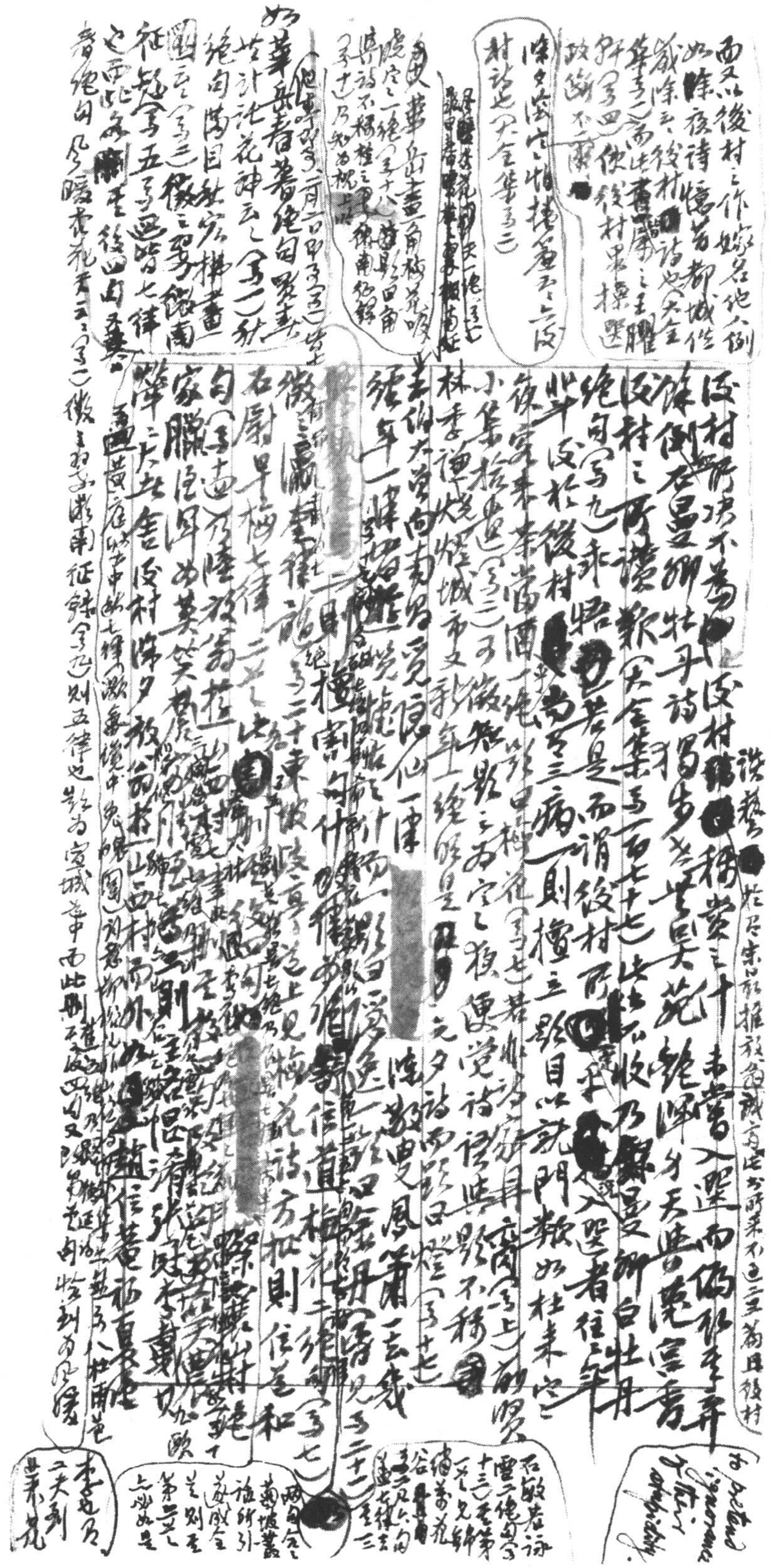
All these are quite comparable to the euphemistic variations for cul in the speech of the proverbial avocat (see Pierre Larousse, Grand Dictionnaire universelle, V. p. 650).

5. Good citizenship ~~an loyalty test can consists in~~ consists in passing the loyalty test & means an infinite capacity for being ~~[illegible]~~ betrayed & deceived. Keeping in mind such colloquialisms as "take it", "take it standing", etc., I should like to define it also as the infinite capacity of taking pains.

6. Black Butterflies on White Nights (continued from 第三百三則). "Liars have need of good memories." But ~~how~~ what about statesmen, politicians, government spokesmen, ~~[illegible]~~ agitprop ~~experts~~, rabble-rousers, merchants of statistical happiness, [redacted] at press conferences (cf. Casti, Gli Animali Parlanti, XIV. 37: "(Perciò fra lor proverbio era usuale) 'Falso come una nuova officiale'", etc. etc.)? With them, a bad memory or lack of memory ~~at all~~ is a great asset [redacted], while a good memory would only cramp the style of their galloping mendacity by giving ~~them a guilty~~ conscience. It is only through a study of such ~~human beasts~~ people that I have come to the conclusion that conscience and [redacted] conscience lubricates or quickens the working of memory. [redacted]

To jog [redacted] a public figure's memory when he conveniently forgets his erstwhile promises, professions or pronouncements is tantamount to appointing oneself keeper of his conscience and therefore is [redacted] be objectionable. [redacted] Nature's born liars have no memory at all — any more than their predestined victims, the suckers.

7. ~~[illegible]~~ The rulers take care not to betray their stupidity & the people should take greater care to conceal their wisdom, or rather,



西又以後村之作嫁名他人倒
如陳[illegible]夜詩憶昔都城佳
歲除云云後村詩也（大全
集卷二）而此書屬之王隴
守（寫卷四）使後村果操選
政必不爾○

陳女宮六帖樓屋云云六段
村詩也（大全集卷三）

[illegible]叟[illegible]一絕（寫卷七）
[illegible]

[illegible]華山畫[illegible]
晚空一絕（寫卷十八）[illegible]
集詩不[illegible]之[illegible]南[illegible]錄
（寫卷十）乃知為[illegible]

如華岳著著絕句[illegible]
（[illegible]月二日[illegible]（寫卷二））皆七
世計託花神云云（寫卷一）[illegible]
絕句[illegible]曰[illegible]宮[illegible]書[illegible]
圖云云（寫卷三）徽之[illegible]南
征[illegible]（寫卷五）[illegible]皆七律
之[illegible]此[illegible]後山[illegible]集
[illegible]絕句[illegible]花[illegible]云云（寫卷二）徽之[illegible]南征錄（寫卷九）則五律也[illegible]為宣城[illegible]中[illegible]此則[illegible]後[illegible]

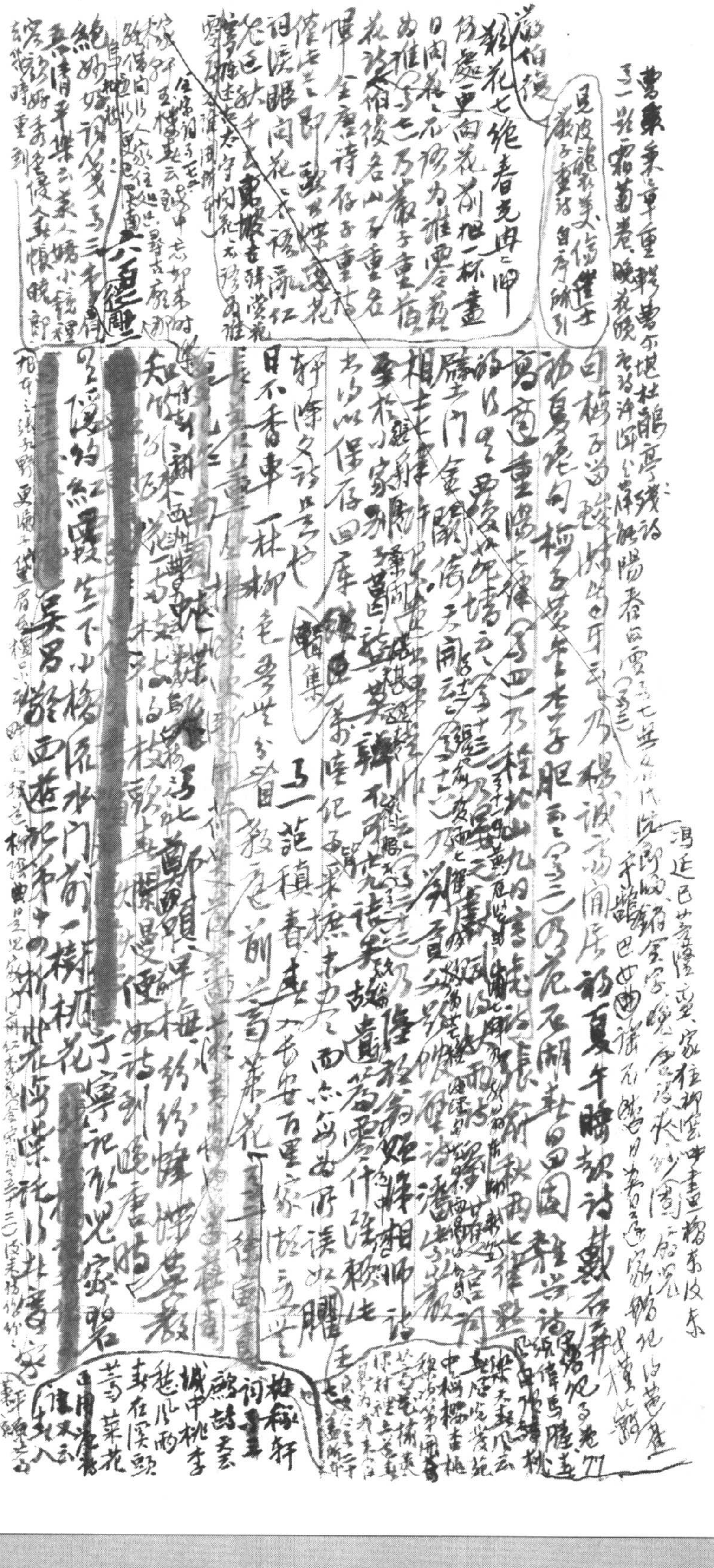
後村所決不爲○後村[illegible]稱賞之十未嘗入選而偽托李[illegible]
誤倒在曼卿牡丹詩獨步[illegible]吳苑[illegible]分天[illegible]宮青
後村之所謂[illegible]（大全集卷一百七十七）[illegible]收乃[illegible]曼卿白牡丹
絕句（寫卷九）非[illegible]若是而謂後村所[illegible]乎[illegible]入選者往三年
此[illegible]後於後村[illegible]三病一則[illegible]之題目以就門類如杜來宮之
夜宴來茶當酒一絕[illegible]梅花（寫卷十七）若非[illegible]（寫卷上）前[illegible]
小集[illegible]（寫卷三）[illegible]數三兩字[illegible]便覺詩[illegible]不稱○
林季[illegible]城市文新年[illegible]之夕詩而[illegible]燈（寫卷十七）
[illegible]大[illegible]仙一律[illegible]風[illegible]一去錢
[illegible]年一律[illegible]
[illegible]二十[illegible]（寫卷二十二）
[illegible]七律[illegible]絕（寫卷二十二）[illegible]則[illegible]和（寫卷七）
右[illegible]梅七律二[illegible]
句（寫卷十四）乃[illegible]
家[illegible]
[illegible]二大[illegible]後村[illegible]

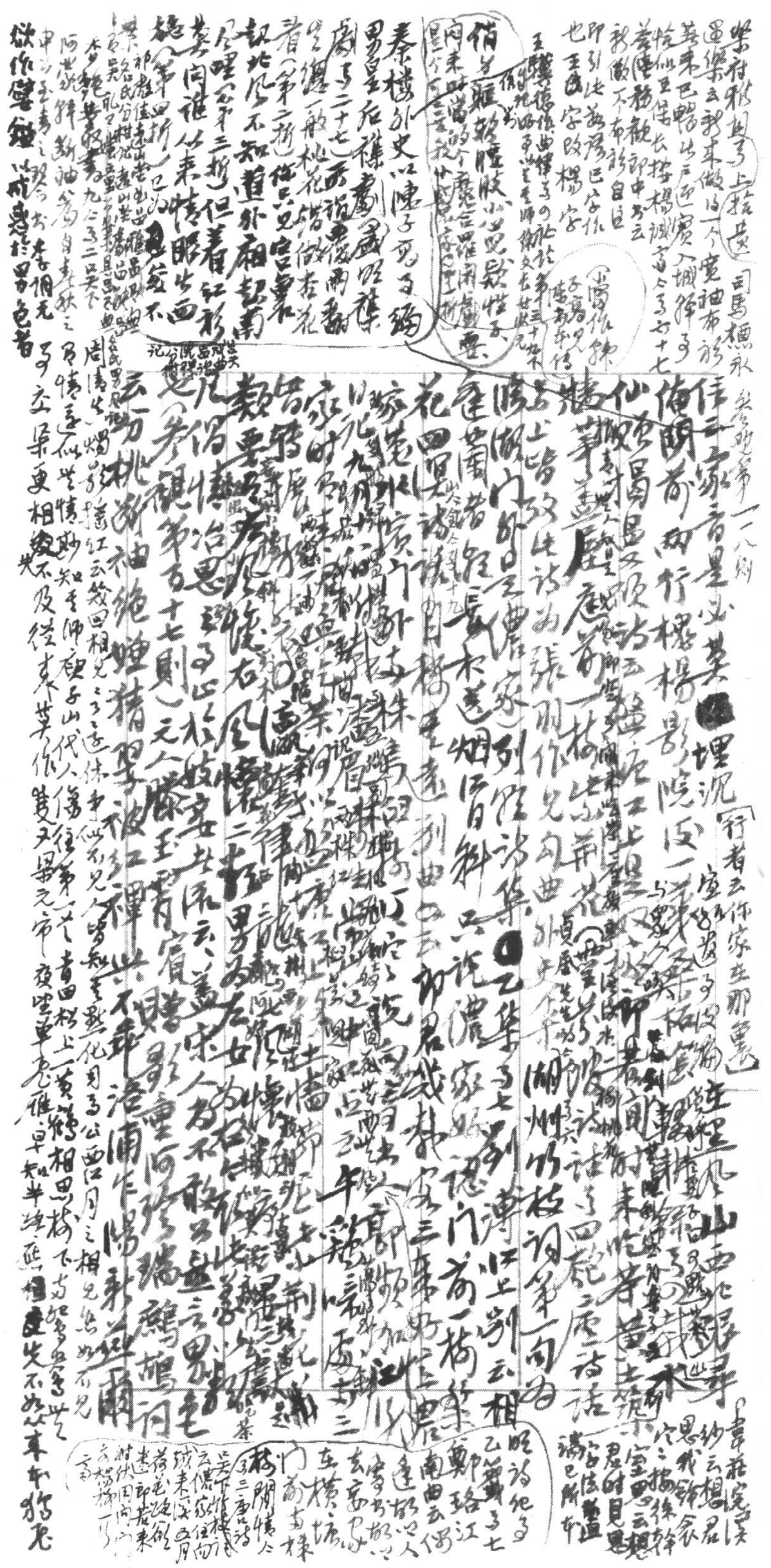
石[illegible]君詩
雪二絕句（寫卷
十三）[illegible]
[illegible]
[illegible]七律[illegible]

[illegible]蘇坡叢
[illegible]所引
[illegible]
[illegible]則[illegible]
第[illegible]
[illegible]

[illegible]二大[illegible]
[illegible]

to pretend ignorance of their cupidity. cf.



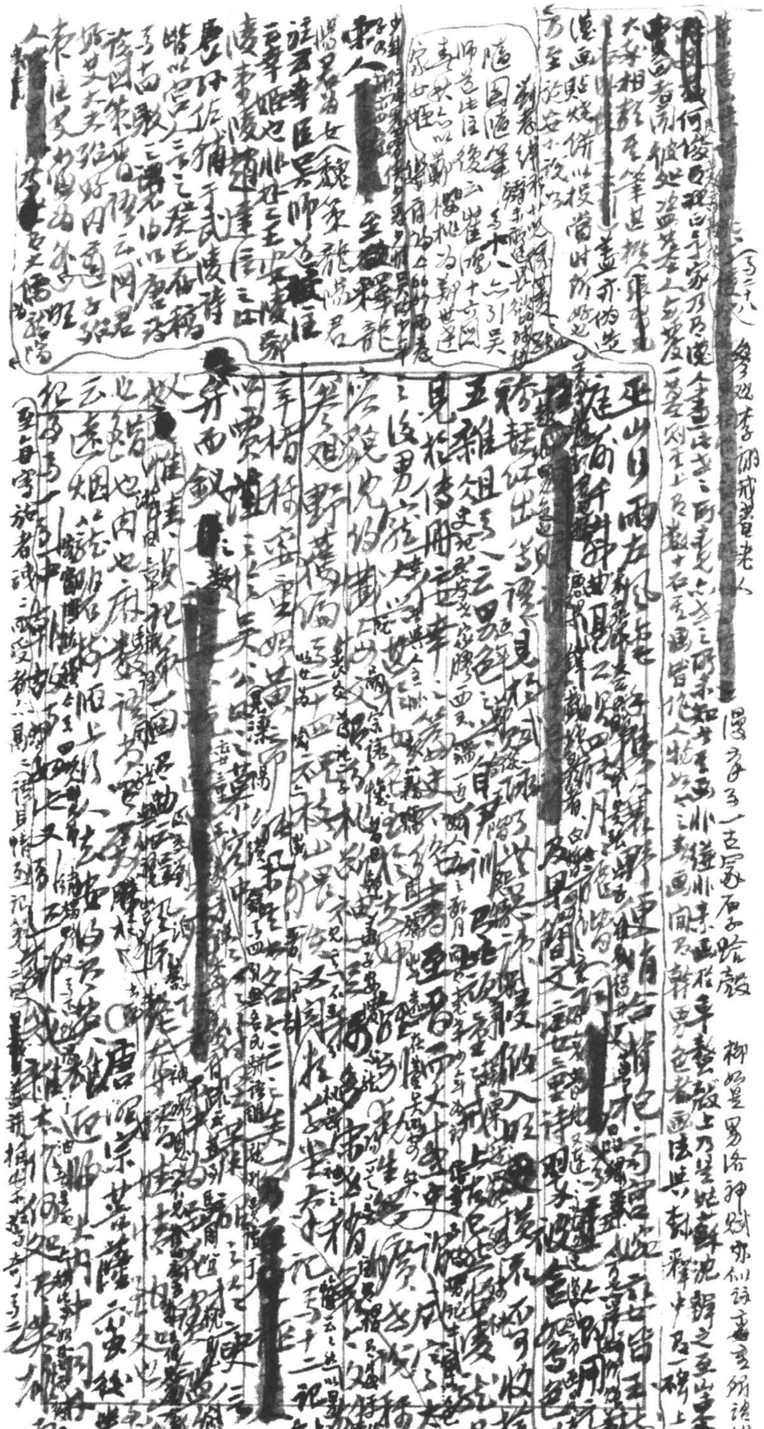


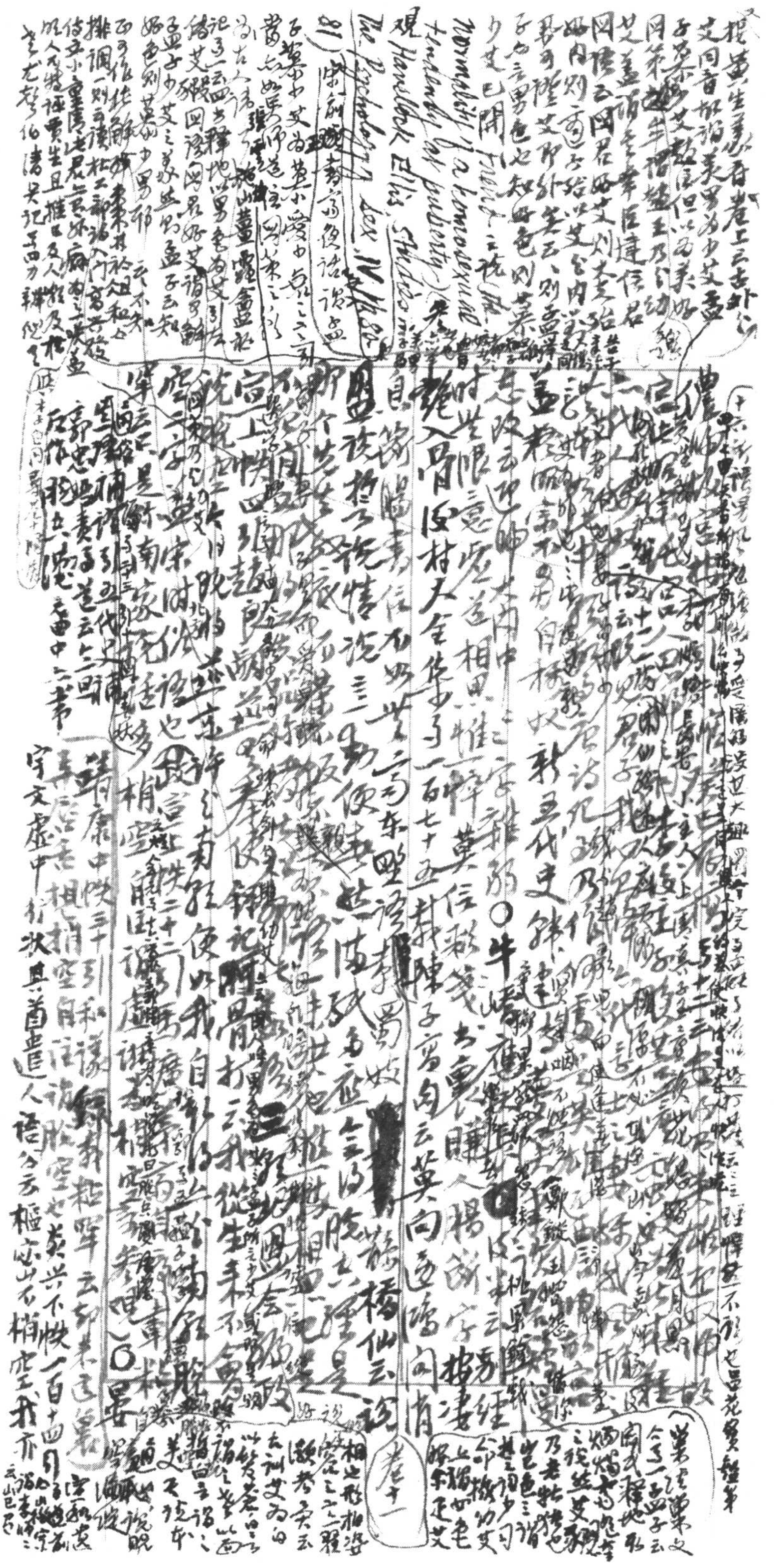
樂府雅詞卷上拾遺　司馬槱詠

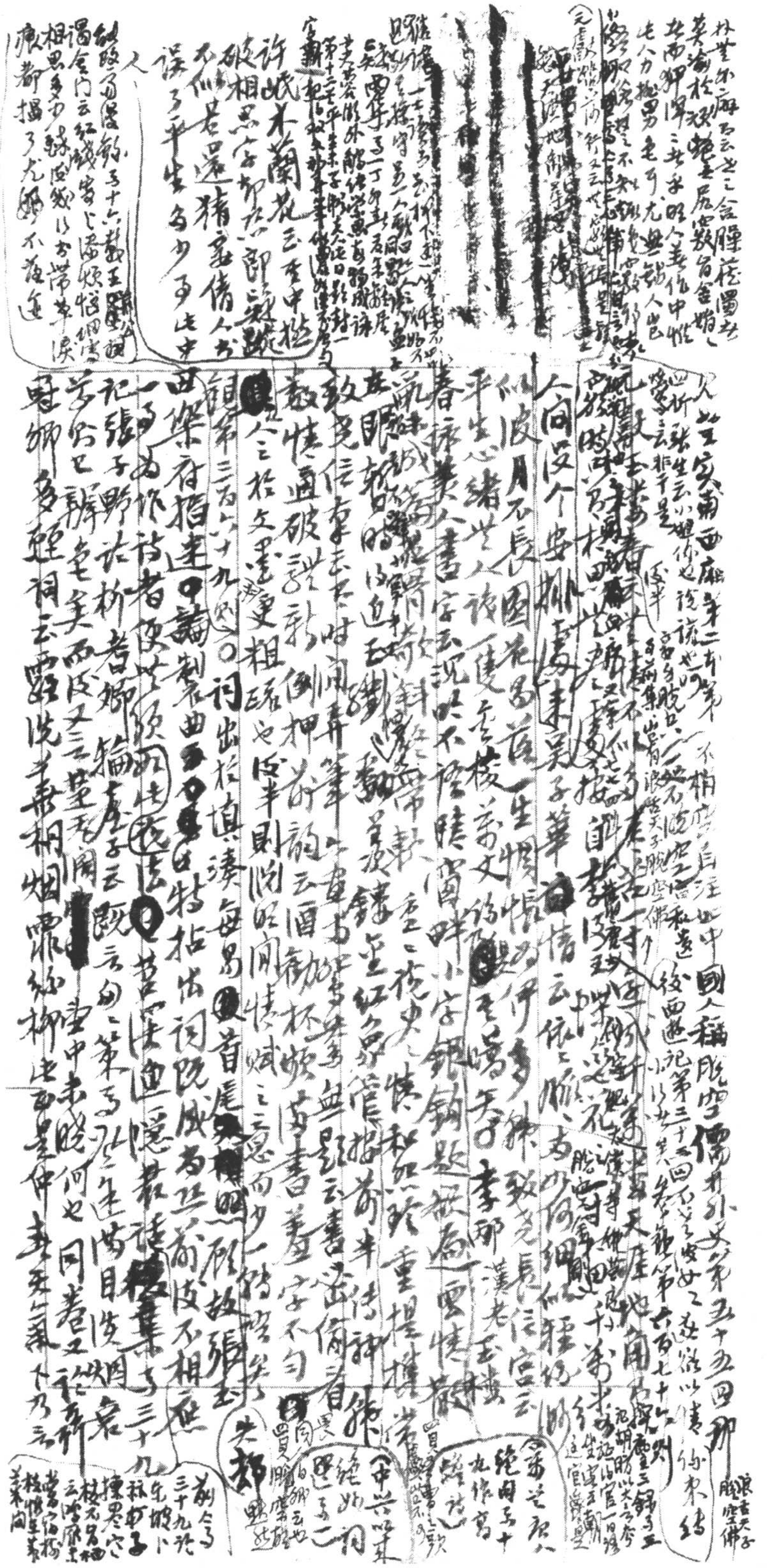
一一八則

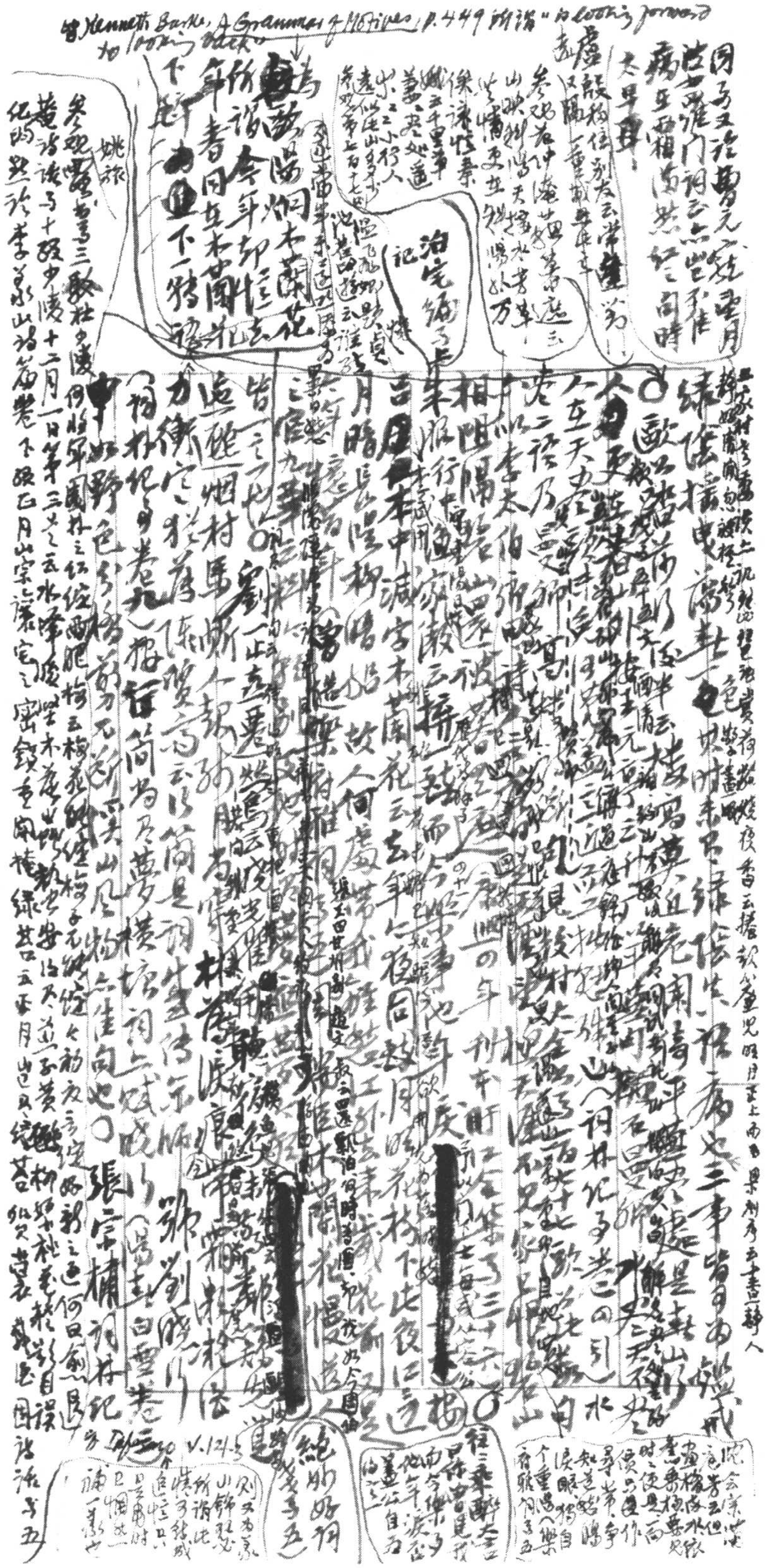
秦樓外史以陳子亦有

欲作寶鐘以成惡於男女色者

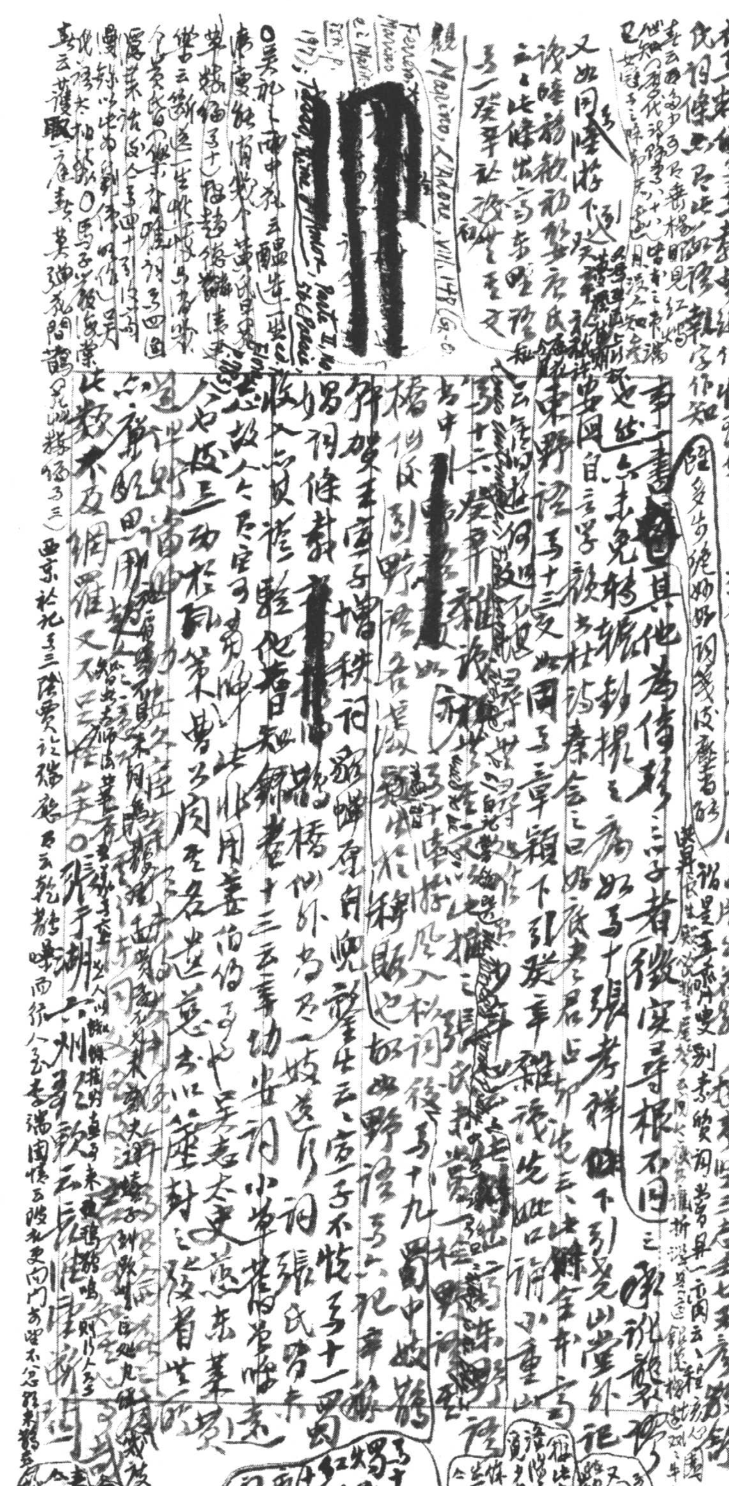


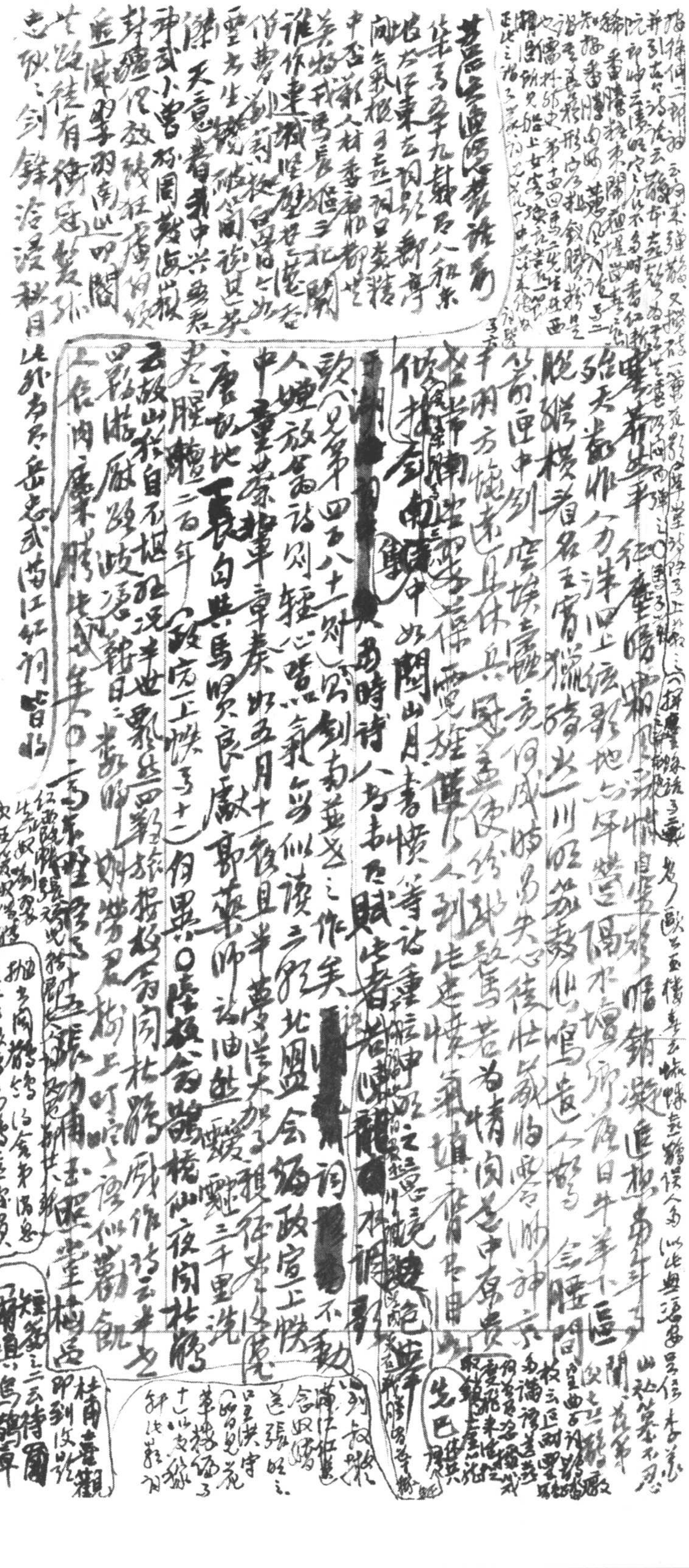


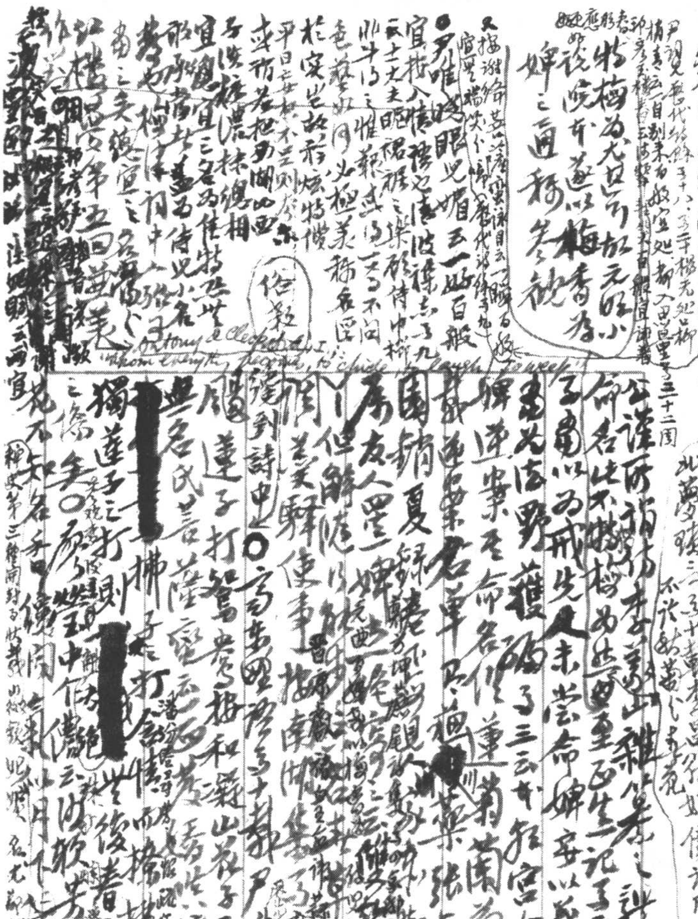


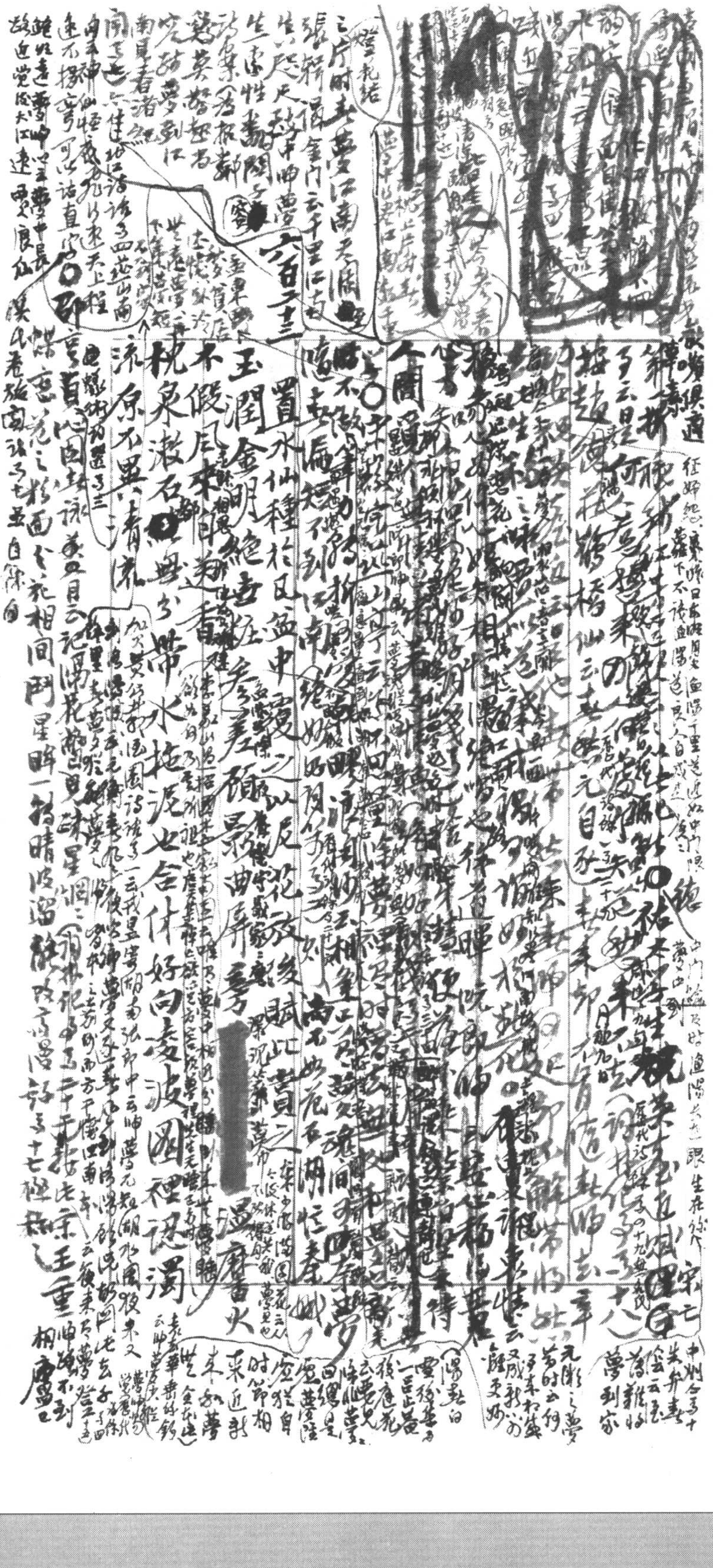


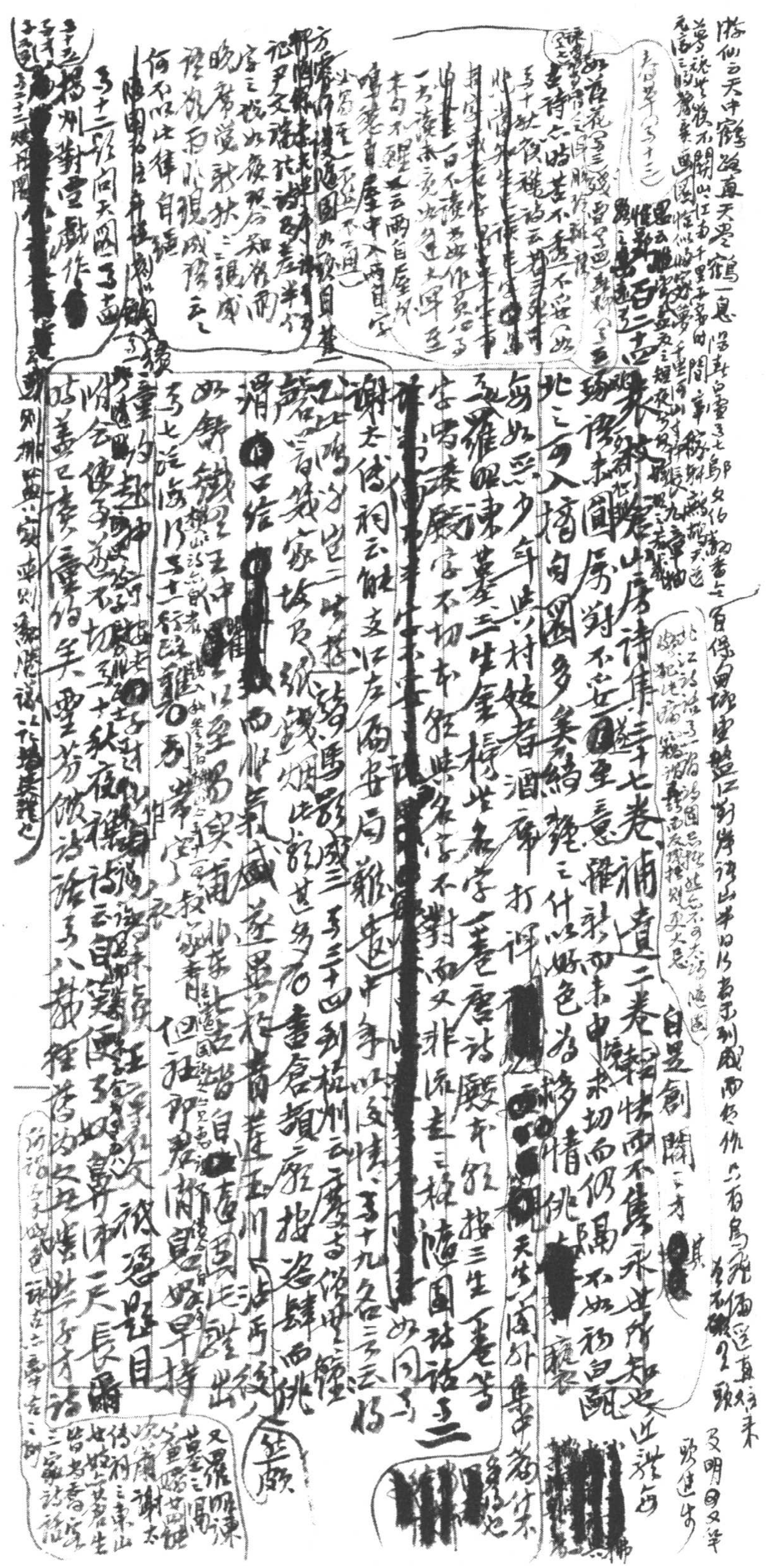
Kenneth Burke, A Grammar of Motives p. 449 所謂 "a looking forward to looking back"

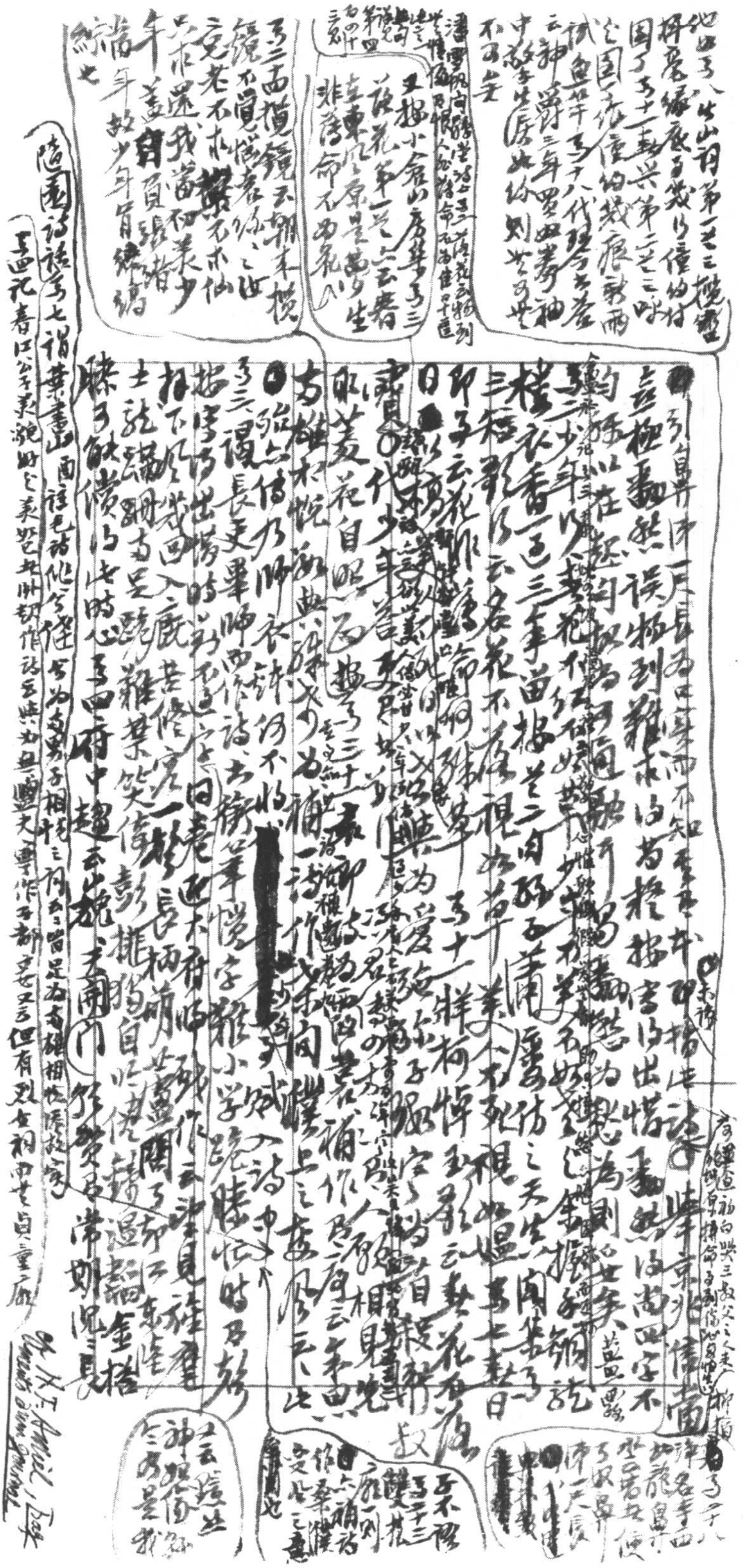


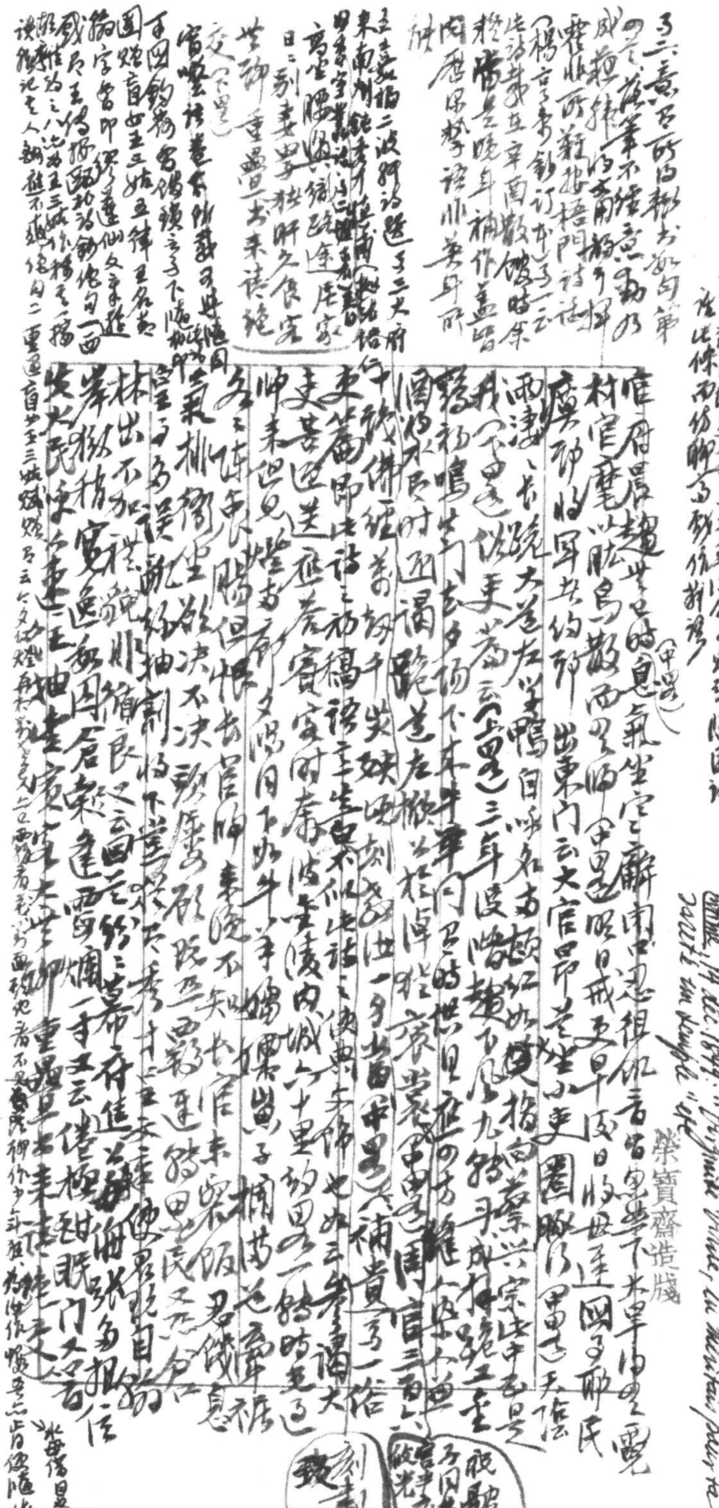




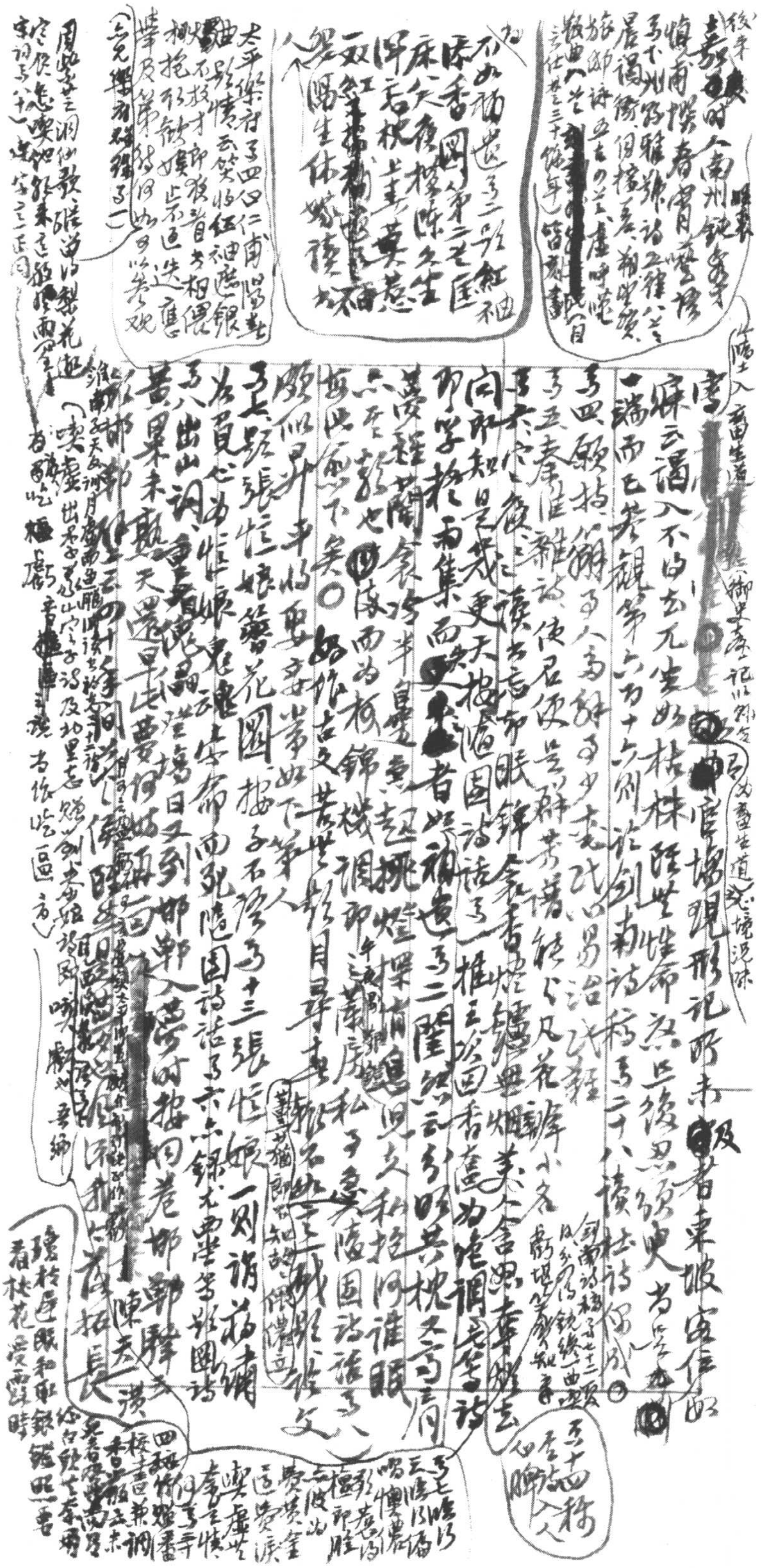


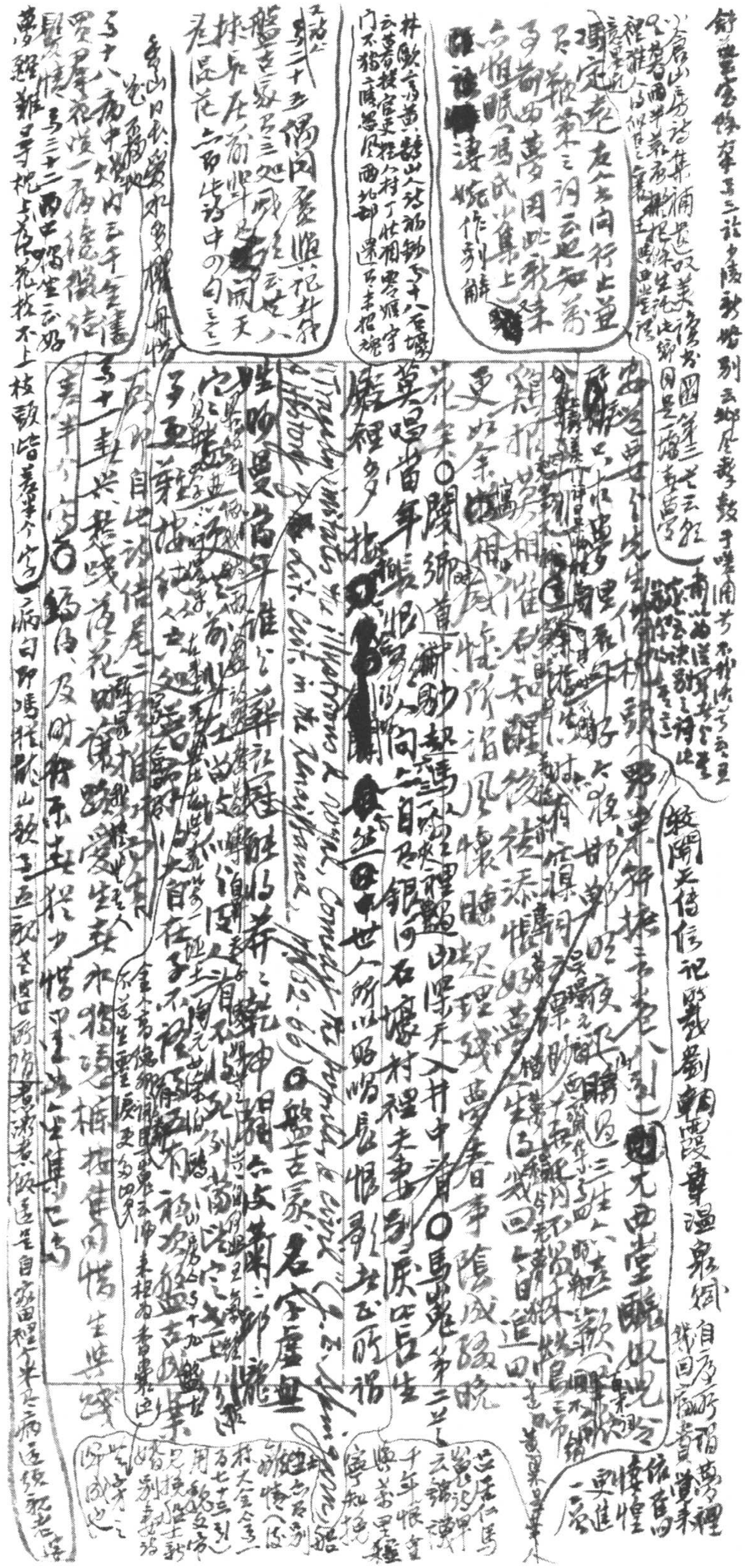


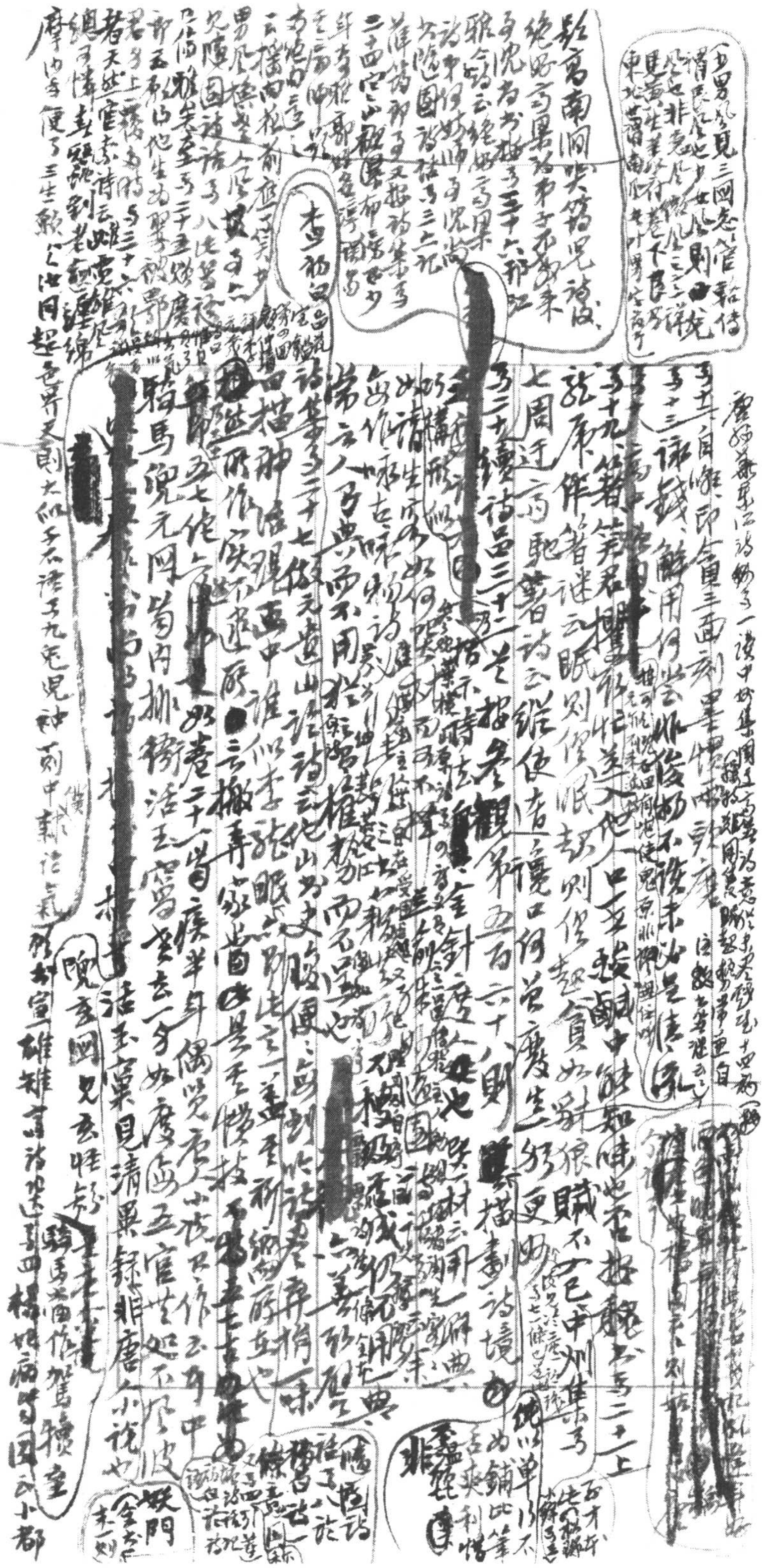


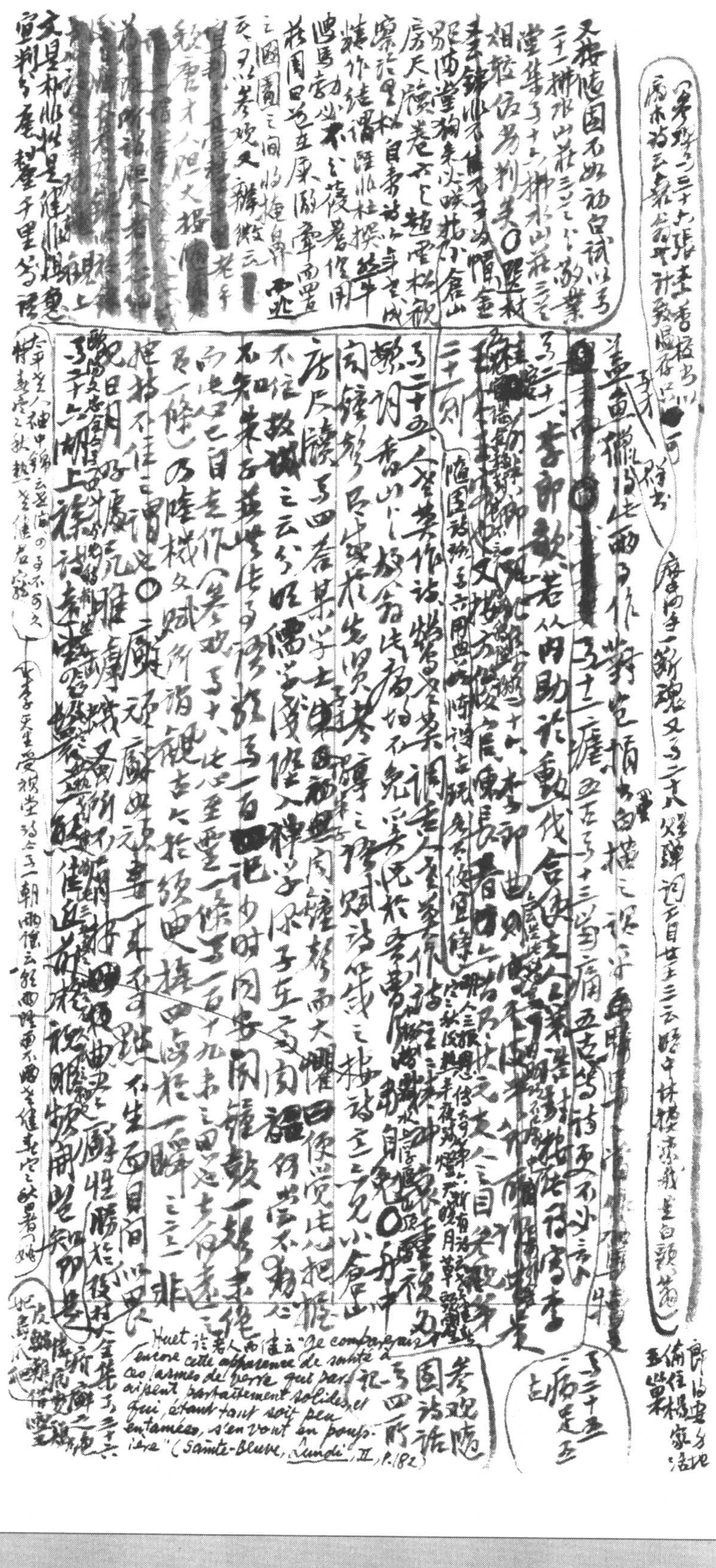


榮寶齋造牋

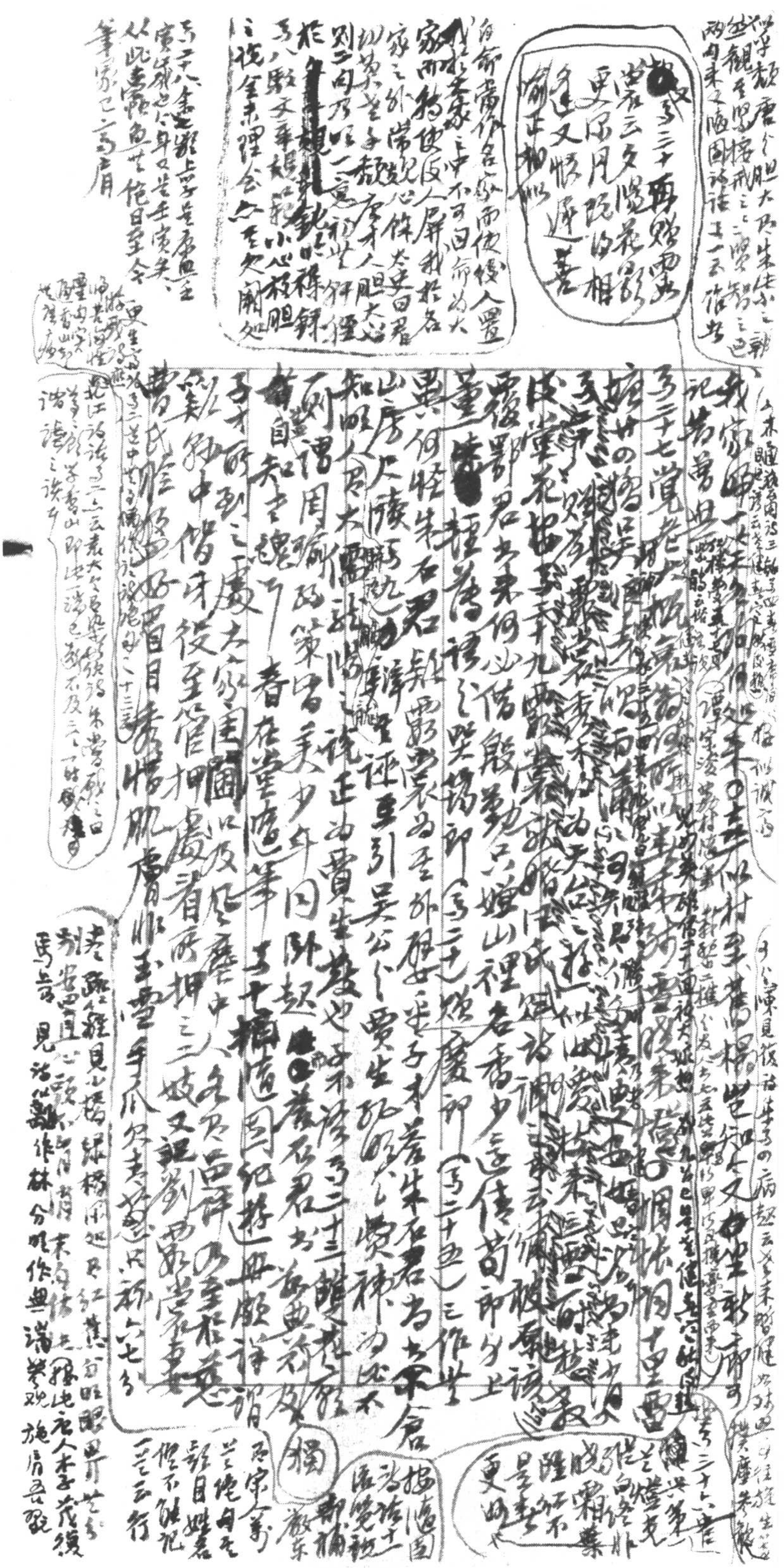


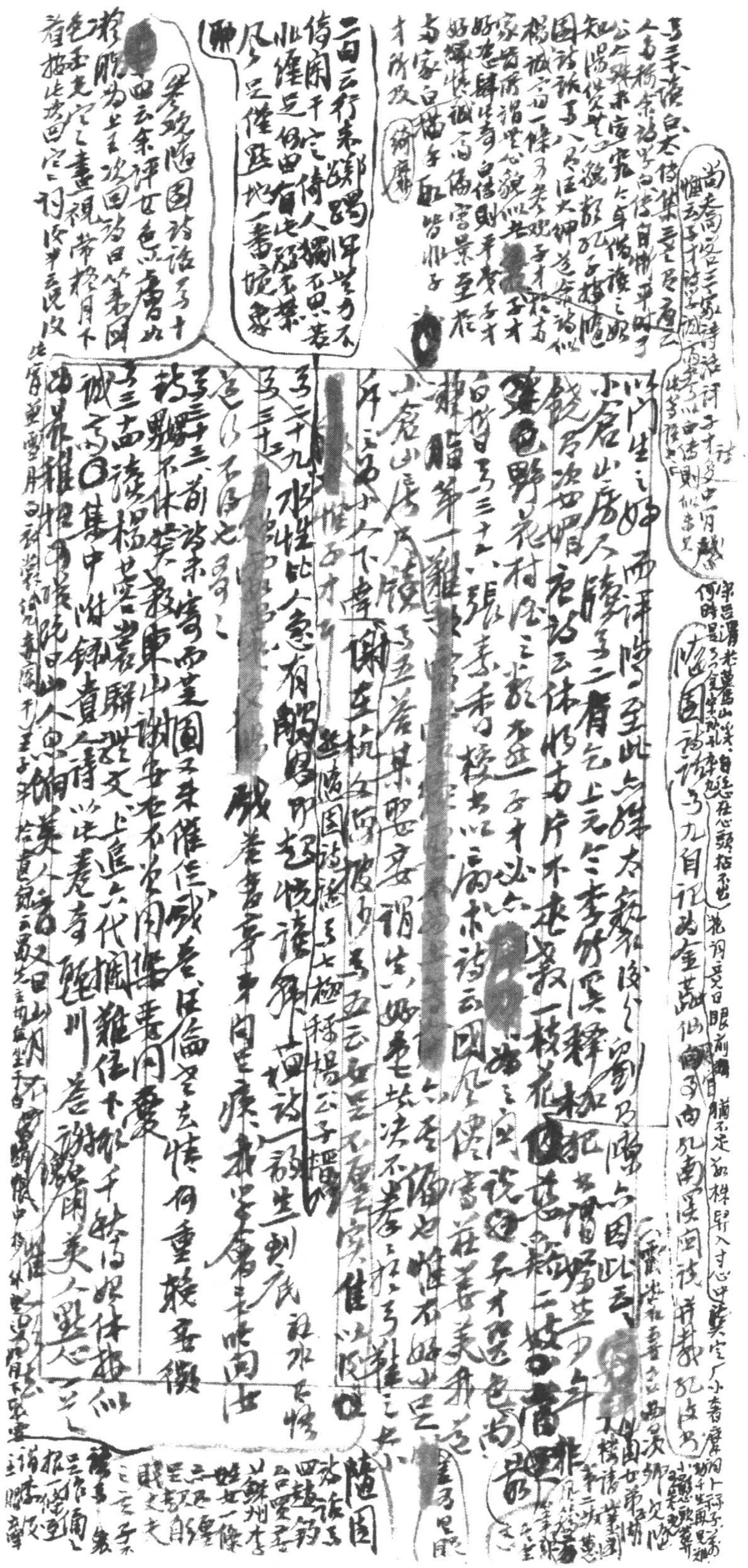


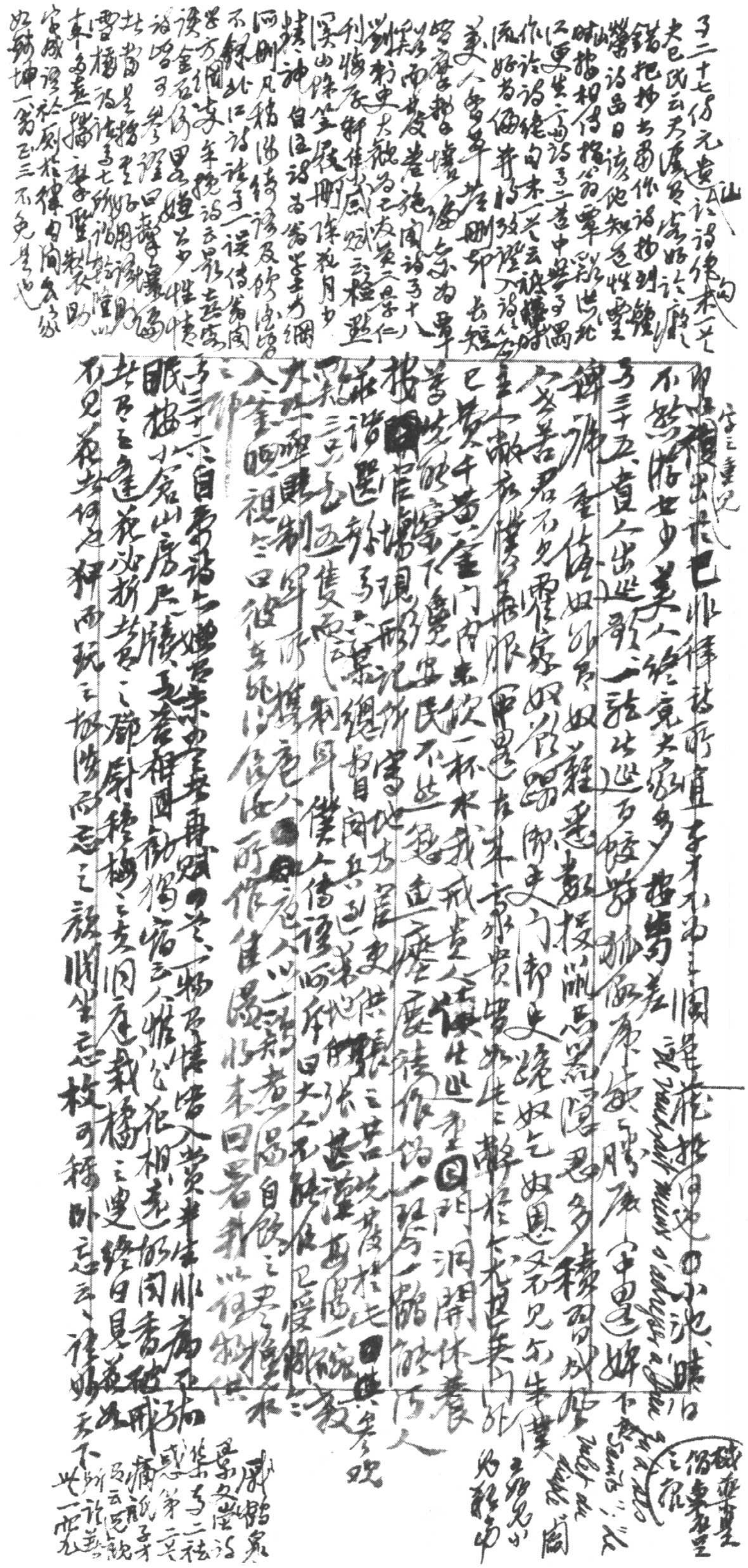


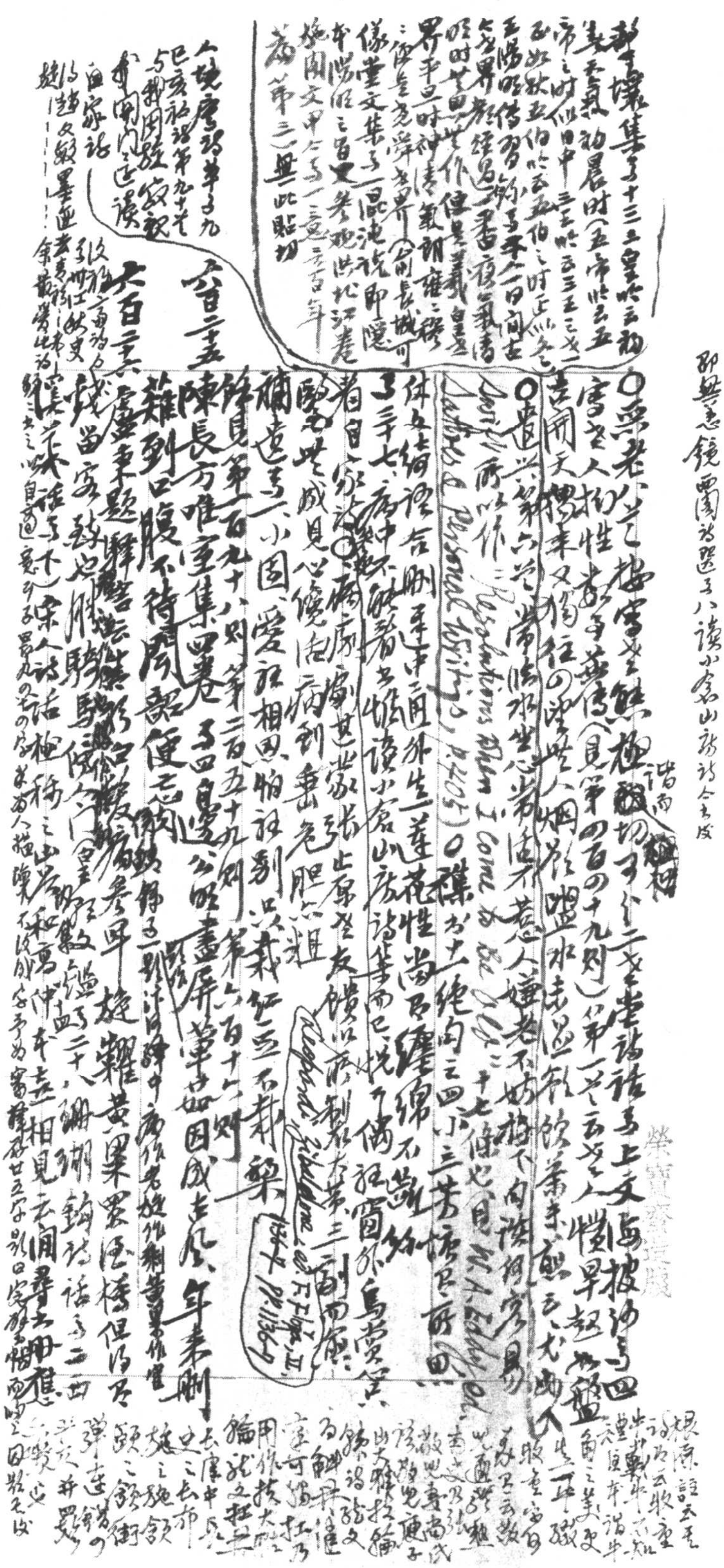


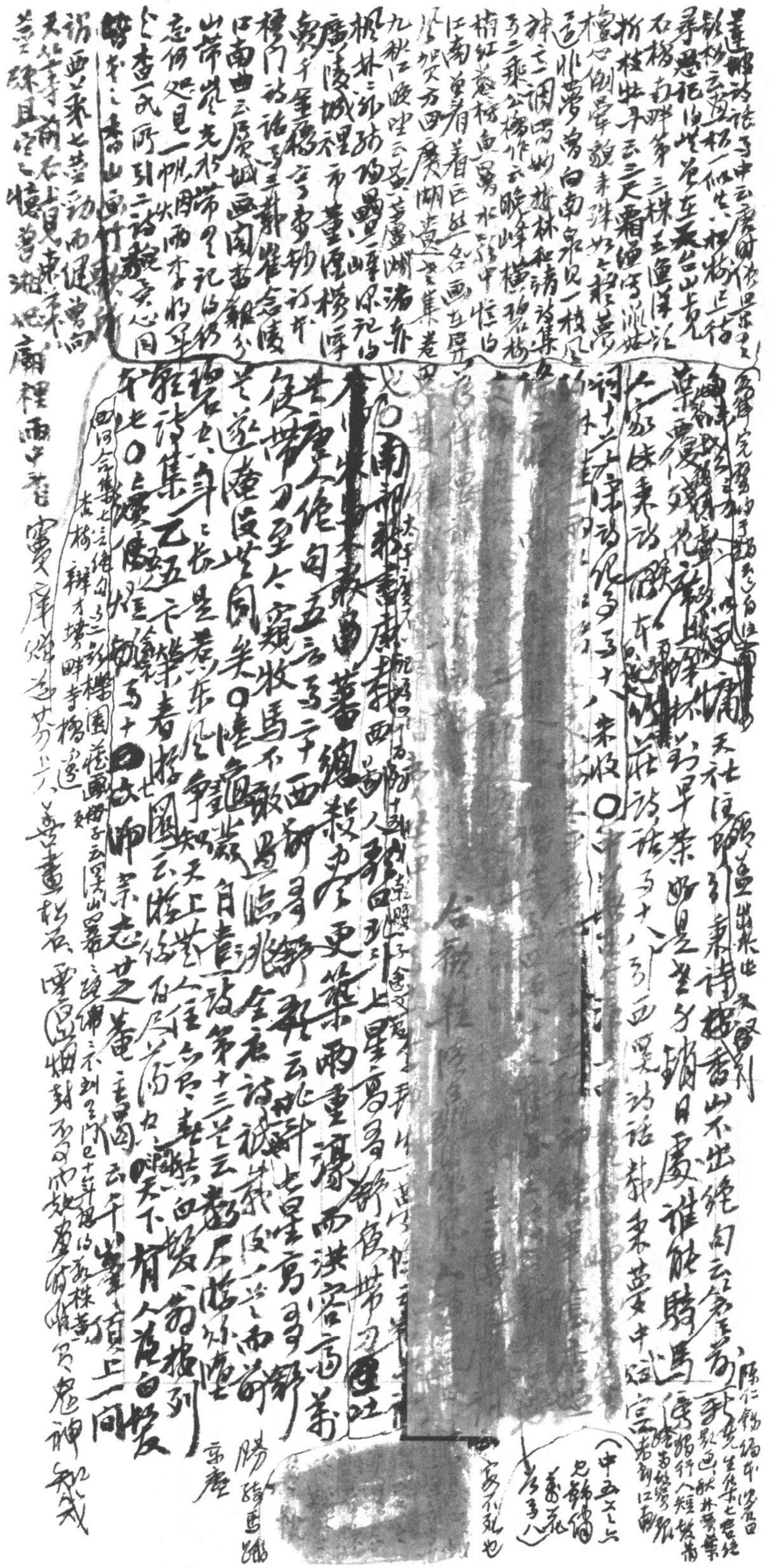
Huet 論老人而健云："Je comparerais encore cette apparence de santé à ces larmes de verre qui paraissent parfaitement solides et qui, étant tant soit peu entamées, s'en vont en poussière" (Sainte-Beuve, *Lundis*, II, p. 182)

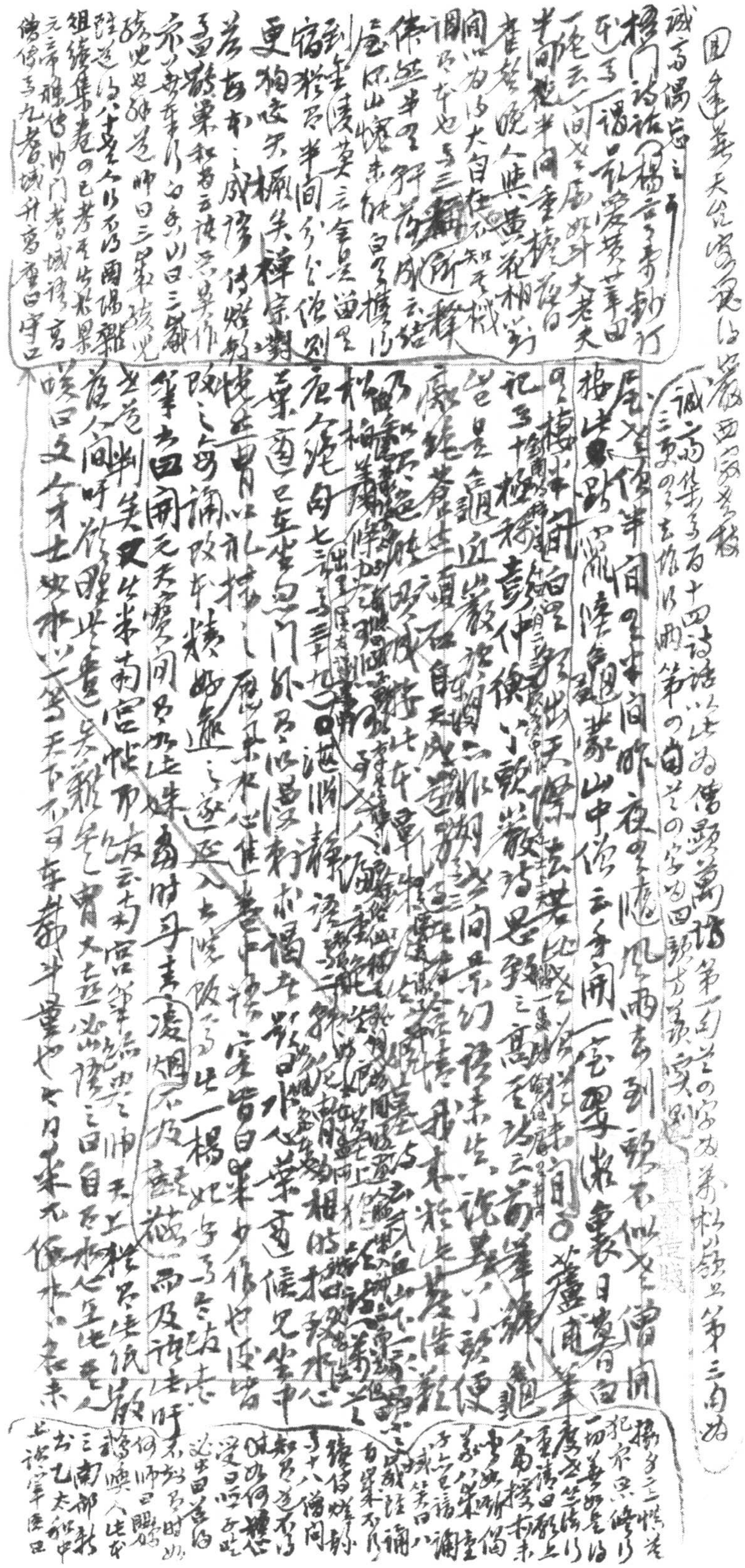


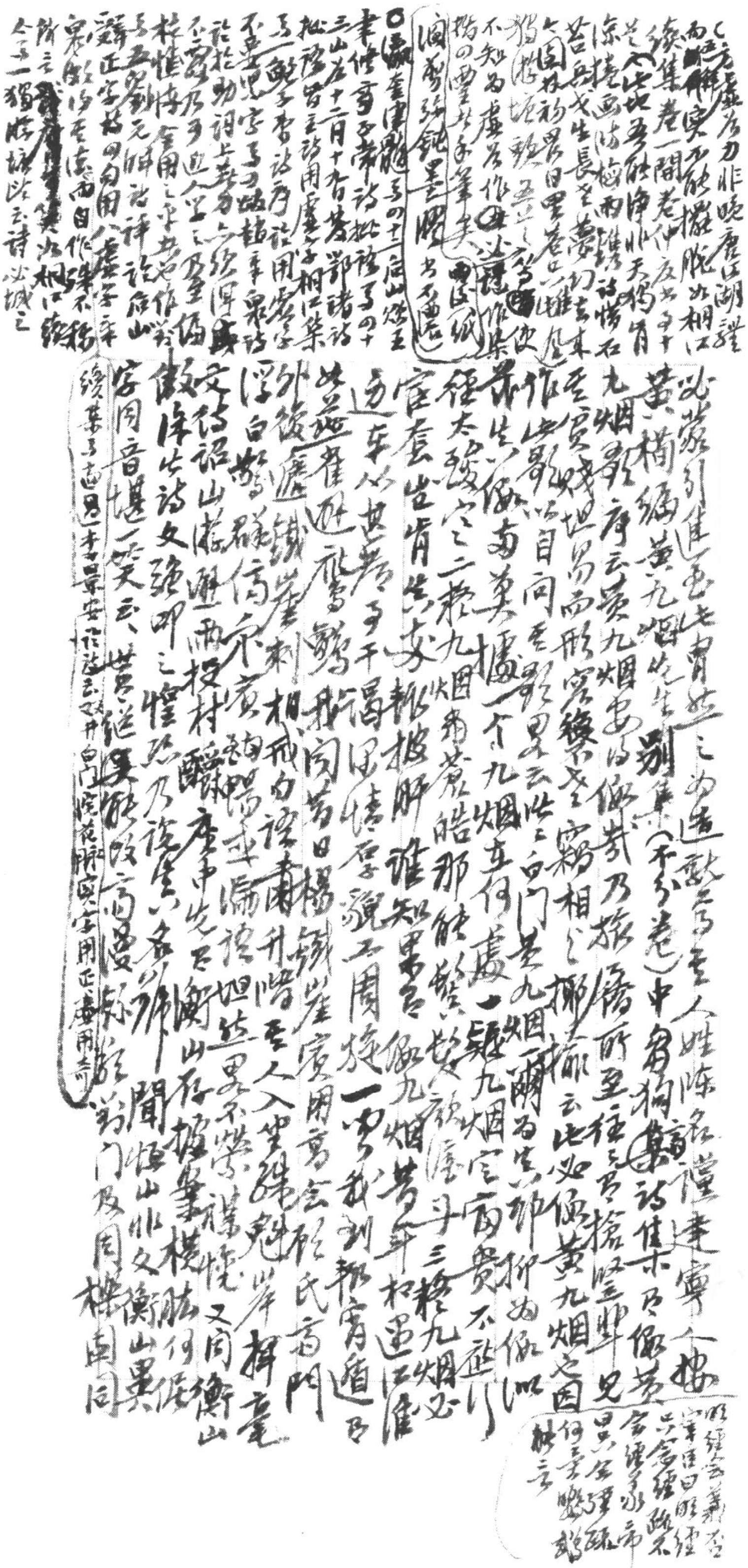


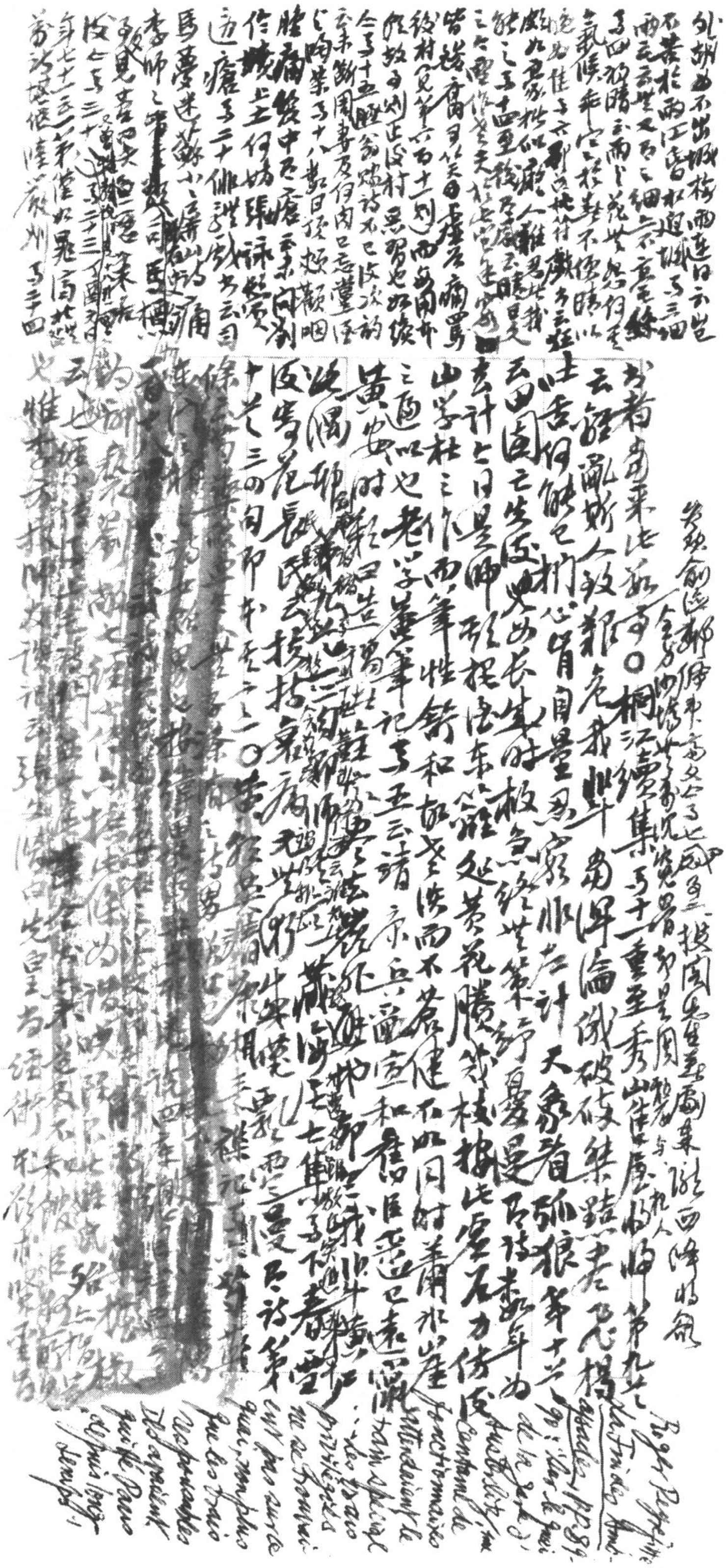












金聖文卷三十衡恒田[illegible]云張伯英[illegible]草書[illegible]匆匆不暇草書

誰謂云百杯[illegible]前[illegible]等之

於翁詩[illegible]相[illegible]卷二十六、七

月十五日[illegible]貧難[illegible]素

作事忙不及草[illegible]日是也

此是古人可信[illegible]典據[illegible]漢

居士荊集卷三十九[illegible]山谷[illegible]

於魚父翔云家貧不辦

素食事忙不及[illegible]

云信遠不及草書家貧難為[illegible]

素食云云難[illegible]也

「菽園雜記卷三記[illegible]可參觀」

~~[illegible]~~

大疑耀卷五論陳仲子可謂矯可廉目故三嚥而目是見

引本草及[illegible]書[illegible]曰母為說文說張僧[illegible]謂本無三著[illegible]

病作姜可下氣[illegible]李鷹[illegible]時之言[illegible]此[illegible]

陸黃說經之江右[illegible]石翁山房札記卷三引[illegible]相結切

[illegible]其說仍如來中物[illegible]鬼夫[illegible]的美實而不法有[illegible]

文說去李婦降[illegible]人物婦羅[illegible]詩說[illegible]

婚我[illegible]乃[illegible]男陽如[illegible]

草[illegible]數上鄭我謂是[illegible]精[illegible]字[illegible]卷中之下[illegible]云

天下無不足作詩自言此[illegible]況[illegible]為女子言之大[illegible]曰鐵圍山叢談

〇[illegible]范[illegible]詩話[illegible]

[illegible]記[illegible]鈞魚[illegible]

[illegible]天[illegible]中[illegible]

山水[illegible]圖[illegible]山水[illegible]

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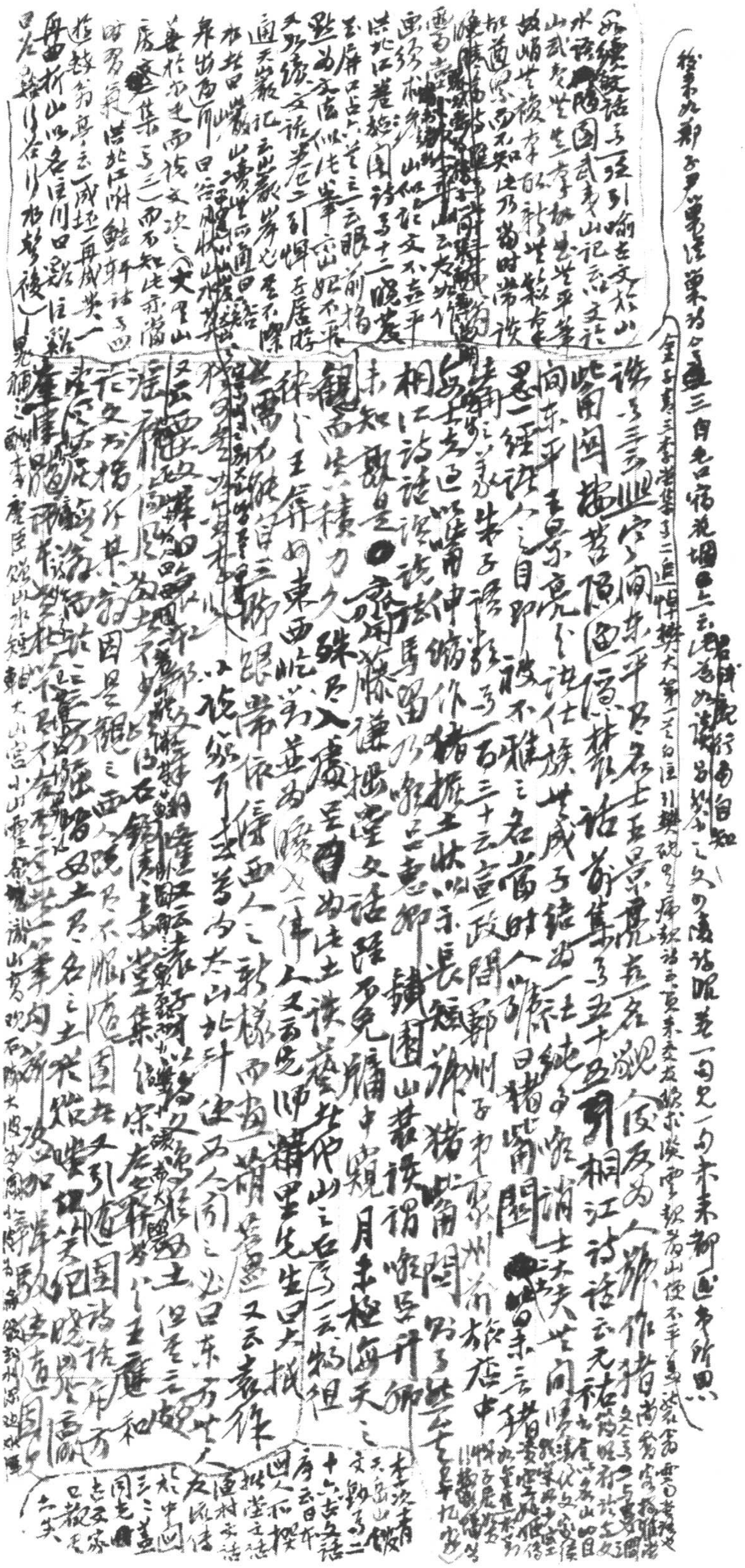
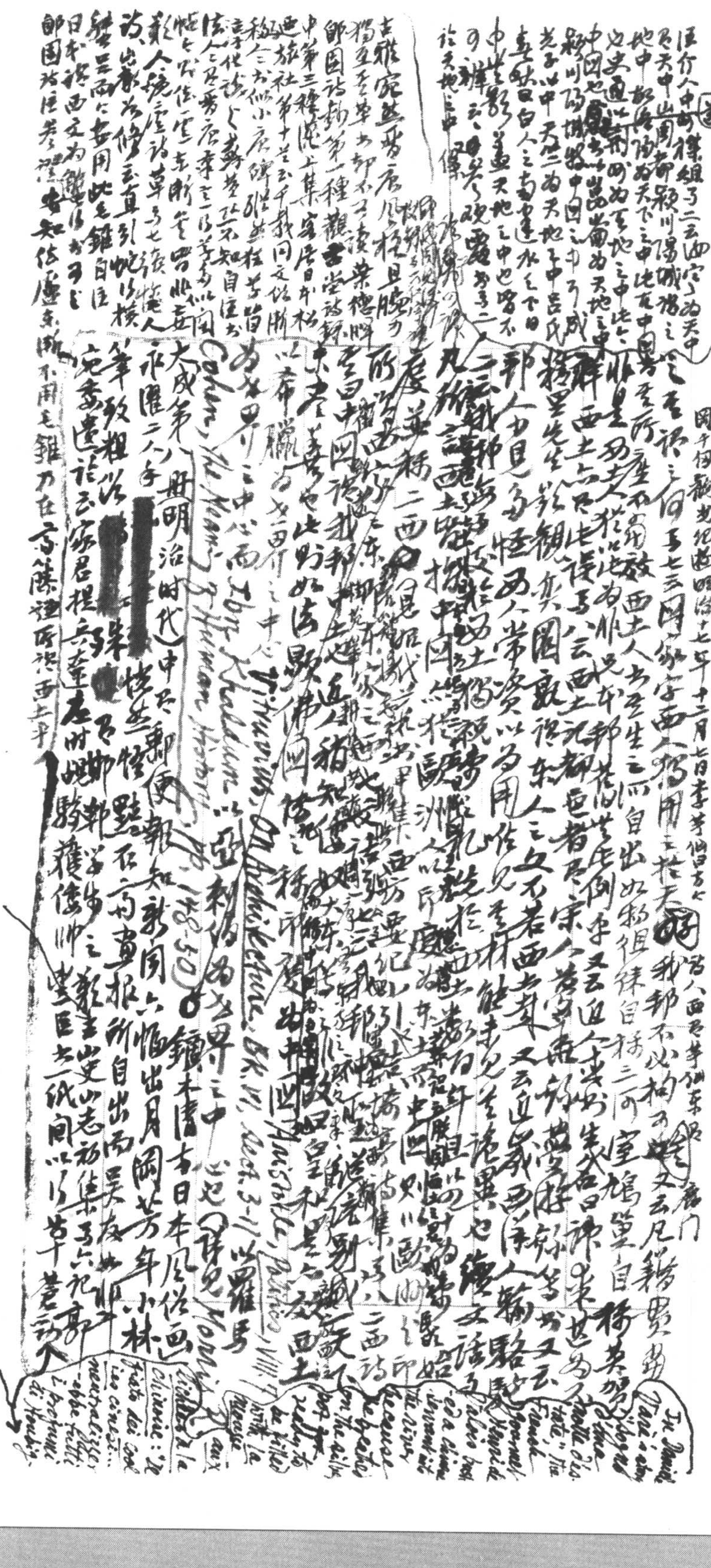
詩文中[illegible]卷二十九[illegible]

[illegible]





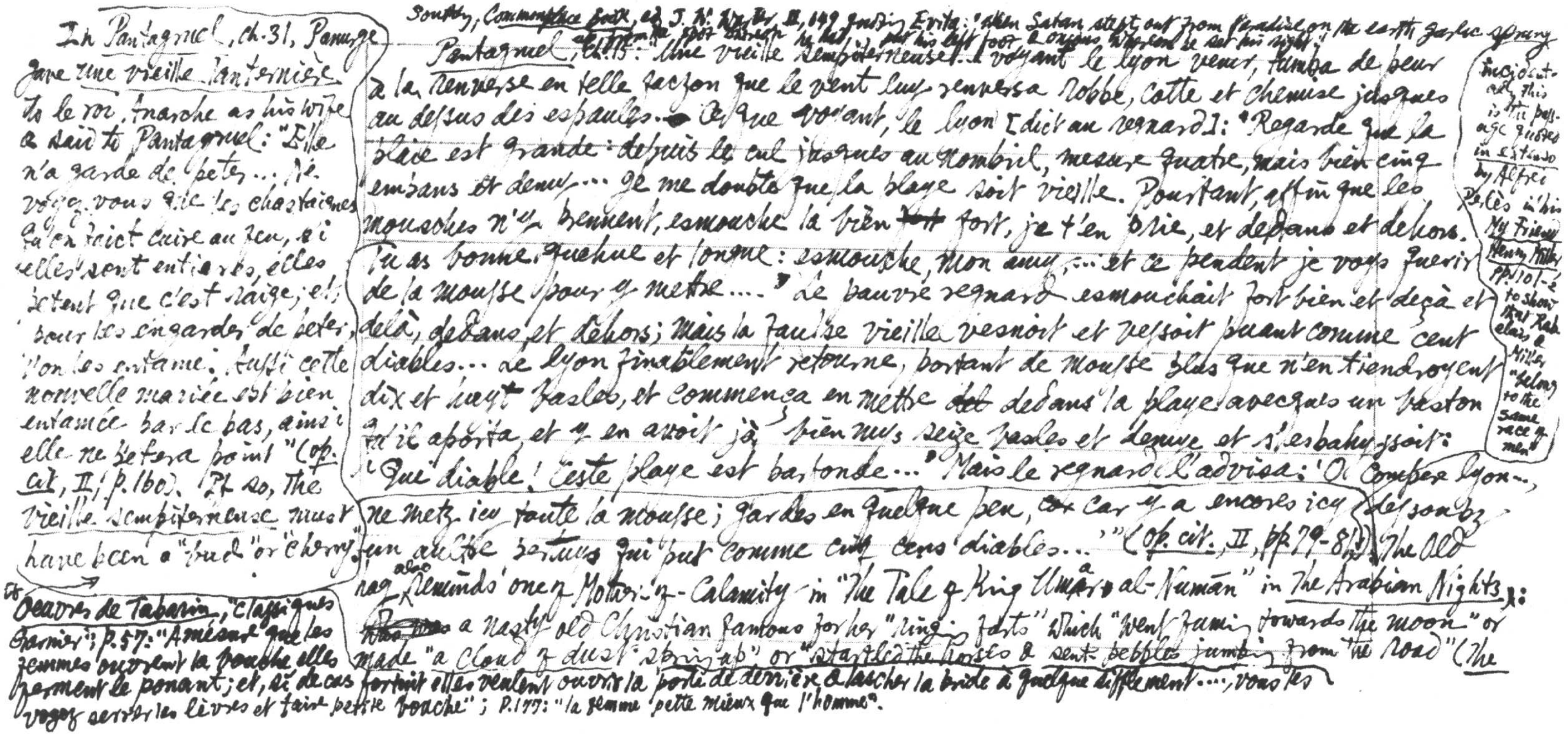
[illegible]

The Arabian Nights contain the story of a ~~man~~ bridegroom who had his thumbs cut because he ~~had~~ did not wash his hands after eating garlic. "How did you eat zirbâjah & not wash your hands?" the bride fiercely demanded & called him "vulgar" & "criminal" (The Thousand Nights & One Night, tr. P. Mathers, I, p.274). Cf. Horace, Epodes, III to Macaenas who has eaten garlic which is worse than hemlock ~~calls~~ (cicutis allium nocentius): "precor, manum puella savio opponat tuo, extrema et in sponda cubet" (Odes & Epodes, "The Loeb Class. Lib.", p.372), Swift: "Onyons made for Fruit women": "But lest your kissing should be ~~spoil'd~~ bookish spoil'd, / Your onions must be thoroughly boil'd: / Or else you may spare your mistress a share, / The secret will never be known; / She cannot discover / The breath of her lover, / But think it as sweet as her own" (A. Chalmers, English Poets, XI, p.461): Dorothy Dix to Jane who inquired if it would be too much to ask her lover to refrain from eating onion: "Become an onion eater yourself" (David L. Cohn, Love in America, p.142); [illegible]山谷外集卷十四[illegible]人語："[illegible]，[illegible]氣不若[illegible]" [illegible]

[illegible] the Furz-major or [illegible]

Pantagruel, ch.15: "une vache avecques un pet en [i.e. les murailles de Paris] abbatroit plus de six brasses" (Oeuvres Complètes de Rabelais, éd. Jean Plattard, II, p.88). In ~~the Chinese~~ China, it is the canine ~~race~~, not the bovine, race which is endowed with this ability of "parler du cul," to borrow a phrase used by Rabelais in another connection (Ibid. ch.9, p.49: "Je croy, dist Eustenes, que les Gothz parloient ainsi. Et, si Dieu vouloit, ainsi parlerions nous du cul"). In the Arabian Nights, however, the ass ~~& all animals has an [illegible]~~ [illegible] a master [illegible] the "langage gastéforme" (cf. the Story "Les Ronsiceaux du Roy Loys le Unziesme" in Balzac's Contes Drolatiques ~~Ed. Contes~~ éd. ~~[illegible]~~ Louis Conard, I, p.133), e.g. "'With your permission, I will enjoy myself for a short time, as I am sure Adamkin cannot hear me.' So saying, the ass brayed violently & followed this noise with a magnificent series of three hundred running farts" (The Thousand Nights & One Nights, tr. P. Mathers, I, p.792). The arse of the Ass in Apuleius speaks in a language much less ethereal &, it ~~according to~~ we adopt George Tyrell's distinction, ~~more fitting~~ more for ~~the book~~ the masses (cf. Baron Friedrich von Hügel, Selected Letters, p.13: "Solid, liquid, gas—are the three forms in which thought can be presented; the last for an audience, the second for a book, the first for an Archangel in retreat"): "quosdam extremi liquoris aspergine, alios putore nidoris foetidi, a meis iam quassis scapulis fimo fistulatim excusso, abegisset" (Metamorphoses, IV.3); "liquida fimo strictim egesta faciem atque oculos eius confoedassem" (VII.28).

ant... Aglio contentrato e in triplice estratto! Cicutis allium nocentius, come scrive Orazio" (La Gabbia d'Avorio, p.19, 6).



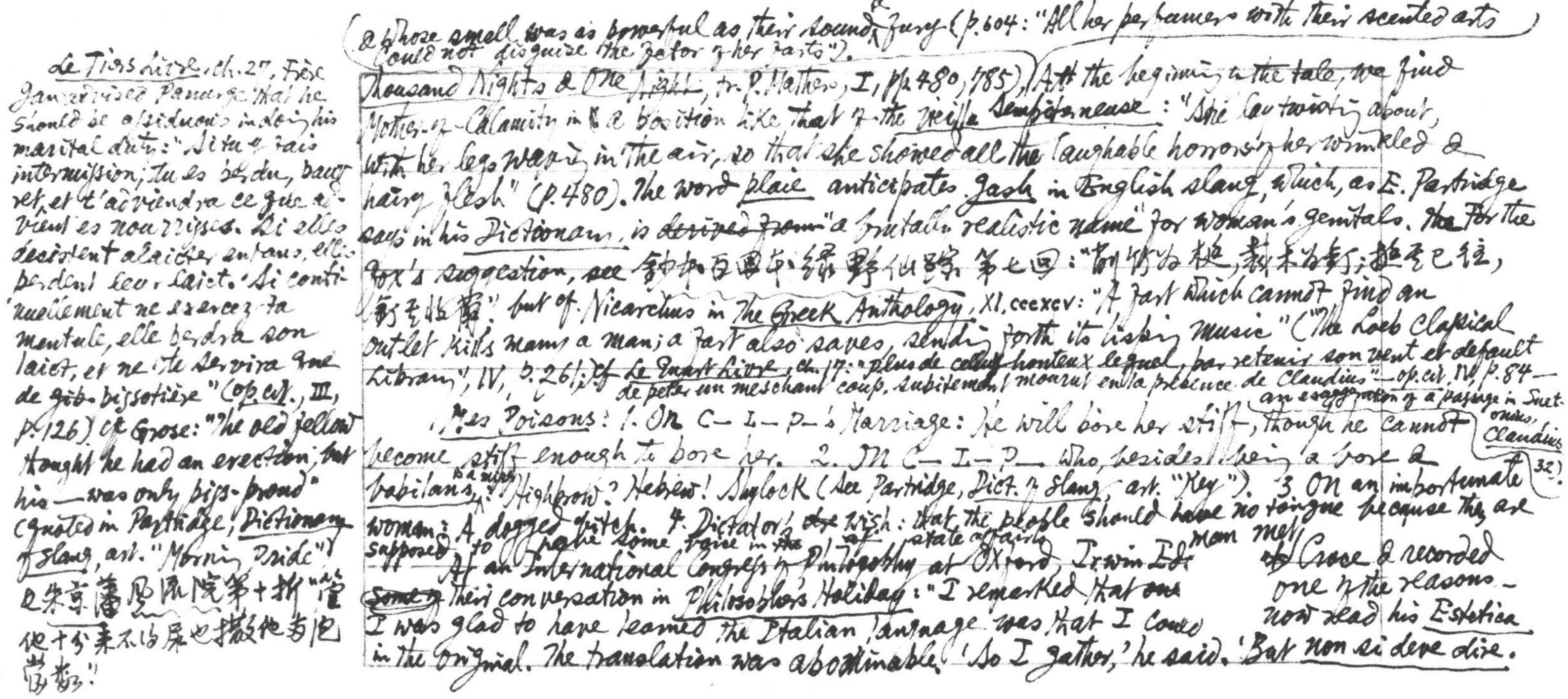
In *Pantagruel*, ch. 31, Panurge gave une vieille lanternière to le roi Anarche as his wife & said to Pantagruel: "Elle n'a garde de peter... Ne voyez vous que les chastaignes qu'on faict cuire au feu, si elles sont entières, elles petent que c'est raige; et, pour les engarder de peter, l'on les entame. Aussi ceste nouvelle mariée est bien entamée par le bas, ainsi elle ne petera point" (*Op. cit.*, II, p. 160). If so, the vieille sempiternense must have been a "bud" or "cherry".

Southey, *Commonplace Book*, ed. J. W. Warter, III, 149 quoting Evita: "When Satan stept out from Paradise on the earth garlic sprang up from the spot where he set his left foot, & onions where he set his right."

*Pantagruel*, ch. 15: "Une vieille sempiternneuse... voyant le lyon venir, tumba de peur à la renverse en telle façon que le vent luy renversa robbe, cotte et chemise jusques au dessus des espaulles. Ce que voyant, le lyon [dict au regnard]: 'Regarde que la playe est grande: depuis le cul jusques au nombril, mesure quatre, mais bien cinq empans et demy... Je me doubte que la playe soit vieille. Pourtant, affin que les mousches n'y viennent, esmouche la bien ~~fort~~ fort, je t'en prie, et dedans et dehors. Tu as bonne queue et longue: esmouche, mon amy,... et ce pendent je voys querir de la mousse pour y mettre....' Le pauvre regnard esmouchait fort bien et deçà et delà, dedans et dehors; mais la faulse vieille vesnoit et vessoit puant comme cent diables... Le lyon finablement retourne, portant de mousse plus que n'en tiendroyent dix et huyt fasles, et commença en mettre ~~[illegible]~~ dedans la playe avecques un baston qu'il aporta, et y en avoit jà bien mys seize fasles et demye et s'esbahyssoit: 'Que diable! ceste playe est parfonde...' Mais le regnard l'advisa: 'O compère lyon, ne metz icy toute la mousse; gardes en quelque peu, ~~car~~ car y a encores icy dessoubz un aultre pertuys qui put comme cinq cens diables...'" (*Op. cit.*, II, pp. 79-81). The old nag also reminds one of Mother-of-Calamity in "The Tale of King Umar al-Numan" in *The Arabian Nights*: ~~[illegible]~~ a nasty old Christian famous for her "ringing farts" which "went farting towards the moon" or made "a cloud of dust spring up" or "startled the horses & sent pebbles jumping from the road" (The

Incidentally, this is the passage quoted in extenso by Alfred Perlès in his *My Friend Henry Miller*, pp. 101-2 to show that Rabelais & Miller "belong to the same race of men".

cf. *Oeuvres de Tabarin*, "Classiques Garnier", p. 57: "A mesure que les femmes ouvrent la bouche elles ferment le ponant; et, si de cas fortuit elles veulent ouvrir la porte de derrière à lascher la bride à quelque sifflement..., vous les voyez serrer les lèvres et faire petite bouche"; p. 177: "la femme pette mieux que l'homme".



Le Tiers Livre, ch. 27, Frère Jean advises Panurge that he should be assiduous in doing his marital duty: "Si tu y fais intermission, tu es perdu, pauvret, et t'adviendra ce que advient es nourrisses. Si elles desistent alaicter enfans, elles perdent leur laict. Si continuellement ne exercez ta mentule, elle perdra son laict, et ne te servira que de ~~pis~~ pissotière" (op. cit., III, p. 126). Cf. Grose: "The old fellow thought he had an erection, but his —— was only piss-proud" (quoted in Partridge, Dictionary of Slang, art. "Morning Pride"). 又朱京藩風流院第十折"管他十分柔不得屌也撒他為泡尚[illegible]!"

(& whose smell was as powerful as their sound & fury (p. 604: "All her perfumes with their scented arts could not disguise the zephyr of her farts").

Thousand Nights & One Night, tr. P. Mathers, I, pp. 480, 785). At the beginning of the tale, we find Mother-of-Calamity in a position like that of the Vieille Sempiterneuse: "She lay twisting about, with her legs waving in the air, so that she showed all the laughable horrors of her wrinkled & hairy flesh" (p. 480). The word place anticipates gash in English slang, which, as E. Partridge says in his Dictionary, is ~~derived from~~ "a brutally realistic name" for woman's genitals. ~~The~~ For the fox's suggestion, see 鈔本百回本綠野仙蹤第七回："削竹為楔，裁木為釘；楔竟已往，釘竟收藏"; but cf. Nicarchus in The Greek Anthology, XI. cccxcv: "A fart which cannot find an outlet kills many a man; a fart also saves, sending forth its lisping music" ("The Loeb Classical Library", IV, p. 261); cf. Le Quart Livre, ch. 17: "plus de ~~cellui~~ honteux lequel, par retenir son vent et default de peter un meschant coup, subitement mourut en la presence de Claudius" — op. cit., IV, p. 84 — an exaggeration of a passage in Suetonius, Claudius 32).

Mes Poisons: 1. On C— I— P—'s Marriage: He will bore her stiff, though he cannot become stiff enough to bore her. 2. On C— I— P— who, besides being a bore & babilans, a ninny: Highbrow? Hebrew! Shylock (See Partridge, Dict. of Slang, art. "Key"). 3. On an importunate woman: A dogged bitch. 4. Dictator's ~~the~~ wish: that the people should ~~have~~ no tongue because they are supposed to have some voice in the ~~the~~ state of affairs.

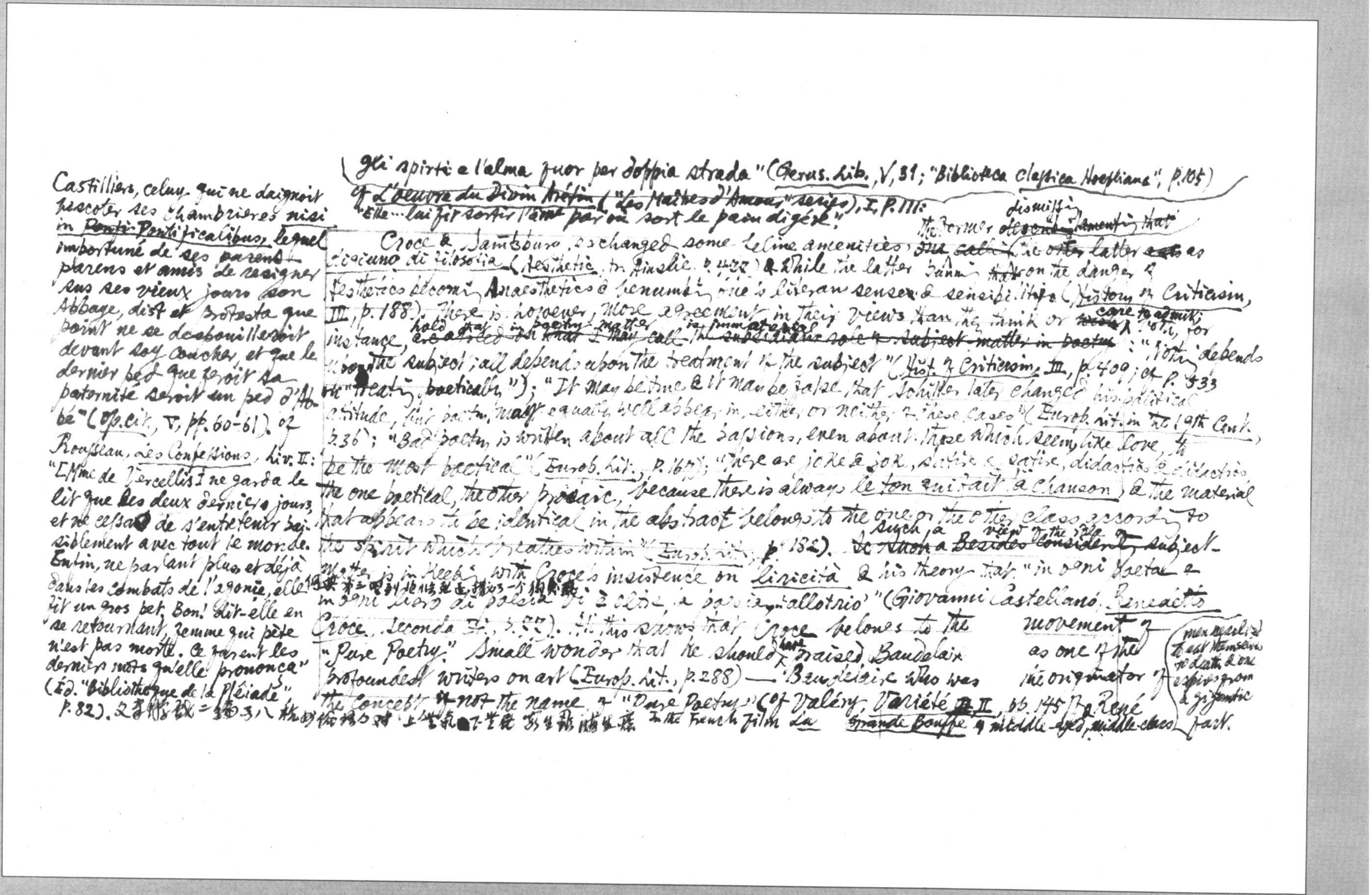
At an International Congress of Philosophy at Oxford, Irwin Edman met ~~of~~ Croce & recorded ~~Some of~~ their conversation in Philosopher's Holiday: "I remarked that one one of the reasons — I was glad to have learned the Italian language was that I could now read his Estetica in the original. The translation was abominable. 'So I gather,' he said. 'But non si deve dire.'

In the Arabian Nights, an infidel's ~~the soul~~
makes its exit by the anus when he ~~[illegible]~~
gives up his ghost: "His unbelieving
soul fled through his backside
& went to mingle with
the fires of hell" (The
Thousand Nights & One Night, tr.
P. Mathers, I, p. 600; also pp. 617,
785). In his account of "le peuple
Oultré" (Le Cinquiesme Livre,
ch. 17), Rabelais writes: "Les
gens du païs estoient tous
oultrés et tous pedoient de
graisse; et... ils dechiquetoient
leur peau pour y faire bouffer
la graisse.... Nous entendismes
en l'air un son haut et strid-
ent, comme si quelque gros
chesne esclatoit en deux pieces.
Lors fut dit par les voisins que
les entrailles estoient faictes
et que cestuy esclat estoit
le ped de la mort. L'âme sourt-
int du venerable Abbé de

— of the ancient Roman superstition which is said to survive among Tyrolese peasants that a man's soul issues from his mouth at death (E. B. Tylor, Primitive Culture, in V. F. Calverton, The Making of Man, p. 642) → 補見[illegible]

the translator is standing right near us." It does not matter. I do not believe he understands
Italian" ("Penguin Books", p. 30). The habit of writing for slick magazines has fostered in Erdman
a tendency towards smart-aleckishness & wise-crackery, which [illegible] ~~does~~ makes rather lessens
(suspect the veracity of his statements, but ~~it~~ whatever may be his ~~&~~ knowledge of Italian, it must be ~~said~~ conceded
Douglas Ainslie's ~~does not~~ English that style is ~~[illegible]~~ atrocious. I have not Croce's original Poesia e Non-
Poesia by me, but I can see that European Literature in the 19th Century is a poor translation.
Yet, with all its bad grammar (e.g., p. 139: "although.... but yet...") & malapropism (e.g. p. 139: "adhesion"
for "adherence"), its loose-jointed sentences & slipshod language, I can also see from the
translation as in a glass darkly that Croce is a ~~very~~ ~~good~~ remarkably [illegible] critic who has warmed his
hands before the fire of life & good literature. I even think that his practical criticism
will wear better than his aesthetic theory: He is sensitive & incisive, and, with his reputation
as a philosopher & historian established beyond cavil, can afford to make short shrift of
"historical criticism" & "philosophical poetry" without fear & without mercy: ~~The~~ His cool ~~[illegible]~~
aplomb & ~~the~~ light ~~[illegible]~~ touch in ~~the~~ brushing aside such cobwebs of criticism are
delightful & bespeak a certain ~~aristocracy~~ aristocratic hauteur. His gibier favori (cf. Sainte-
Beuve, Mes Poisons, p. 111: "Chaque critique a son gibier favori sur lequel il tombe et qu'il dépèce
de préférence") seems to be French academic criticism — e.g. p. 192 on the author of Henri Heine Penseur,
pp. 200 f. on the French literary historian who fulsomely praises Georges Sand, pp. 267 ff. on Brunetière).

though, as it is often a case of warrior dying in action, Tasso's description would have been more suitable: "Nè cessò mai, fin che nel seno immersa / gli ebbe una volta e due la fèra spada. / Cade il meschin su la ferita, e versa /

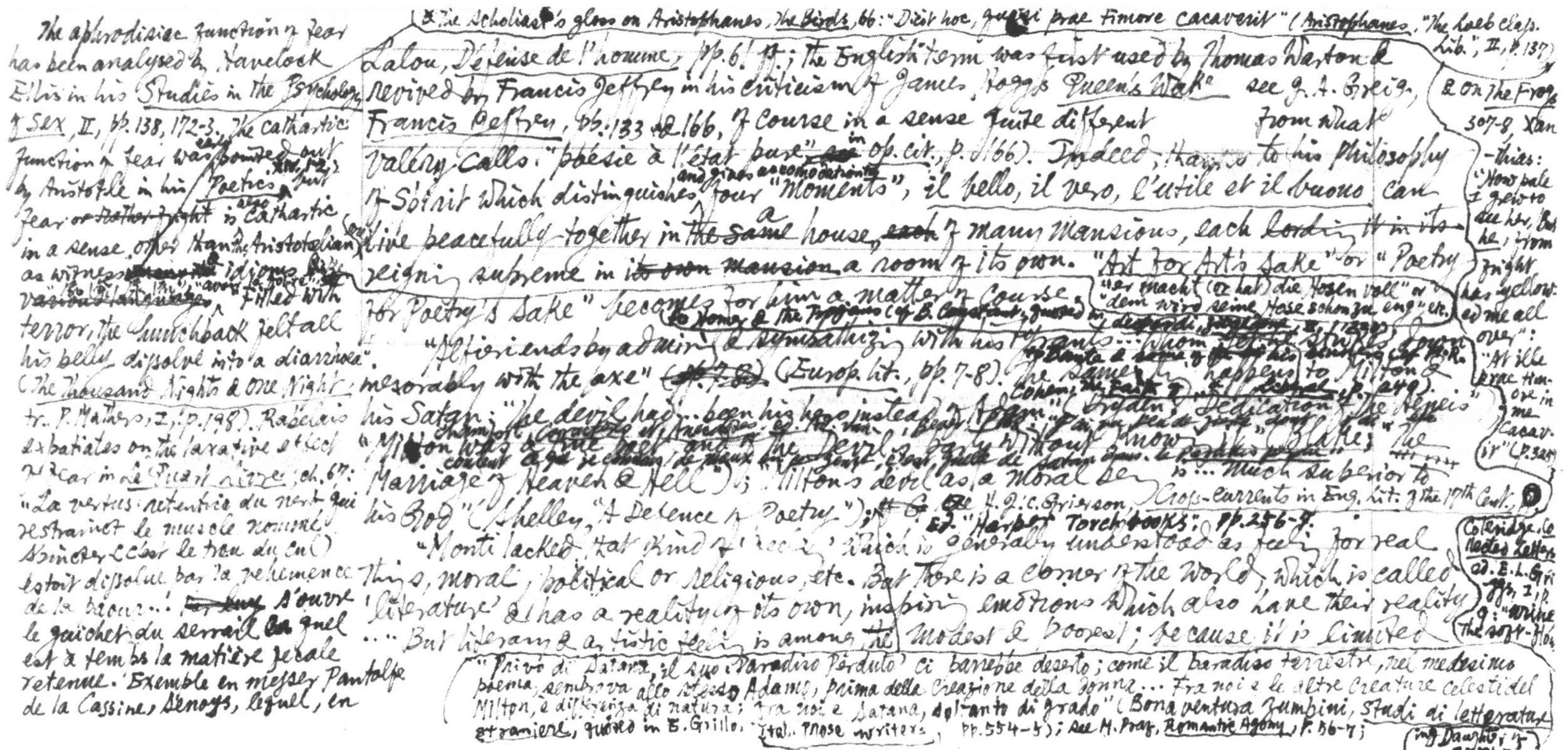


Castilliers, celuy qui ne daignoit
pescoter ses chambrieres nisi
in ~~Ponti~~ Pontificalibus, lequel
importuné de ses ~~parens~~
parens et amis de resigner
sus ses vieux jours son
Abbaye, dist et protesta que
point ne se deshabilleroit
devant soy coucher, et que le
dernier pet que feroit sa
paternité seroit un ped d'Abbé" (Op. cit., V, pp. 60-61). Cf
Rousseau, Les Confessions, Liv. II:
"[Mme de Vercellis] ne garda le
lit que les deux derniers jours,
et ne cessa de s'entretenir paisiblement avec tout le monde.
Enfin, ne parlant plus et déjà
dans les combats de l'agonie, elle
fit un gros pet. Bon! dit-elle en
se retournant, femme qui pète
n'est pas morte. Ce furent les
derniers mots qu'elle prononça"
(Éd. "Bibliothèque de la Pléiade",
p. 82). 又[illegible]二编[illegible]三八[illegible]：上堂气[illegible]下堂屁[illegible]

gli spirti e l'alma fuor per doppia strada" (Gerus. Lib., V, 31; "Biblioteca classica Hoepliana", p. 105)
Cf L'oeuvre du Divin Arétin ("Les Maîtres d'Amour" series), I, p. 111:
"Elle... lui fit sortir l'âme par où sort le pain digéré".

Croce & Saintsbury exchanged some feline amenities, ~~one calling~~ the ~~other~~ latter as
"digiuno di filosofia" (Aesthetic, tr. Ainslie, p. 422) & while the latter warning ~~that~~ on the danger of
Aesthetics becoming Anaesthetics & benumbing one's literary senses & sensibilities (History of Criticism,
III, p. 188). The former dismissing ~~lamenting~~ that There is, however, more agreement in their views than they think or ~~would~~ care to admit; for
instance, hold that in poetry matter is immaterial ~~are agreed on what I may call the unimportance of subject matter in poetry~~: "Nothing depends
upon the subject; all depends upon the treatment of the subject" (Hist. of Criticism, III, p. 400; cf p. 533
on "treating poetically"); "It may be true & it may be false that Schiller later changed his political
attitude, but poetry may equally well appear in either or neither of these cases" (Europ. Lit. in the 19th Cent.
p. 36); "Bad poetry is written about all the passions, even about those which seem like love, to
be the most poetical" (Europ. Lit., p. 167); "There are joke & joke, satire & satire, didactics & didactics
the one poetical, the other prosaic, because there is always le ton qui fait la chanson, & the material
that appears to be identical in the abstract belongs to the one or the other class according to
the spirit which breathes within" (Europ. Lit., p. 182). Such a ~~So much a Besides~~ view of the role of ~~consideration~~ subject-matter is in keeping with Croce's insistence on liricità & his theory that "in ogni poeta e
何典第三回：到得临死还挣了一个狗屁。
in ogni lavoro di poesia vi è oltre, a poesia, allotrio" (Giovanni Castellano, Benedetto
Croce, seconda ed., p. 55). All this shows that Croce belongs to the movement of
"Pure Poetry." Small wonder that he should have praised Baudelaire as one of the
profoundest writers on art (Europ. Lit., p. 288) — Baudelaire who was the originator of
the concept if not the name of "Pure Poetry" (cf Valéry, Variété II, pp. 145 ff.). René

In the French film La Grande Bouffe 4 middle-aged, middle-class men decided to eat themselves to death & one expires from a gigantic fart.



The aphrodisiac function of fear has been analysed by Havelock Ellis in his Studies in the Psychology of Sex, II, pp. 138, 172-3. The cathartic function of fear was early ~~pointed~~ out by Aristotle in his Poetics [illegible]; but fear ~~or rather fright~~ is also cathartic in a sense other than the Aristotelian, as witness ~~[illegible]~~ idioms like [illegible] "avoir la foire" ~~various [illegible] languages~~. "Filled with terror, the hunchback felt all his belly dissolve into a diarrhoea" (The Thousand Nights & One Night, tr. P. Mathers, I, p. 198). Rabelais expatiates on the laxative effect of fear in Le Quart Livre, ch. 67: "La vertus retentrice du nerf qui restrainct le muscle nommé sphincter (c'est le trou du cul) estoit dissolue par la vehemence de la paour... ~~[illegible]~~ s'ouvre le guichet du serrail ~~[illegible]~~ auquel est à temps la matière fecale retenue. Exemple en messer Pantolfe de la Cassine, Senoys, lequel, en

(※ The Scholiast's gloss on Aristophanes, The Birds, 66: "Dixit hoc, quasi prae timore cacaverit" (Aristophanes, "The Loeb Class. Lib.", II, p. 137) & on The Frogs 307-8 Xanthias: "How pale I grew to see her, but he, from fright has yellowed me all over": "At ille prae timore in me cacavit" (p. 325))

Lalou, Défense de l'homme, pp. 6 ff.; the English term was first used by Thomas Warton & revived by Francis Jeffrey in his criticism of James Hogg's Queen's Wake, see J. A. Greig, Francis Jeffrey, pp. 133 & 166, of course in a sense quite different from what Valéry calls "poésie à l'état pur" ~~as~~ in op. cit., p. 166). Indeed, thanks to his Philosophy of Spirit which distinguishes and gives accommodations four "Moments", il bello, il vero, l'utile et il buono can live peacefully together in a ~~the same~~ house, ~~each~~ of many mansions, each ~~lording it in its~~ reigning supreme in ~~its own mansion~~ a room of its own. "Art for Art's Sake" or "Poetry for Poetry's Sake" becomes for him a matter of course.

("er macht (or hat) die Hosen voll" or "dem wird seine Hose schon zu eng" etc.)

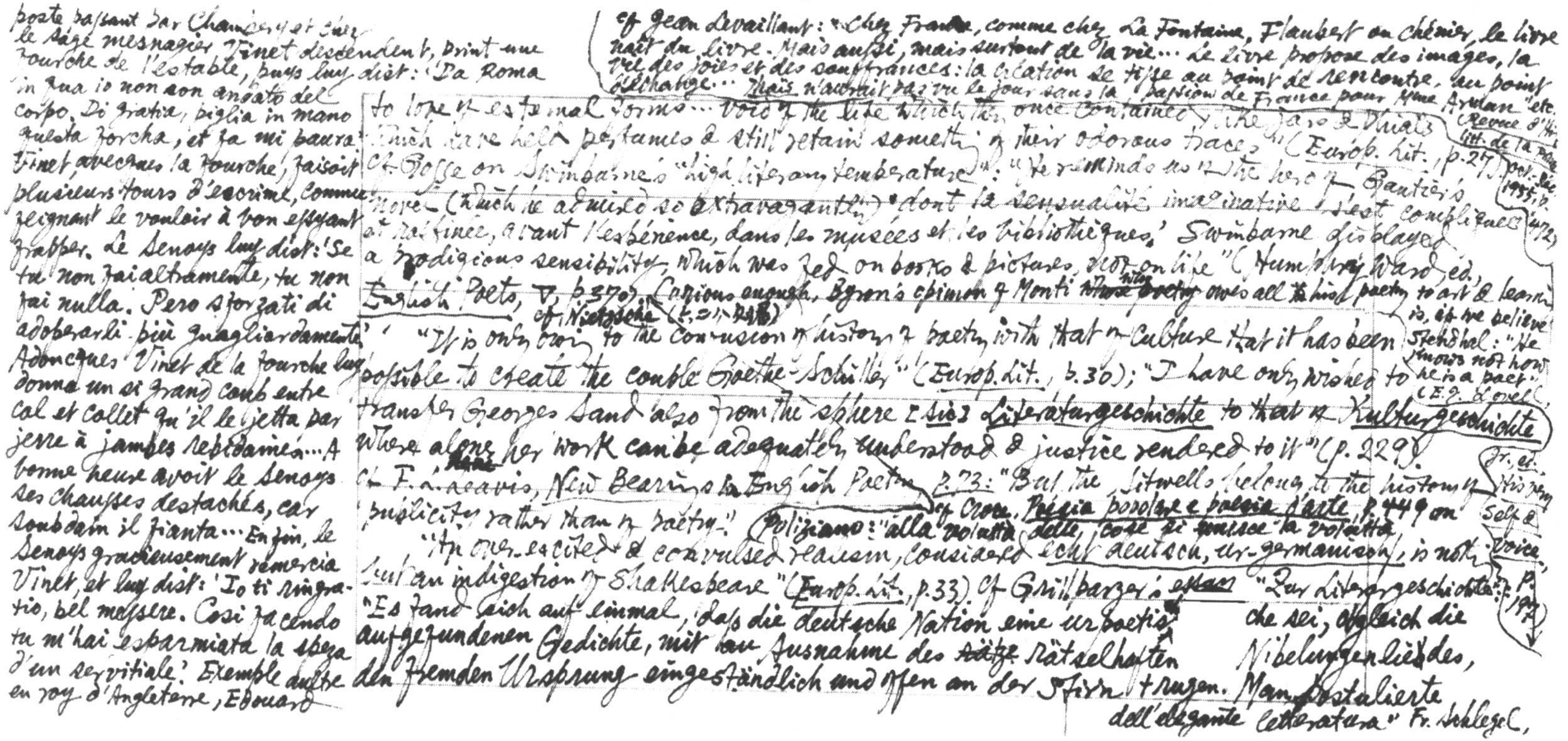
~~to Homer & the Tragedians (cf. B. Constant, quoted by [illegible], [illegible], II, [illegible])~~

"Alfieri ends by admiring & sympathizing with his tyrants... whom he strikes down inexorably with the axe" ~~(pp. 7-8)~~ (Europ. Lit., pp. 7-8). The same thing happens to Milton & his Satan: "the devil had... been his hero instead of Adam" (Dryden, Dedication of The Aeneis); "Milton was a true poet and of the Devil's party without knowing it" (Blake, The Marriage of Heaven & Hell); "Milton's devil as a moral being is... much superior to his God" (Shelley, "A Defence of Poetry"); cf. H. J. C. Grierson, Cross-Currents in Eng. Lit. of the 17th Cent., ed. "Harper Torchbooks", pp. 256-7.

"Monti lacked that kind of feeling which is generally understood as feeling for real things, moral, political or religious, etc. But there is a corner of the world, which is called 'literature' & has a reality of its own, inspiring emotions which also have their reality... But literary & artistic feeling is among the modest & poorest; because it is limited

("Privo di Satana, il suo 'Paradiso Perduto' ci sarebbe deserto; come il paradiso terrestre, nel medesimo poema, sembrava allo stesso Adamo, prima della creazione della donna... Fra noi e le altre creature celesti del Milton, è differenza di natura; fra noi e Satana, soltanto di grado" (Bonaventura Zumbini, Studi di letterature straniere, quoted in E. Grillo, Ital. Prose Writers, pp. 554-5); see M. Praz, Romantic Agony, p. 56-7;

(Coleridge, Collected Letters, ed. E. L. Griggs, I, p. 9: "Write the soft-flowing Daughters of Fright")



poste passant par Chambery et chez le sage mesnagier Vinet descendent, print une fourche de l'estable, puys luy dist: 'Da Roma in qua io non son andato del corpo. Di gratia, piglia in mano questa forcha, et fa mi paura.' Vinet, avecques la fourche, faisoit plusieurs tours d'escrime, comme feignant le vouloir à bon essyant frapper. Le Senoys luy dist: 'Se tu non fai altramente, tu non fai nulla. Pero sforzati di adoperarli più gagliardamente.' Adoncques Vinet de la fourche luy donna un si grand coub entre col et collet qu'il le jetta par terre à jambes rebidaines... A bonne heure avoit le Senoys ses chausses destachés, car soubdain il fianta... Enfin, le Senoys gracieusement remercia Vinet, et luy dist: 'Io ti ringratio, bel messere. Cosi facendo tu m'hai esparmiata la speza d'un servitiale.' Exemple autre en roy d'Angleterre, Edouard

cf Jean Levaillant: "Chez France, comme chez La Fontaine, Flaubert ou Chénier, le livre naît du livre. Mais aussi, mais surtout de la vie... Le livre propose des images, la vie des joies et des souffrances: la création de type au point de rencontre, au point d'échange... Mais n'aurait pas vu le jour sans la 'passion de France pour Mme Arman' etc. (Revue d'Hist. litt. de la France, oct.-déc. 1955, p. 472)

to love of external forms... Void of the life which they once contained, like jars & phials which have held perfumes & still retain something of their odorous traces" (Europ. Lit., p. 27). Cf Gosse on Swinburne's "high literary temperature": "He reminds us of the hero of Gautier's novel (which he admired so extravagantly) 'dont la sensualité imaginative s'est compliquée et raffinée, avant l'expérience, dans les musées et les bibliothèques.' Swinburne displayed a prodigious sensibility, which was fed on books & pictures, not on life" (Humphry Ward, ed., English Poets, V, p. 370). Curious enough, Byron's opinion of Monti ~~whose poetry~~ who owes all his poetry to art & learning, is, if we believe Stendhal: "He knows not how he is a poet" (E. J. Lovell, His Very Self & Voice, p. 197). cf Nietzsche ([illegible])

"It is only owing to the confusion of history of poetry with that of culture that it has been possible to create the couple Goethe-Schiller" (Europ. Lit., p. 30); "I have only wished to transfer Georges Sand also from the sphere [sic] Literaturgeschichte to that of Kulturgeschichte where alone her work can be adequately understood & justice rendered to it" (p. 229). Cf F. R. Leavis, New Bearings in English Poetry, p. 73: "But the Sitwells belong to the history of publicity rather than of poetry." (Poliziano: "alla violetta delle cose si finisce la violetta" cf Croce, Poesia popolare e poesia d'arte, p. 449 on

"An over-excited & convulsed realism, considered echt deutsch, ur-germanisch, is nothing but an indigestion of Shakespeare" (Europ. Lit., p. 33). Cf Grillparzer's essay "Zur Literargeschichte": "Es fand sich auf einmal, daß die deutsche Nation eine urpoetische sei, obgleich die aufgefundenen Gedichte, mit der Ausnahme des ~~[illegible]~~ rätselhaften Nibelungenliedes, den fremden Ursprung eingeständlich und offen an der Stirn trugen. Man bestallierte

dell'elegante letteratura" Fr. Schlegel,

le Quint.... Un jour le Roy susdict, estant à ses affaires, monstra à Villon les armes de France en paincture, et luy dist: "Voyds tu quelle reverence je porte à tes roys Françoys? Ailleurs n'ay je leur armoyries qu'en ce retraict icy, près ma scelle persée?" "Sacre Dieu, respondit Villon.... Car seulement les voyant, vous avez telle vezarde et paour si horrificque que soubdain vous fiantez comme dix huyct bonases de Paeonie." (Op. cit., IV, pp. 241-3). For the projectile power of Poeonia in excreting see Pliny, Hist. Nat., VIII. 2. 四

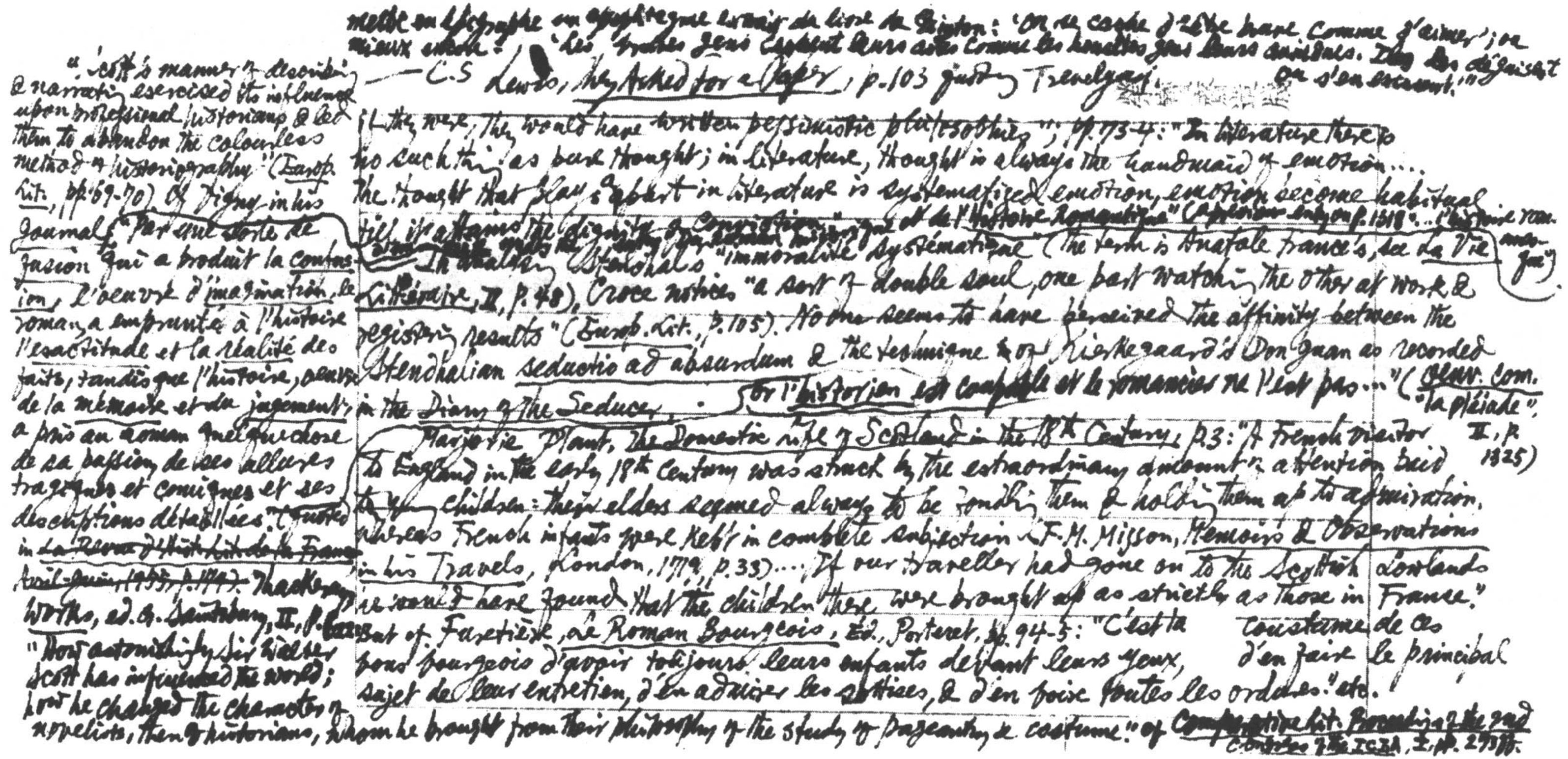
策蘇策二：「以牽丑夠大管紫鑄飛狀之家使於屏匽，膠至明日筆丟解

F. T. Marinetti on D'Annunzio: "Fiore di carta sbocciato fuor della polvere delle biblioteche" (D. Provenzal, Dizionario delle Immagini, p. 257). Literary Notebooks, ed. H. Eichner, p. 36: "§189. Es soll Naturkunst gegen und Kunstkunst", Leopardi; Zibaldone ed. F. Flora, I, 1153; John Butt in Essays on the 18th Century presented to D. N. Smith, pp. 76 ff.; H. Weber, La Création poétique en France au 16e siècle, I, pp. 116 f.

antediluvianische, mastodontisch-ichthyosaurische Volksleben oder doch Fragmente derselben" u.s.w. (Gesammelte Werke, hrsg. E. Rollett & A. Sauer, Bd. VII, S. 144-5).

"Werner's Weihe der Unkraft proves that he was quite capable of rolling himself in the dust before people's eyes & of carrying out the most humiliating acts of penitence, but not of accomplishing in himself the truly human redemption which gathers itself together in silence" ~~Cf.~~ (Europ. Lit., pp. 46-7). Cf. Castellano, Benedetto Croce, p. 35: "[Il Croce] preferisce di gran lunga in tale riguardo [i.e. ethics, religion, patriotism, etc.] di passare per uomo e scrittore freddo. Anche a questo proposito egli ripete a sè stesso i versi di un poeta italiano del Risorgimento, da lui scoperto e riscoperto, di Alessandro Poerio: 'Gentil quell'amator che di sua donna / pensi e non dica!'" Or as Croce's favorite poet Alfred de Vigny says in La Mort du Loup: "Seul le silence est grand; tout le reste est faiblesse."

"By critical I mean the extent to which an author takes count of difficulties & objections, & by systematic, the extent to which he links together the various propositions & reduces them to unity. What is neither critical nor systematic may apparently resemble an idea, while it is in reality a feeling" (pp. 97-8). Cf. J. M. Murry, The Problem of Style, p. 29: "The meditation of a writer is, in spite of all analogies, different in kind from the meditation of the philosopher or the scientist... A tragic poet is not a pessimistic philosopher... The large & complex emotional conviction, which is sometimes called 'a writer's philosophy', ... may with less danger of interpretation be called his 'attitude'"; p. 33: "Tragic poets are not pessimistic philosophers; Antoine de Saint Exupéry, Vol de Nuit, Préface ~~de Saint Exupéry~~ André Gide, p. 15: "Je pourrais



mettre en épigraphe ou apophtegme extrait du livre de [illegible]: 'On se cache d'être bon comme d'aimer'; ou mieux encore: 'Les grandes gens cachent leurs actes comme les honnêtes gens leurs amours. [illegible] les déguisent ou s'en excusent.'"

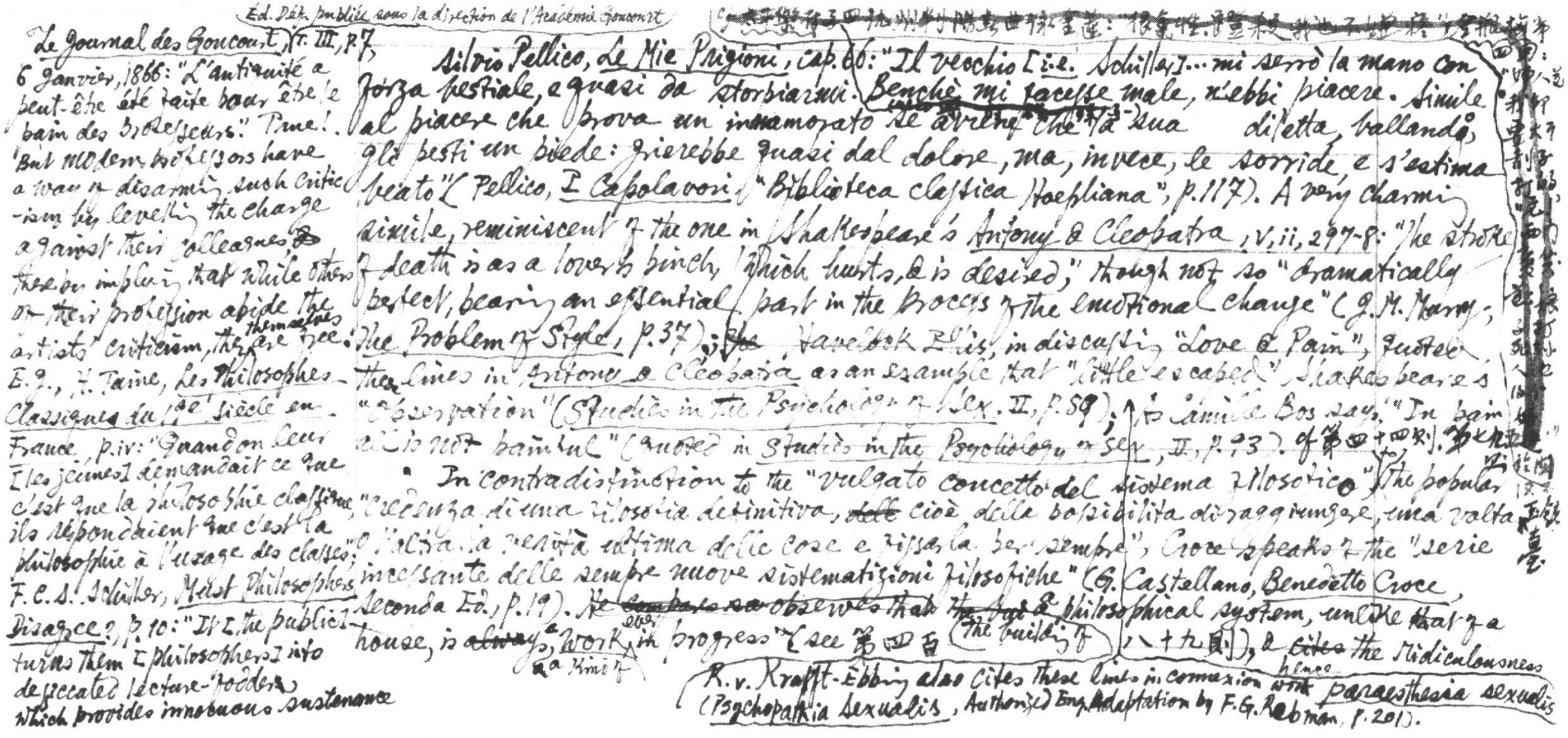
— C.S Lewis, They Asked for a Paper, p.103 quoting Trevelyan

"Scott's manner of describing & narrating exercised its influence upon professional historians & led them to abandon the colourless method of historiography" (Europ. Lit., pp.69-70). Cf Vigny in his Journal: "Par une sorte de fusion qui a produit la confusion, l'oeuvre d'imagination, le roman, a emprunté à l'histoire l'exactitude et la réalité des faits, tandis que l'histoire, oeuvre de la mémoire et du jugement, a pris au roman quelque chose de sa passion, de ses allures tragiques et comiques et ses descriptions détaillées." (quoted in ~~La Revue d'Hist. Litt. de la France, Avril-Juin, 1955, p.177~~). Or l'historien est comptable et le romancier ne l'est pas..." (Oeuv. com. "La Pléiade", II, p. 1325) Thackeray, Works, ed. G. Saintsbury, II, p. [illegible]: "How astonishingly Sir Walter Scott has influenced the world; how he changed the character of novelists, then of historians, whom he brought from their philosophy to the study of pageantry & costume." cf Comparative Lit. Proceedings of the 2nd Congress of the ICLA, I, p. 293ff.

[If] they were, they would have written pessimistic philosophy"; pp.173-4: "In literature there is no such thing as pure thought; in literature, thought is always the handmaid of emotion... The thought that plays a part in literature is systematized emotion, emotion become habitual ~~till it attains the dignity of conviction~~" [illegible] et de l'histoire romantique" ([illegible] p.1318)... [illegible]

In analysing Stendhal's "immoralité systématique" (the term is Anatole France's, see La Vie littéraire, II, p.48), Croce notices "a sort of double soul, one part watching the other at work & registering results" (Europ. Lit., p.105). No one seems to have perceived the affinity between the Stendhalian seductio ad absurdum & the technique of Kierkegaard's Don Juan as recorded in the Diary of the Seducer.

Marjorie Plant, The Domestic Life of Scotland in the 18th Century, p.3: "A French visitor to England in the early 18th century was struck by the extraordinary amount of attention paid to young children: their elders seemed always to be fondling them & holding them up to admiration, whereas French infants were kept in complete subjection (F.M. Misson, Memoirs & Observations in his Travels, London, 1719, p.33)... If our traveller had gone on to the Scottish Lowlands he would have found that the children there were brought up as strictly as those in France." But cf. Furetière, Le Roman bourgeois, éd. [illegible], pp.94-5: "C'est la coutume de ces bons bourgeois d'avoir toujours leurs enfants devant leurs yeux, d'en faire le principal sujet de leur entretien, d'en admirer les sottises, & d'en prôner toutes les ordures." etc.



Éd. Déf. publiée sous la direction de l'Académie Goncourt

Le Journal des Goncourt, T. III, p.7, 6 Janvier, 1866: "L'antiquité a peut-être été faite pour être le pain des professeurs." True! But modern professors have a way of disarming such criticism by levelling the charge against their colleagues, ~~&~~ thereby implying that while others of their profession abide the "artists'" criticism, they themselves are free. E.g., H. Taine, Les Philosophes classiques du 19e siècle en France, p.iv: "Quand on leur [les jeunes] demandait ce que c'est que la philosophie classique, ils répondaient que c'est la philosophie à l'usage des classes"; F. C. S. Schiller, Must Philosophers Disagree?, p.10: "It [the public] turns them [philosophers] into desiccated lecture-fodder which provides innocuous sustenance"

[illegible]

Silvio Pellico, Le Mie Prigioni, cap. 66: "Il vecchio [i.e. Schiller]… mi serrò la mano con forza bestiale, e quasi da storpiarmi. Benchè mi facesse male, n'ebbi piacere. Simile al piacere che prova un innamorato se avviene che la sua diletta, ballando, gli pesti un piede: griderebbe quasi dal dolore, ma, invece, le sorride, e s'estima beato" (Pellico, I Capolavori, "Biblioteca classica Hoepliana", p.117). A very charming simile, reminiscent of the one in Shakespeare's Antony & Cleopatra, V, ii, 297-8: "The stroke of death is as a lover's pinch, Which hurts, & is desired," though not so "dramatically perfect, bearing an essential part in the process of the emotional change" (J. M. Murry, The Problem of Style, p.37); ~~the~~ Havelock Ellis, in discussing "Love & Pain", quotes these lines in Antony & Cleopatra as an example that "little escaped" Shakespeare's "observation" (Studies in the Psychology of Sex, II, p.59); to Émile Bos says, "In pain [illegible] is not painful" (quoted in Studies in the Psychology of Sex, II, p.93). Cf 第四十四則. [illegible]

R. v. Krafft-Ebing also cites these lines in connexion with paraesthesia sexualis (Psychopathia Sexualis, Authorized Eng. Adaptation by F. G. Rebman, p.201).

• In contradistinction to the "vulgato concetto del sistema filosofico", the popular "credenza di una filosofia definitiva, ~~delle~~ cioè della possibilità di raggiungere, una volta o l'altra, la verità ultima delle cose e fissarla per sempre", Croce speaks of the "serie incessante delle sempre nuove sistematizioni filosofiche" (G. Castellano, Benedetto Croce, Seconda Ed., p.19). ~~He compares~~ ~~as~~ observes that ~~the~~ a philosophical system, unlike ~~that~~ of a house, is ~~always~~ a work ever in progress" (see 第四百八十九則), & ~~cites~~ hence the ridiculousness

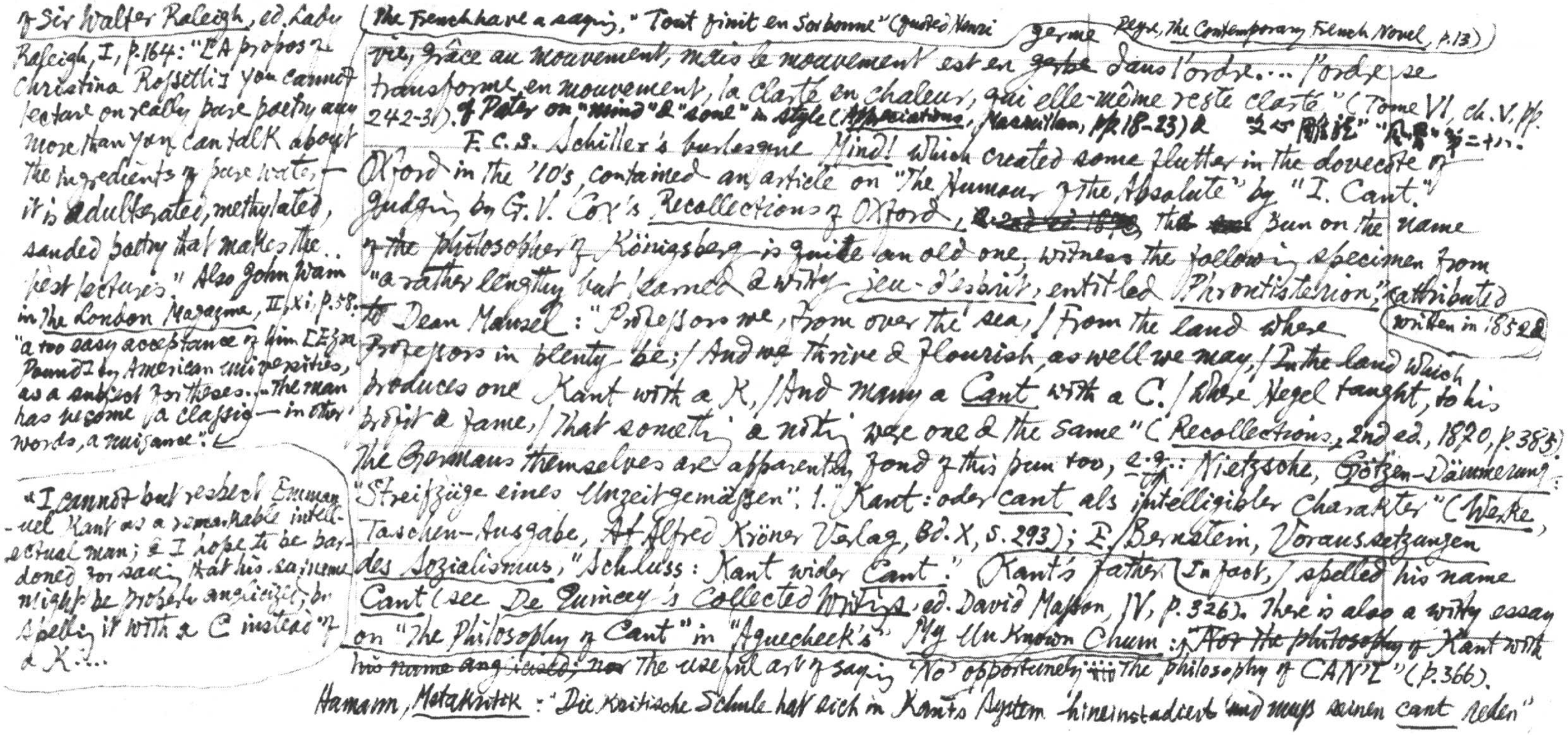
(The building of a house, is a kind of

for ruminant professors"; C. M. Bowra, *A Classical Education*, p. 10: "The strict old joke is immortalized in the story of the headmaster who said to his sixth form: 'Boys, this term you are to have the privilege of reading the *Oedipus Coloneus* of Sophocles, a veritable treasure-house of grammatical peculiarities'"; Étienne Gilson: "La cause de ses hésitations, ne serait-elle pas simplement que les oeuvres d'art, créées par des artistes et pour des fins artistiques, finissent inévitablement par devenir des objets d'enseignement, étudiées pour des fins scolaires, et par des professeurs? Le fait est patent; les conséquences en sont catastrophiques!" (Quoted *Modern Language Review*, Oct. 1955, p. 576). Cf *The Letters*

(Cf D'Aubigné, *Odes*, XVII: "Ge

§ The remark itself shows that Eucken is not a philosopher but only a professor of philosophy. Cf Nietzsche, *Zur Genealogie der Moral*, III, vii: "Ein verheirateter Philosoph gehört in die Komödie, das ist mein Satz: und jene Ausnahme, Sokrates — der boshafte Sokrates hat sich, scheint es, ironice zu, heiratet, eigens um gerade diesen Satz zu demonstrieren" (*Werke* ed. K. Schlechta II, 849)

The rubric in Rudolf Eucken's autobiography: "Costruisco il mio sistema filosofico, e prendo moglie." § cf Jean Paul, *Vorschule der Ästhetik*, § 9: "In der Philosophie ist das blosse Talent ausschliessend-dogmatisch, sogar mathematisch und daher intolerant, und es numeriert die Lehrgebäude und sagt, es wohne No 1 oder 90 oder so, indes sich der grosse Philosoph im Wunder der Welt, im Labyrinthe voll unzähliger Zimmer halb über, halb unter der Erde aufhält. Von Natur hasst der talentvolle Philosoph, sobald er seine Philosophie hat, alles Philosophieren" (*Werke*, hrsg. R. Wustmann, Bd. IV, S. 96). What Jean Paul said of "der grosse Philosoph" should be read in connection with Novalis's Urteil on Lessing: "Lessing sah zu scharf und verlor darüber das Gefühl des undeutlichen Ganzen, die magische Anschauung der Gegenstände zusammen in mannigfacher Erleuchtung und Verdunklung" (*Fragmente*, ~~S. 000~~, hrsg. ~~E. Kamnitzer, S. 0~~ III, IV, 834; *Schriften*, hrsg. J. Minor, III, S. 11). Cf M. Bradbury & J. MacFarlane, *Modernism*, p. 90. For "l'ordre" in French classicism, see Henri Peyre, *Le Classicisme français*, p. 127 ff. *Gerusalemme Liberata*, III, 2 on "Il saggio capitan" guiding the Christian soldiers' march on the Holy City: "Gli ordina, gl'incammina, e in suo gli regge, / Rapido sì, ma rapido con legge" ("Biblioteca Classica Hoepliana", p. 53). The second line might serve as a gloss on Buffon's famous definition of style: "Le style n'est que l'ordre et le mouvement qu'on met dans ses pensées." Cf Félix Hémon in his chapter on Buffon in Petit de Ju[illegible]lle, ed., *Histoire de la langue et de la littérature française*, VI, ~~t. XI, p. 242-3~~: "Car le mouve[illegible]t ... s'épanche de l'ordre, comme d'une source profonde: c'est ... un fleuve, non un torrent. Sans le mouvement, l'ordre resterait inanimé... Sans l'ordre, ... le mouvement dévierait du but. L'ordre prend



of Sir Walter Raleigh, ed. Lady Raleigh, I, p. 164: "[A propos of Christina Rossetti] you cannot lecture on really pure poetry any more than you can talk about the ingredients of pure water, — it is adulterated, methylated, sanded poetry that makes the best lectures." Also John Wain in The London Magazine, II, xi, p. 58: "a too easy acceptance of him [Ezra Pound] by American universities, as a subject for theses... the man has become a classic — in other words, a nuisance".

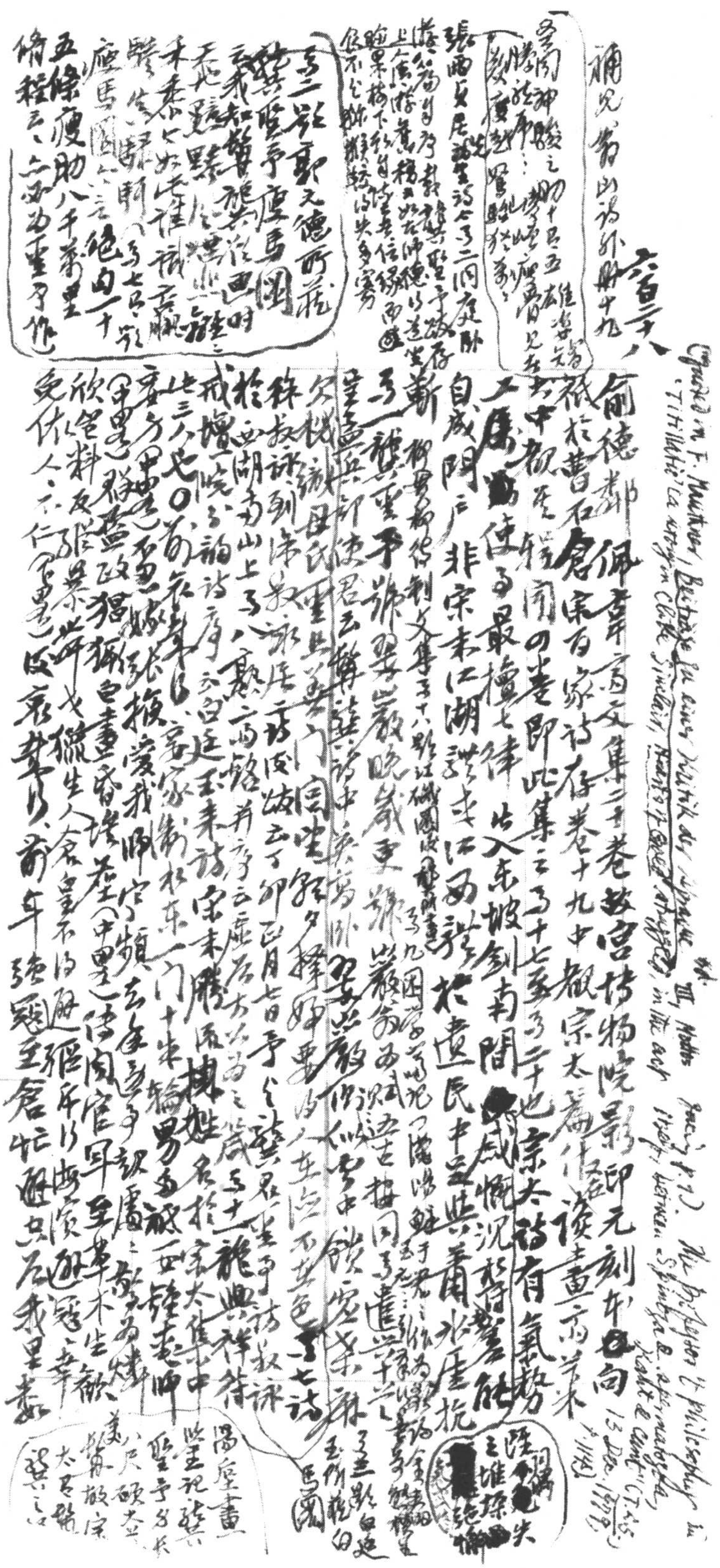
"I cannot but respect Emmanuel Kant as a remarkable intellectual man; & I hope to be pardoned for saying that his surname might be properly anglicized, by spelling it with a C instead of a K..."

(The French have a saying, "Tout finit en Sorbonne" (quoted Henri Peyre, The Contemporary French Novel, p. 13))

vie, grâce au mouvement, mais le mouvement est en ~~garde~~ germe dans l'ordre... l'ordre se transforme en mouvement, la clarté en chaleur, qui elle-même reste clarté" (Tome VI, ch. V, pp. 242-3). of Pater on "mind" & "soul" in style (Appreciations, Macmillan, pp. 18-23) & "文心雕龍" "風骨" 第二十八.

F. C. S. Schiller's burlesque Mind! which created some flutter in the dovecote of Oxford in the '10's, contained an article on "The Humour of the Absolute" by "I. Cant." Judging by G. V. Cox's Recollections of Oxford, ~~2nd ed. 1870~~, the pun on the name of the philosopher of Königsberg is quite an old one. witness the following specimen from "a rather lengthy but learned & witty jeu-d'esprit, entitled "Phrontisterion", attributed to Dean Mansel (written in 1852): "Professors we, from over the sea, / From the land where Professors in plenty be; / And we thrive & flourish, as well we may, / In the land which produces one Kant with a K, / And many a Cant with a C. / Where Hegel taught, to his profit & fame, / That something & nothing were one & the same" (Recollections, 2nd ed., 1870, p. 385). The Germans themselves are apparently fond of this pun too, e.g.: Nietzsche, Götzen-Dämmerung: "Streifzüge eines Unzeitgemässen" 1. "Kant: oder cant als intelligibler Charakter" (Werke, Taschen-Ausgabe, Alfred Kröner Verlag, Bd. X, S. 293); E. Bernstein, Voraussetzungen des Sozialismus, "Schluss: Kant wider Cant." Kant's father, in fact, spelled his name Cant (see De Quincey's Collected Writings, ed. David Masson, IV, p. 326). There is also a witty essay on "The Philosophy of Cant" in "Aguecheek's" My Unknown Chum: ~~"Nor the philosophy of Kant with his name anglicised; nor~~ The useful art of saying "No" opportunely; the philosophy of CANT" (p. 366).

Hamann, Metakritik: "Die kritische Schule hat sich in Kants System hineinstudiert ~~und~~ muss seinen cant reden"



補几，舊有此詩，外册十九

六百二十八

俞德鄰《佩韋齋文集》二十卷 故宮博物院影印元刻本 向

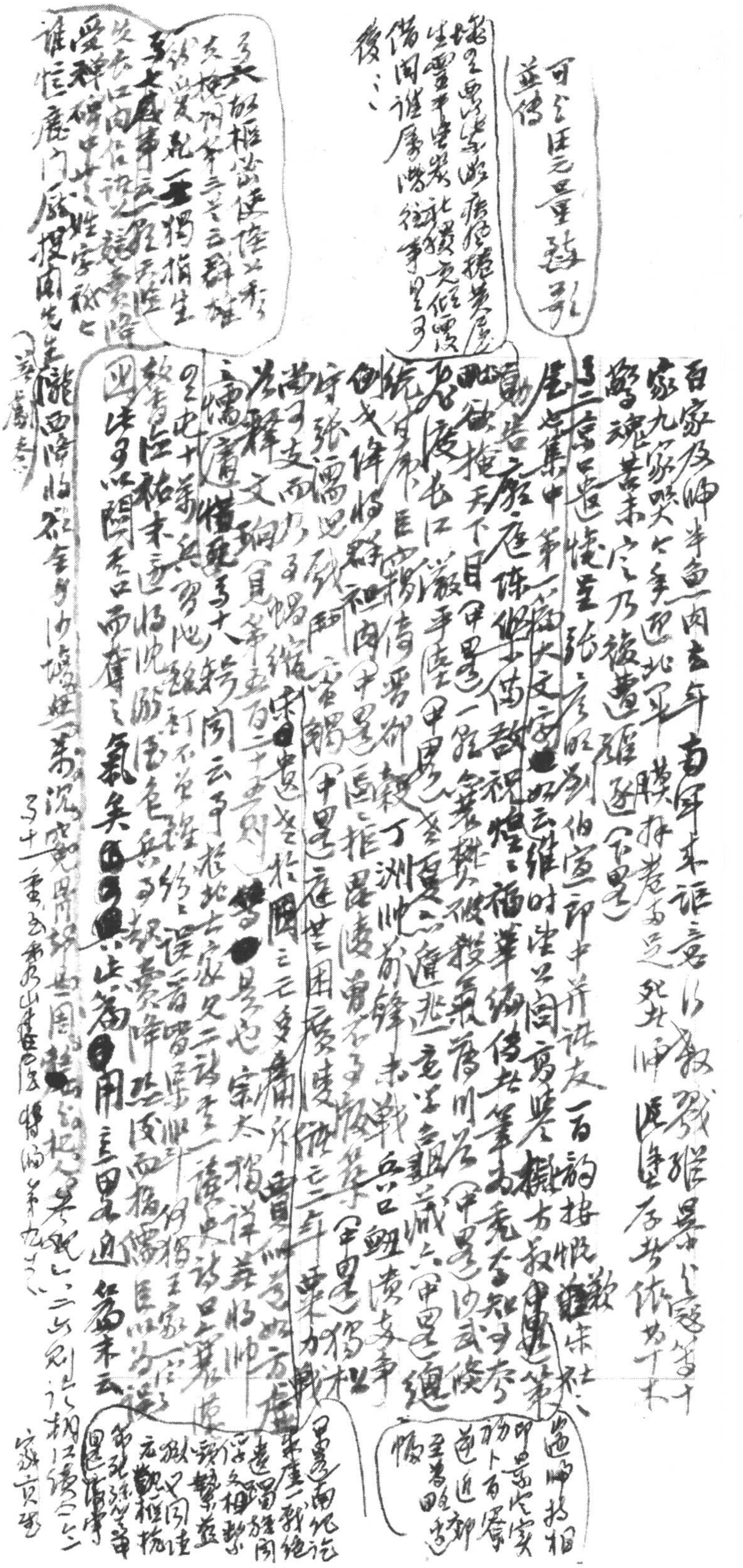
祇於曹石倉《宋百家詩存》卷十九中覩宗泰〔佚在後〕畫齋茅

其中觀其輯閒之卷即此集之卷十七至二十也 宗泰詩有氣勢

工集使事最擅七律 出入東坡、劍南間 感慨沉鬱 能

自成門户 非宋末江湖詩派 於遺民中亦與謝翱、林景熙抗手

(Quoted in F. Mauthner, Beiträge zu einer Kritik der Sprache, III, ... "Titillatio" ... Clark Sinclair ... in the ... between Spinoza ... Kant & ... 13 Dec. 1778)



（卷頭又四次韵簡林紹先詩右三之之又五送程道大師就安無善簡晏使盧[illegible]學士の之）

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魚自樂子奚知○九夢只村壞里疏平蕪芒收白[illegible]殘玉兒傑

奏馬蒼馬於舊叢丹成龍去莫攀胡至師燕國常與[illegible]

[illegible]影此漢河儒[illegible]圖淳景布衣白髮惠風捲芝獨踏蹤○

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又五送程道大師就安無善簡晏使盧[illegible]學士、携[illegible]東山須[illegible]去上古

均田興化自西域閩浮字[illegible]

其又二次三三之の別則韻二歎影中的詩今從

[補三之九則] Croce, *Europ. Lit.*, p.30. Cf Nietzsche, Götzendämmerung: "Streifzüge eines Unzeitgemässen", §16: "Die Deutschen sagen 'Goethe und Schiller,' — ich fürchte, sie sagen 'Schiller und Goethe.' Kennt man noch nicht diesen Schiller? Es gibt noch schlimmere 'und'; ich habe mit meinen eigenen Ohren allerdings nur unter Universitäts-Professoren, gehört 'Schopenhauer und Hartmann'" (Werke, ~~Taschen-Ausgabe, Alfred Kröner Verlag, Bd X, S. 305~~ hrsg. K. Schlechta, II, S 1000); René Doumic: "L'oeuvre d'Alexandre Dumas tient une grande place dans l'histoire littéraire et n'en tient aucune dans la littérature" (Quinet) Revue d'histoire littéraire de la France avril-juin 1957, p. 265)

山中訂盦詞觀樺嶺曲起悲歌二。

北關奠亦宜、夷山是處捉埋胃白髮新來排遣法 三 少留山人

徽不起貞元錢古已老亦㊃ 廣東、廣州塘羅雀那容驪釜不烹魚

作麋

了六小國漫興、無餘春世雜 依納鱝數寸不便持杯 二 話田家窮

世臘穩病雁惟惰成猥園○ 村居即事、兒抱●苦笑供新賞

作妻擲前姦蠹家婺茶 按了八芸女茗賦云撷綠華以盈握（闕）

綈華而三嗅即湘山野錄了中記李良延夫人世所種松忠（野史瞭）

云弟六八十八、四三姊娘所謂笑話即弁雞圖即良延妻了）○ 姑藉見娃、

黃女不乾穴了只恨絲娘隨去尚多情、

了七癸未遊杭口新十芒二杖藜來興不露三送行力去道遲遲過斷橋

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了八瞻卑、奏別二二句卑而遽去十餘州二安懷且謹 賦 瞻而負去

目瞻昏手是指隆背而低首且步謁覽揭雲聲呼二則

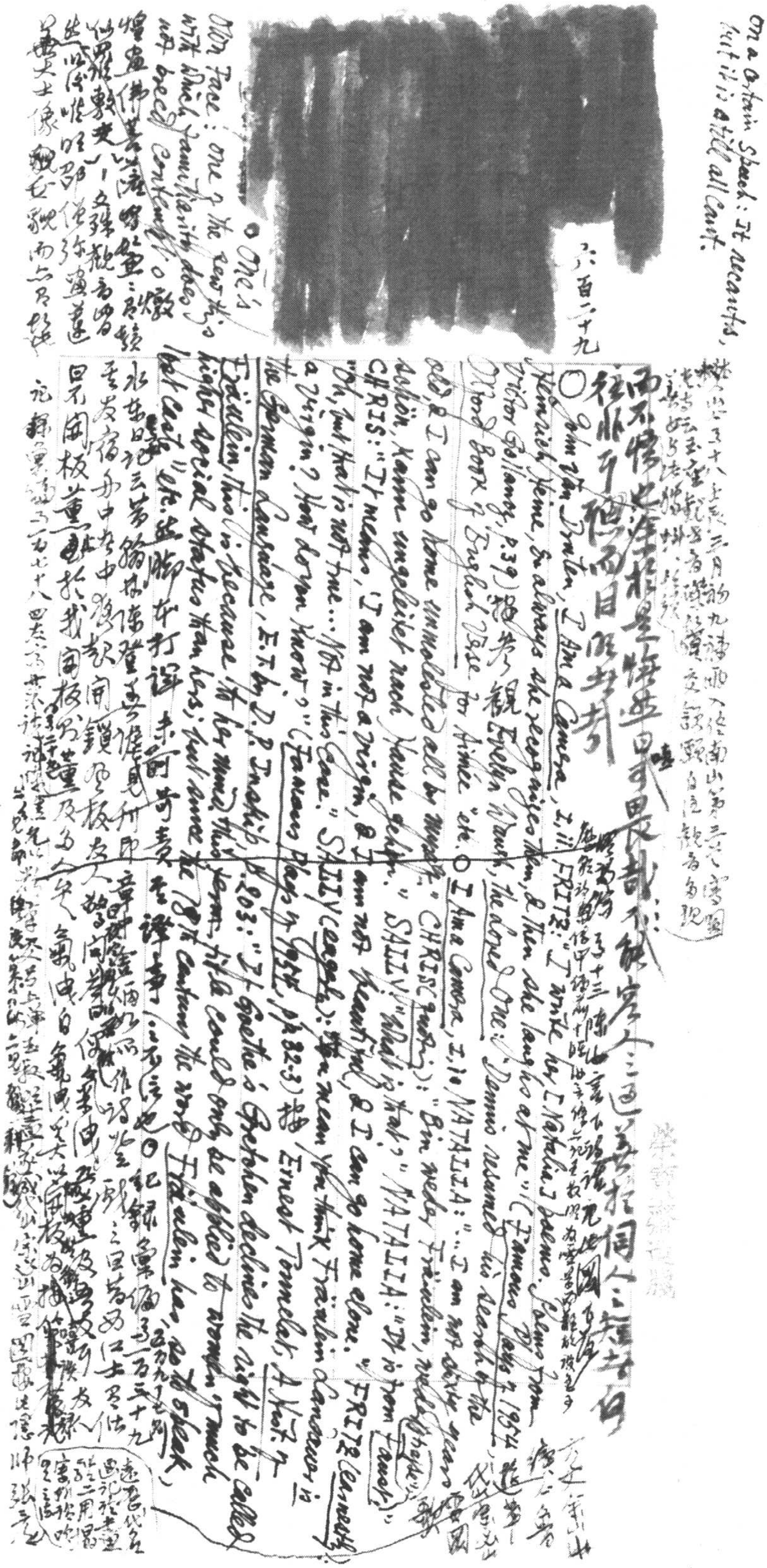
呵二向二群視之甚世人一日談於大塗延而入坐示深理而衍職

柳西笑此片紙若松藻者畢事凡一經過諸而退既左右若畏

若驗摩鬱窮視之爾鼎故石字盡道摘校之形而悼其虛之譯

追而問之不應

云游世譏詩新服玩
遺民猶詑小朝廷（監口）
風雲豁石門（不 五）



On a Certain Speech: It recants, but it is still all Cant.

[redacted]

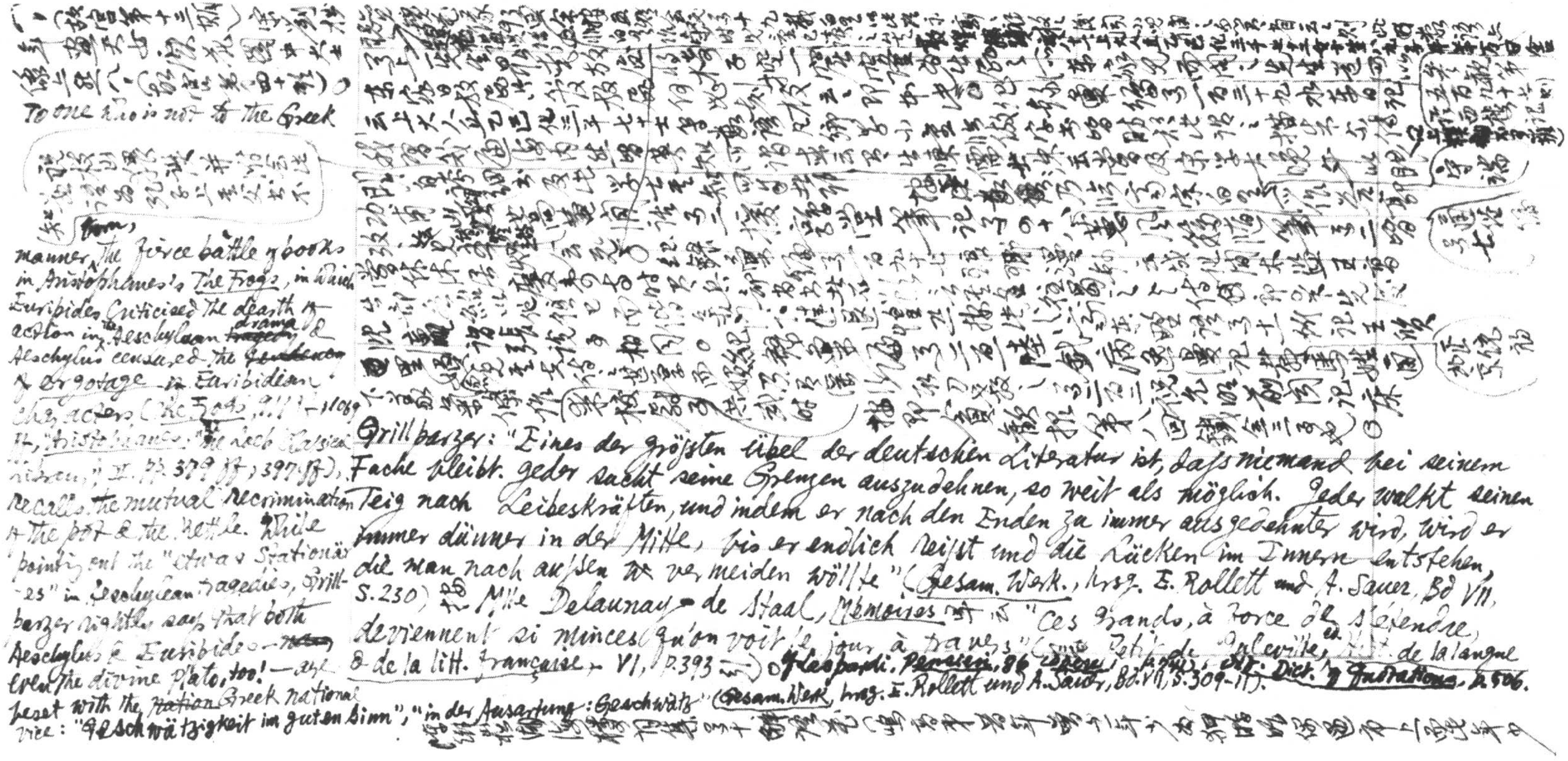
六百二十九

○ One's Own Face: one of the few things with which familiarity does not breed contempt. ○ [illegible]

[illegible]

○ John Van Druten, *I Am a Camera*, I, ii. FRITZ: "I write her [Natalia] poems. Poems from Heinrich Heine, & always she recognizes them, & then she laughs at me" (*Famous Plays of 1954*, Victor Gollancz, p. 39) 按参观 Evelyn Waugh, *The Loved One*: "Dennis resumed his search of the *Oxford Book of English Verse* for Aimée" etc. ○ *I Am a Camera*, I, ii. NATALIA: "... I am not sixty years old, & I can go home unmolested all by myself." CHRIS (*quoting*): "Bin weder Fräulein, weder schön, kann ungeleitet nach Hause gehn." SALLY: "What is that?" NATALIA: "It is from *Faust*." CHRIS: "It means, 'I am not a virgin, & I am not beautiful, & I can go home alone.'" FRITZ (*earnestly*): "Oh, but that is not true... Not in this case." SALLY (*eagerly*): "You mean you think Fräulein Landauer *is* a virgin? How do you know?" (*Famous Plays of 1954*, pp. 32-3) 按 Ernest Tonnelat, *A Hist. of the German Language*, E.T. by D. P. Inskip, p. 203: "If Goethe's Gretchen declines the right to be called *Fräulein*, this is because to her mind this ~~term~~ title could only be applied to women of much higher social status than hers; but since the 18th century the word *Fräulein* has, so to speak, lost caste" etc. [illegible]

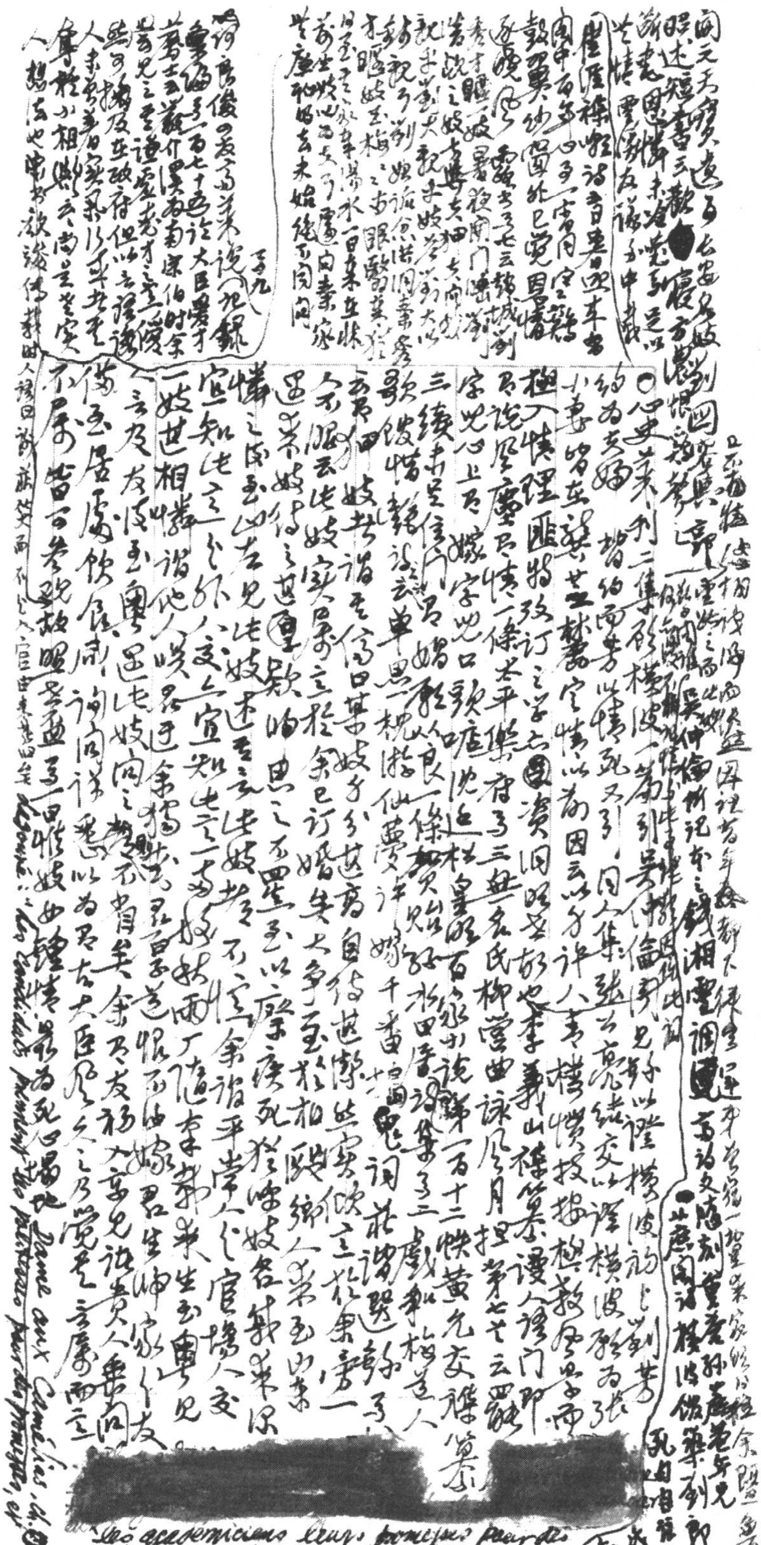
[illegible]

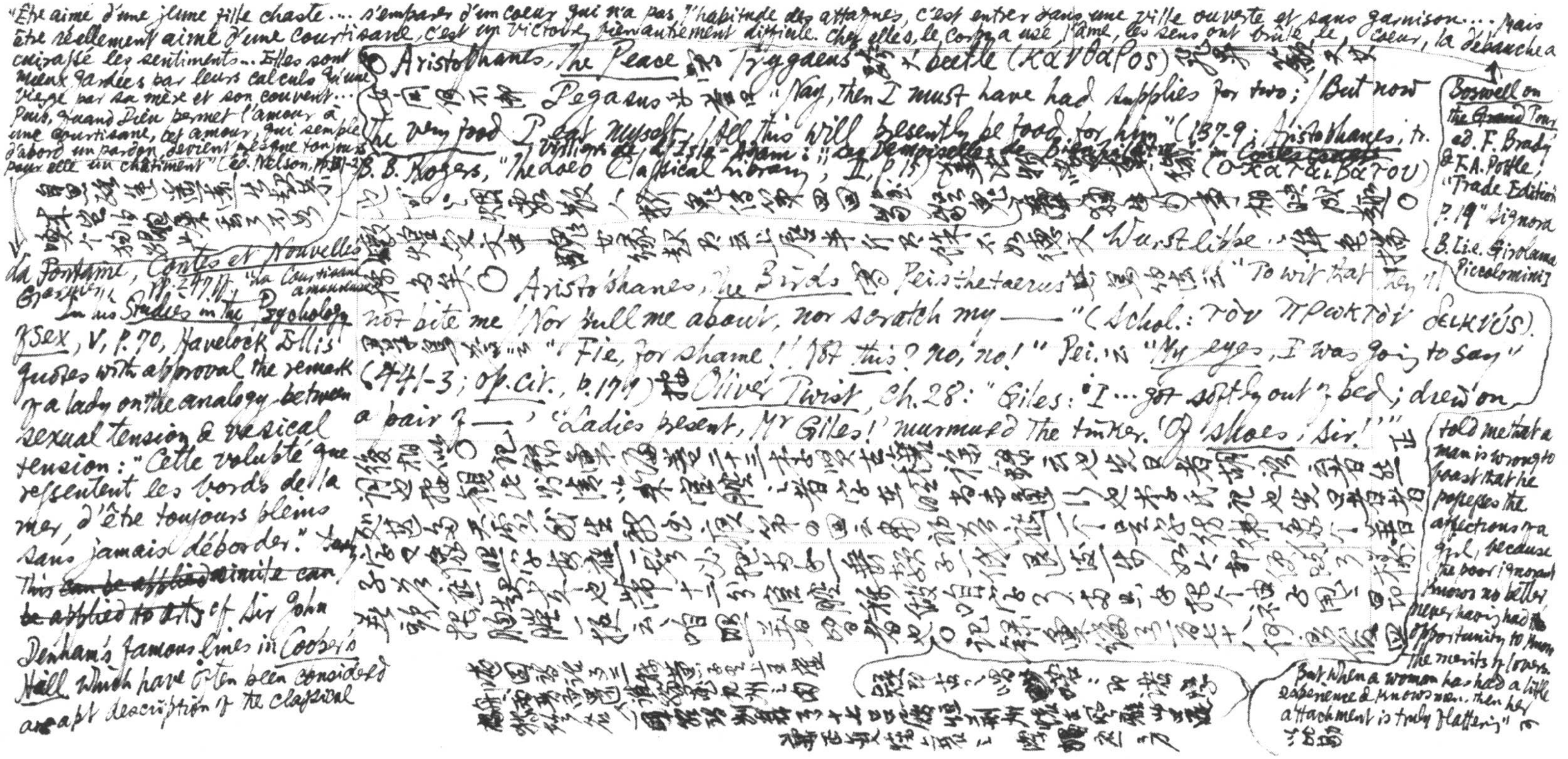


（一）（故宫第十三版）宋刘松年画天女散花图中大士像 五八（故宫第四十期）

To one who is not to the Greek manner, the fierce battle of books in Aristophanes's *The Frogs*, in which Euripides criticised the dearth of action in the Aeschylean ~~tragedy~~ drama & Aeschylus censured the [illegible] of argotage in Euripidean characters (*The Frogs*, 911–1069 ff., "Aristophanes," The Loeb Classical Library, II, pp. 379 ff., 397 ff.), recalls the mutual recrimination of the pot & the kettle. While pointing out the "etwas Stationär-es" in Aeschylean tragedies, Grillparzer [illegible] says that both Aeschylus & Euripides — even the divine Plato, too! — are beset with the ~~nation~~ Greek national vice: "Geschwätzigkeit im guten Sinn"; "in der Ausartung: Geschwätz" (*Gesam. Werk*, hrsg. E. Rollett und A. Sauer, Bd. VII, S. 309–11).

Grillparzer: "Eines der größten Übel der deutschen Literatur ist, daß niemand bei seinem Fache bleibt. Jeder sucht seine Grenzen auszudehnen, so weit als möglich. Jeder walkt seinen Teig nach Leibeskräften, und indem er nach den Enden zu immer ausgedehnter wird, wird er immer dünner in der Mitte, bis er endlich reißt und die Lücken im Innern entstehen, die man nach außen zu vermeiden wollte" (*Gesam. Werk.*, hrsg. E. Rollett und A. Sauer, Bd VII, S. 230) 参 Mlle Delaunay de Staal, *Mémoires* 論 "Ces grands, à force de s'étendre, deviennent si minces qu'on voit le jour à travers" (cf. Petit de Julleville, Hist. de la langue & de la litt. française, VI, p. 393 引) cf. Leopardi, *Pensieri*, 86 [illegible]; [illegible] Dict. of Quotations, p. 506.





"Être aimé d'une jeune fille chaste… s'emparer d'un coeur qui n'a pas l'habitude des attaques, c'est entrer dans une ville ouverte et sans garnison… mais être réellement aimé d'une courtisane, c'est une victoire bien autrement difficile. Chez elles, le corps a usé l'âme, les sens ont brûlé le coeur, la débauche a cuirassé les sentiments… Elles sont mieux gardées par leurs calculs qu'une vierge par sa mère et son couvent… Puis, quand Dieu permet l'amour à une courtisane, cet amour, qui semble d'abord un pardon, devient presque toujours pour elle un châtiment" (ed. Nelson, pp. [illegible]-2) [illegible]

La Fontaine, Contes et Nouvelles, Garnier, pp. 247 ff. "La Courtisane amoureuse" In his Studies in the Psychology of Sex, V, p. 70, Havelock Ellis quotes with approval the remark of a lady on the analogy between sexual tension & vesical tension: "Cette volupté que ressentent les bords de la mer, d'être toujours pleins sans jamais déborder." This ~~can be applied~~ simile ~~can be applied to all~~ of Sir John Denham's famous lines in Cooper's Hill which have often been considered an apt description of the classical

○ Aristophanes, The Peace [illegible] Trygaeus [illegible] beetle (κάνθαρος) [illegible] Pegasus [illegible] "Nay, then I must have had supplies for two; / But now the very food I eat myself, / All this will presently be food for him" (137-9; Aristophanes, tr. B. B. Rogers, "The Loeb Classical Library", II, p. 15) [illegible] (σκαταιβάτου) [illegible] ○ [illegible] Wurstliebe [illegible]

Villiers de l'Isle-Adam: ~~"Les Demoiselles de Bienfilâtre"~~ in ~~Contes cruels~~

○ Aristophanes, The Birds [illegible] Peisthetaerus [illegible] "To wit that they'll not bite me / Nor pull me about, nor scratch my —" (Schol.: τὸν πρωκτὸν δείκνυς). [illegible] "Fie, for shame! Fie this? no, no!" Pei. [illegible] "My eyes, I was going to say" (441-3; op. cit., p. 179) [illegible] Oliver Twist, ch. 28: "Giles: 'I… got softly out of bed; drew on a pair of —' 'Ladies present, Mr Giles!' murmured the tinker. 'Of shoes, Sir!'"" 正 [illegible]

Boswell on the Grand Tour, ed. F. Brady & F. A. Pottle, "Trade Edition" p. 19 "Signora B. Lie. Girolama Piccolomini told me that a man is wrong to boast that he possesses the affections of a girl, because the poor ignorant knows no better, never having had the opportunity to know the merits of lovers. But when a woman has had a little experience & knows men, then her attachment is truly flattering" [illegible]

ideal in art: "Though deep, yet clear; though gentle, yet not dull; Strong without rage, without o'erflowing full" (ll. 191-2); also Henry James: "To put all that is possible of one's idea into a form & compass that will contain & express it only by delicate adjustments & an exquisite chemistry, so that there will at the end be neither a drop of one's liquor left nor a hair's breadth of the rim of one's glass to spare" (quoted in John Livingston Lowes, Convention & Revolt in Poetry, Constable & Co., p.158). Erotically speaking, this formulates the ideal of the traditional Chinese men: 素女經："采女問曰：交接以瀉精為樂，今閉而不瀉，將何以為樂乎？彭祖答曰：夫精出則身體怠倦……雖復暫快，終於不樂也。若動不瀉，氣力有餘……恒若不足，何以不樂耶。" For an amusing [illegible]

[illegible]

Scaliger, Poetices Libri Septem, [illegible]: "All the things which you have to imitate, you have according to another nature, that is, Virgil" (J. E. Spingarn, Literary Criticism in the Renaissance, p. 134 [illegible]

[illegible]

description of the Nemesis of would-be sexual athlete-thinker who boasts [illegible]

[illegible]

[illegible] 九州之大 [illegible] 名 [illegible] 之中 [illegible]

[illegible] 三十四 [illegible] 皇帝 [illegible]

[illegible] 野間 [illegible]

之 Anatole France, Le Jardin d'Épicure,

p. 39 — Gerhard d'Amyntor 云

均一 [illegible] 也 [illegible] 云 [illegible] 卷十三 [illegible] 使 [illegible] 相

二十一 嘗 [illegible] 云 [illegible] 大全 [illegible]

二十二 在閣知新錄 [illegible]

[illegible] 如此 [illegible]

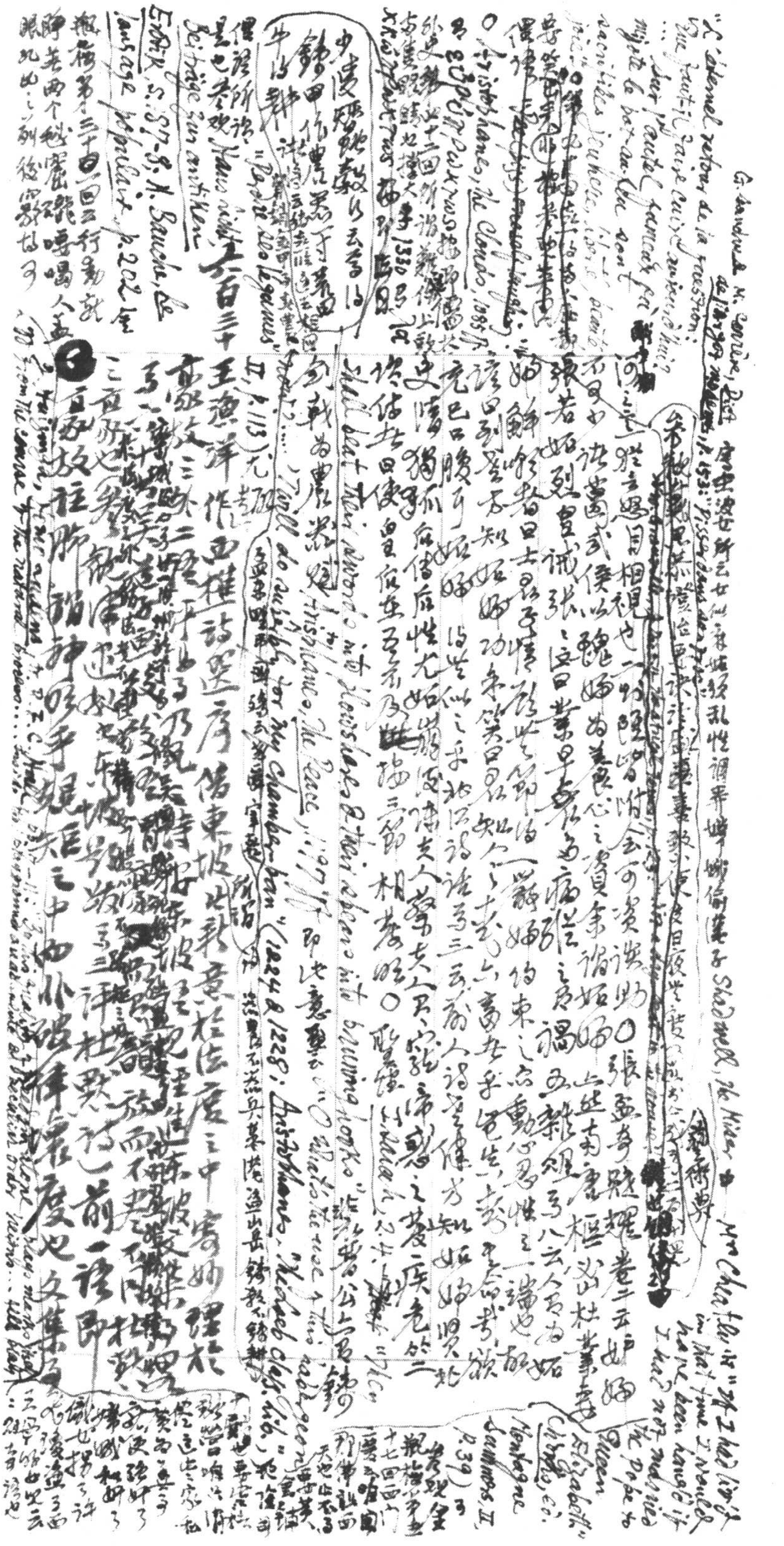
一日梅目相視，梅目字新，可入詞。常云 [illegible] 梅 [illegible] 通 [illegible]

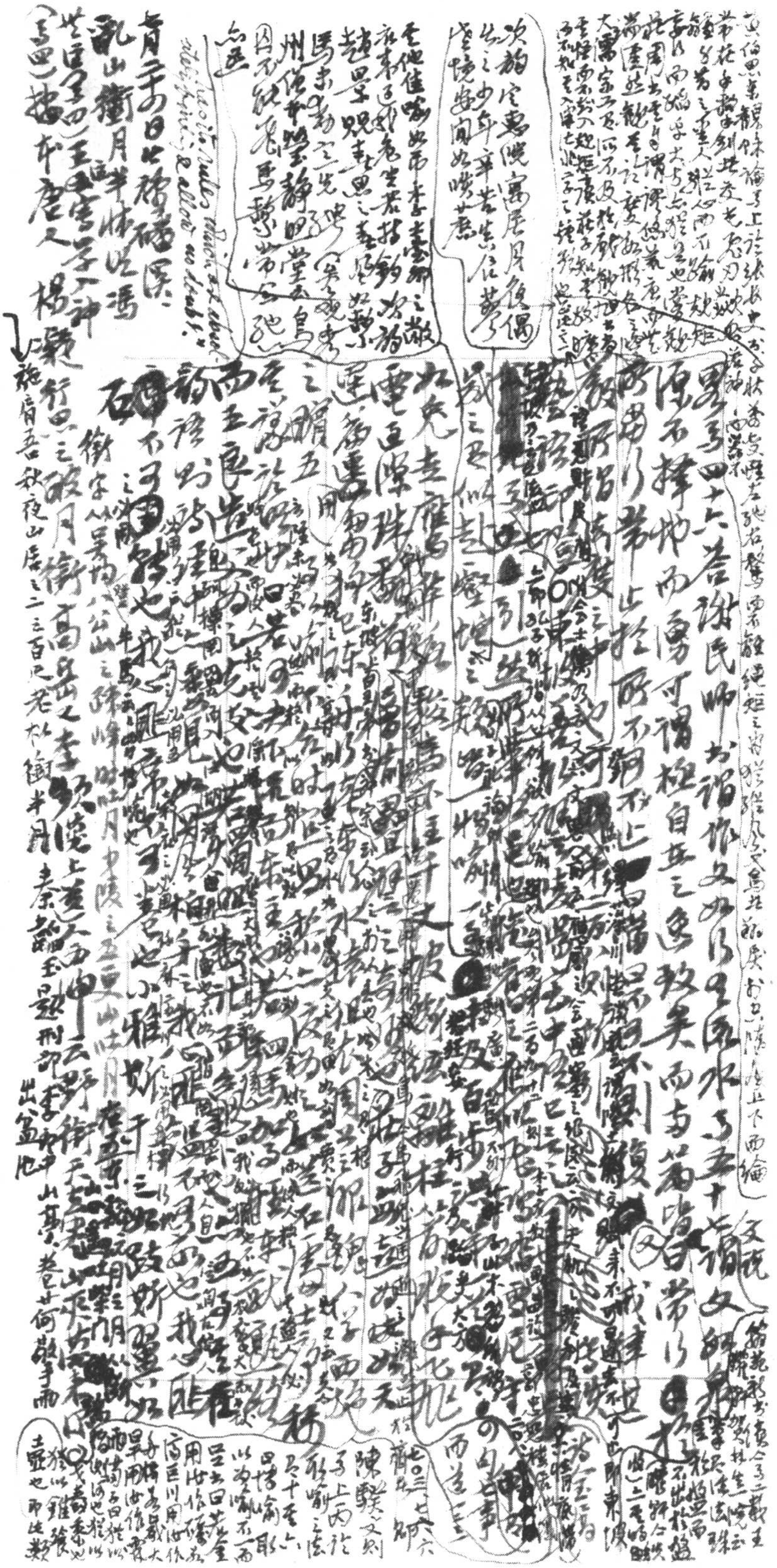
○野叟曝言第三十四回李四嫂 [illegible]

[illegible] 西池王母 [illegible] 女私奔月 [illegible]

四嫂道：女人 [illegible] 去跟他 [illegible] 男人豈不錯做一塊，死做一塊 [illegible] 也 [illegible] 金瓶梅第二回

[illegible] 梅 [illegible] 十 [illegible] 中 [illegible] 山 [illegible] 之間 [illegible]





次韻定惠院寓居月夜偶出 [illegible] 公之少年辛苦真食蓼 老境安閒如啖蔗

[illegible]

黑馬四十六卷 謝民師書 論作文如行雲流水 [illegible]

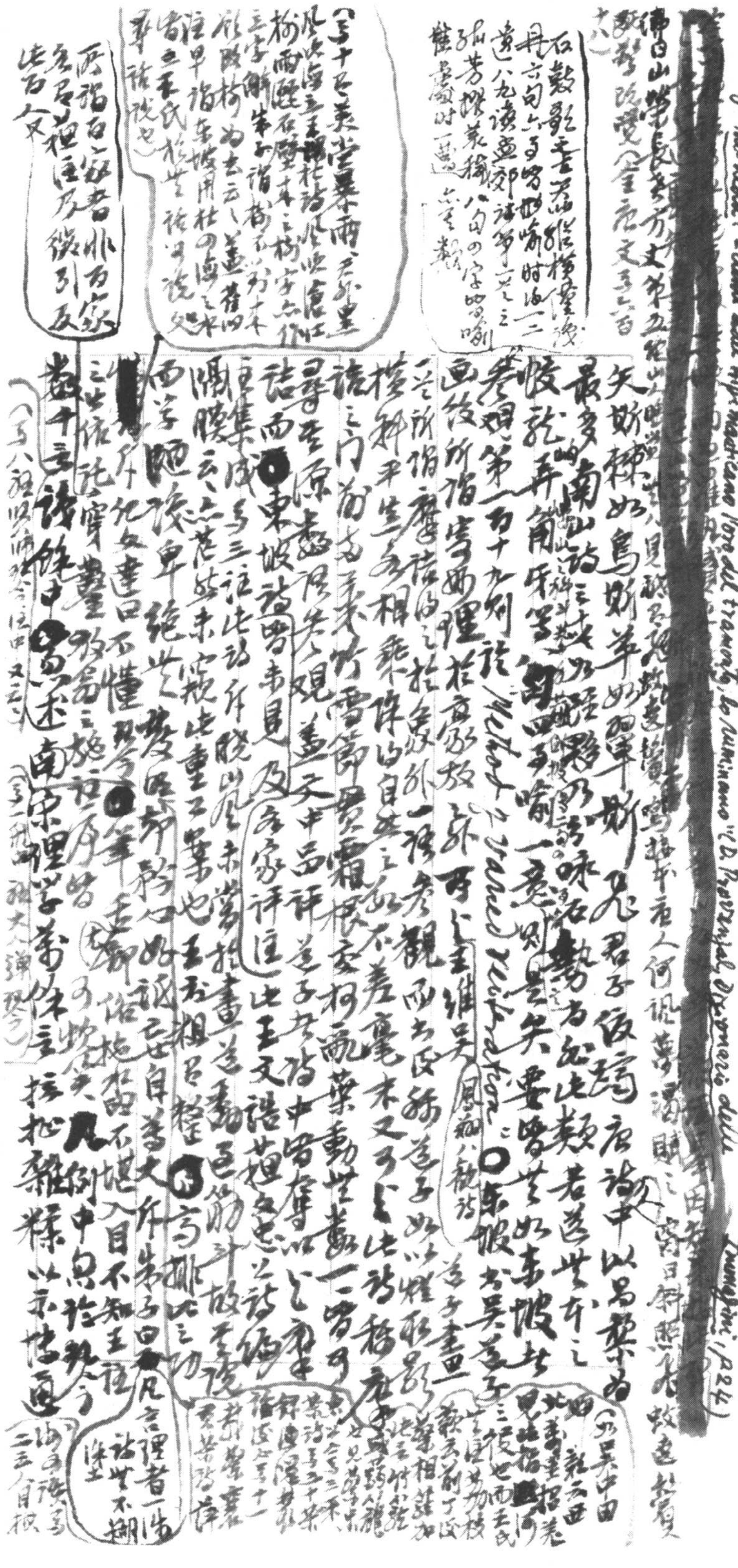
原不擇地而出 [illegible]

所當行 常止於所不可不止 [illegible]

[illegible]

文說

[illegible]



D'Annunzio, *La Leda*: "I denti dell'Alpi masticano l'oro del tramonto, lo ruminano" (D. Provenzal, *Dizionario delle Immagini*, p. 224)

[redacted]

佛日山[illegible]長老方丈[illegible]

[illegible]（全唐文[illegible]）

石鼓歌[illegible]

矢斯棘，如鳥斯革，如翬斯飛，君子攸躋。唐詩中以昌黎爲最多。《南山詩》[illegible]或[illegible]喻[illegible]一意[illegible]勢者，如此類若[illegible]世亦之[illegible]是矣。要皆[illegible]如東坡[illegible]

[illegible]第一五十九則論 Method of transference [illegible]。東坡《書吳道子畫後》所謂「寄妙理於豪放之外」，亦可以[illegible]矣。（風痴小說）道子畫[illegible]

[illegible]所謂[illegible]之於[illegible]外一種[illegible]觀而[illegible]

[illegible]平生[illegible]相[illegible]自[illegible]不差毫末[illegible]

[illegible]雪[illegible]霜根[illegible]葉動[illegible]

詩[illegible]原[illegible]見[illegible]蓋[illegible]中[illegible]評[illegible]

詩而東坡詩[illegible]及（參[illegible]評注）[illegible]

[illegible]集[illegible]三注[illegible]

[illegible]云：「[illegible]」[illegible]

西字[illegible]絕世之[illegible]

[illegible]不懂[illegible]

南宋理學[illegible]

李壽堯使琉球記嘉慶五年六月二十九日[illegible]叟楷張兄至[illegible]村學究役倆識餘寫二寫云唐王西所撰廣雜諾語

以寶三人中尚王文誥

多召可撰[illegible]此一種曰以徵王氏一字矣

（趙克宜角山樓蔓詞評）

六百三十二

姚園客[illegible]寶卷五云書坊刻東坡集召評後赤壁賦者

（汪五寅少勤[illegible]云壬詞曲凱安合　此歎余如以紀異、商通形之短處早之也）

曰晉陸機[illegible]賦已極其妙匝賦精推謹物拙往銳翁語

錄云敢寧人被履之實讀經實謨以唐存經為十三經形曰

遠之宋版大匠律何異[redacted]其國雜誌高一祀一貫人

扮米之年好中息兄盟銅雀鏡古諺相售[redacted]湘綺

樓日記光緒三十一年十月十日[illegible]云作李碑銘如後布包茗

古法可謂宋版康熙字典善價宜至宋版上也又遺一年十

用十言云召劉姓收藏校本墨世我文宮相並從佳

語也宋版康熙之典同比亦反

二十[illegible]李目睹之怪現狀傳

洋場名士官場現形記會新聞存曾君談書

聖賢[illegible]招亦之貌好驗也

◎王紫詮蘅華館詩錄

三記李七手叔所述語云佛氏戒殺生西儒尤斥絕昔之

約瑟謹佛喜欄伊是君之遣著偶謂網書吾之國

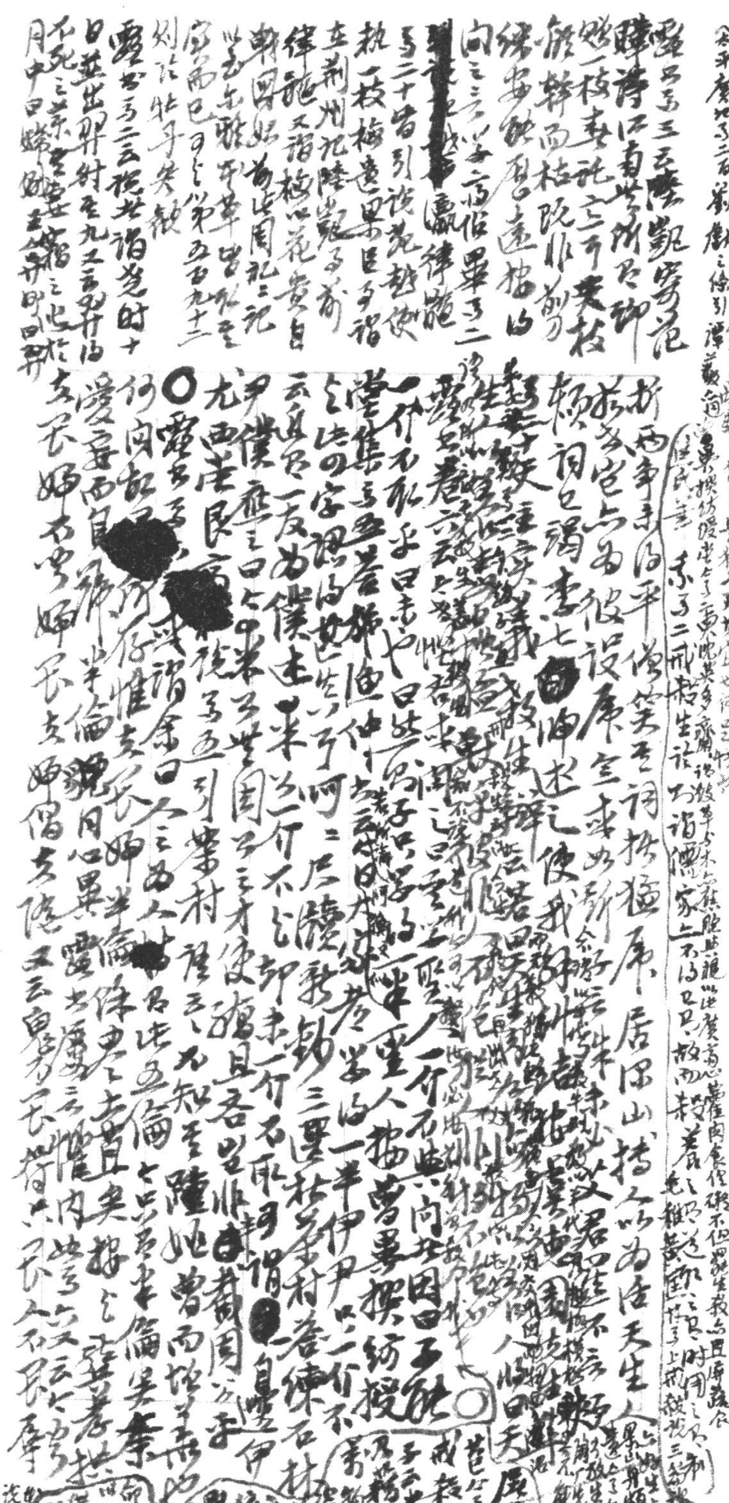
國寶善文章刻意繪錄未為雅意議於學故經不免史刻押雜起為之時可節取四庫提要云一百十八[redacted]據原京宜放馬遷僅宜齊以是文之變也新語痛祇至本來為平允（案六）原宜故為雅宜齊得日而三詞意以暴人之詞南豈語如是乎卿行閏錄云[illegible]

（四數衛曾書日札紀錄會[illegible]六七鄭燮[illegible]）

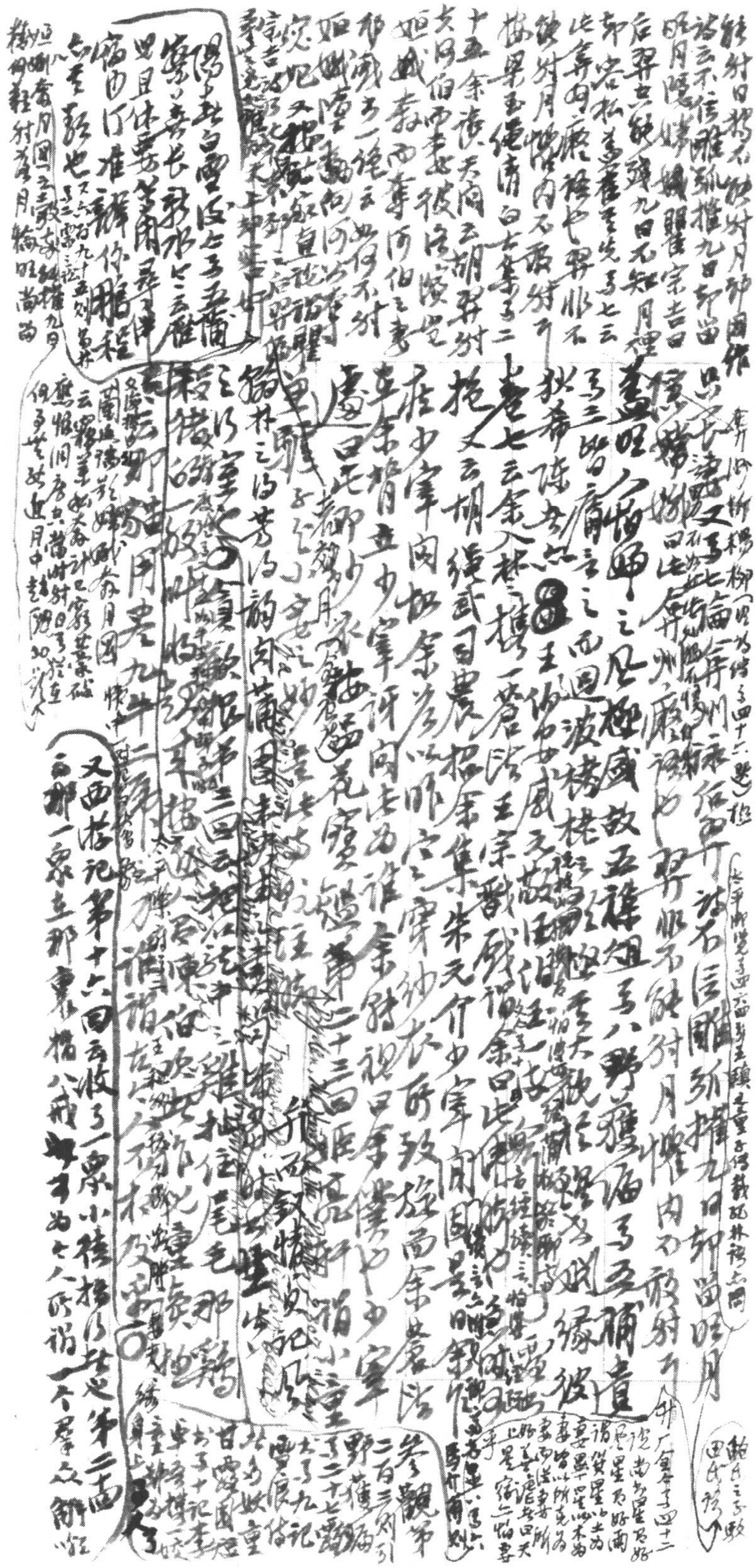
[illegible]士[illegible]伊不設通訓詁兄左右[illegible]不惜一日兄共之羽歎曰[illegible]作文以此觀照宜一手授水亂也實[illegible]

村學究野搗云至贈某之茶集也宋之[illegible]後權泉[illegible]海劉白叔自集龍為平大[illegible]章[illegible]實命也而垂見（[illegible]）

湘傳樓觀宮一統元年九月廿五日[illegible]日記王文誥植語以毛[illegible]似文書兒東西務未也[illegible]法人翻生問書廟不少又北林華以光[illegible]史二[illegible]三月廿二日君王[illegible]詩語[illegible]



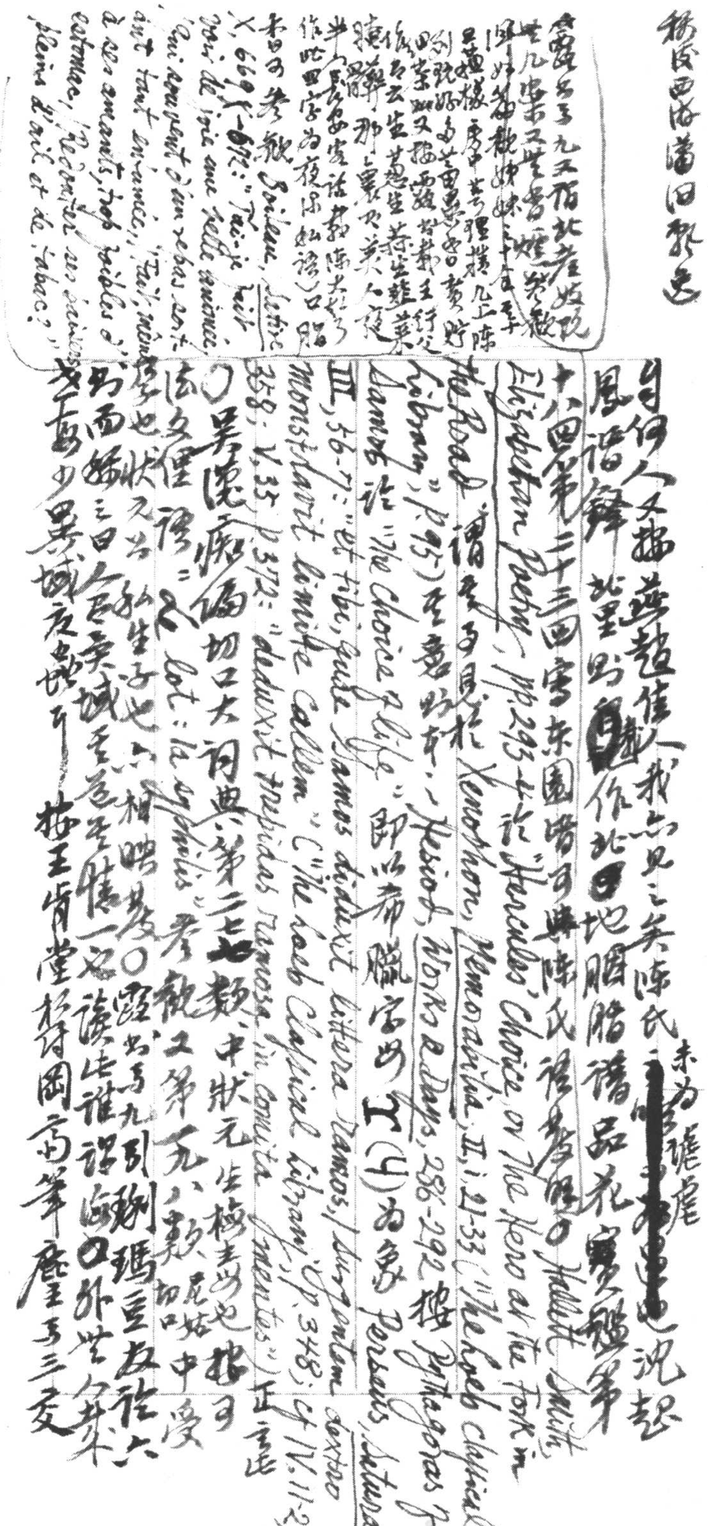
補六二四則小倉山房詩集卷三八馬嵬第二首石壕村裏夫妻別淚比長生殿上多」似本金德卿名鄉馬嵬之高末柱為看影處不為生靈淚更多」樵梓則呂居仁馬嵬詩義~ Sainte-Beuve: "Madame la Duchesse d'Angoulême": "…M. de Chateaubriand… a dit dans *Atala*, par bouche du Père Aubry: 'L'habitant de la cabane et celui des palais, tout souffre, tout gémit ici-bas; les reines ont été vues pleurant comme de simples femmes, et l'on s'est étonné de la quantité des larmes que contiennent les yeux des rois.' Un poète populaire, faisant allusion à cette phrase célèbre, mais continuant de mettre en opposition les classes, a dit: 'De l'oeil des rois on a compté les larmes; / Les yeux du peuple en ont trop pour cela'" (*Causeries du Lundi*, Garnier Frères, t. Ve, p. 93).



桂館藏明嘉靖[illegible]

○後西遊記文情亞續西遊之上，而稱道者不多。余所見，惟呂熊女仙外史第四十五回反西遊記云[illegible]小行者以金箍棒為把[illegible]不[illegible]之玉犬鉗悟能[illegible]化擲開了。袁[illegible]花詩話卷[illegible]反西遊記所指道化小兒[illegible]書言詩[illegible]東坡用三品花[illegible]第十七回南極仙翁座[illegible]雜[illegible]擾[illegible]了小行者的筋斗雲[illegible]不便[illegible]西遊第[illegible]三十四又第三十九回[illegible]西遊記上[illegible]不[illegible]蓋[illegible]者西遊補[illegible]天目山樵[illegible]續西遊[illegible]

[illegible]



[illegible]氏西遊補回數考

舍[illegible]卷九又有北崖姑娘[illegible]兆凡[illegible]又[illegible]嫂[illegible]之款隔[illegible]蘇州妹妹之中有李只蓮樣兒[illegible]理攤九上陳劉[illegible]又黃蓋黃野[illegible]又播[illegible]都督王行之後[illegible]云生慕想生慕生雖華讀[illegible]那[illegible]更美人蹤[illegible]長安[illegible]諸數陳大將[illegible]作北田字為後來如諸)口脂查[illegible]參觀 Boileau, *Satire* X, 669-672: "J'ai-je fait voir de [illegible] aux belle [illegible], 'Qui rompent d'un rebas cont-ient tout la manie, 'Fait, mémoire [illegible] à des amants, trop faibles d'estomac, 'Redoutent un baiser pleins d'ail et de tabac?'"

自何人又描燕趙佳人，我亦見之矣。陳氏[redacted]沈起（赤為[illegible]虎尾）鳳語錄，北里[illegible]作北[illegible]地胭脂譜品花寶鑑第十八回第二十三回寫東園諸可與陳氏語參證。Hazlitt, Smith, *Elizabethan Poetry*, pp. 293-4 論 "Hercules' Choice, or the Hero at the Fork in the Road" 謂最多見於 Xenophon, *Memorabilia*, II, i, 21-33 ("The Loeb Classical Library", p. 95) 至盛於本；Hesiod, *Works & Days*, 286-292. 按 Pythagoras 'Y' of Samos 論 "The Choice of Life" 即以希臘字母 Y (4) 為象。Persius, *Satura* III, 56-7: "et tibi, quae Samios diduxit littera ramos, / surgentem dextro monstravit limite callem" ("The Loeb Classical Library", p. 348; cf. IV. 11-2, p. 358; V. 35, p. 372: "deduxit trepidas ramosa in compita mentes") 正言此。○吳[illegible]瘋偏切口大詞典第二七類中狀元（注：檢者也）按可法文俚語之 lot: la [illegible] 參觀又第九九類，尼姑切口中愛學也，狀元者私生子也，亦相映發。○露出第九引劉瑪呈友語，六[illegible]面姑三日，人居吳城，至吳者[illegible]情一名[illegible]諺註，謂出口外世[illegible]來者每多吳城夜出沒者。按王肯堂鬱岡齋筆塵第三卷

癡多乃三祀共仲本論詩須弄詞畫須弄墨須弄筆亦必於

弄詞能弄筆能弄筆帽臻佳境始到理表言參觀 André Calame

vocabulaire technique et critique de la philosophie, 5e éd., p.1180: "M. Le Roy dans sa Logique de l'invention, recommande aux savants de s'amuser aux fictions

qui font voir les choses comme un jolie inattendu" ; J. Huizinga, Homo ludens 亦說[illegible]玩 ; 杰譯只備所論："To view culture sub specie ludi" (Eng. tr. R.F.C. Hull, p.5) 亦未嘗窺比

(Lyly, Euphues: "a friend is … an other I" — Complete Works, ed. R. W. Bond, Vol. I, p.192)

友條數利瑪竇友論[redacted]陳眉公寶顏堂秘笈友

廣集中亦收之，凡九十則，引云：竇遐西洋，述曩中所聞精

成友道之一帙，末云大西域山人利瑪竇集，蓋嘗揭櫫彼土賢

云：行乃非抄巳見之，如聞宗旨義筆。一則云：吾友非他，即我之

三半，乃第二我也（馬本卷九十六引之），即 alter ego 之說，Cicero

De Amicitia, §21: "alter idem" 之[illegible]大西洋傳笑香布留斯答

云於唐儲說中嘗生，諸俟巳是為友中異學，更進分外分山

合序生自贊二四作莫學亦夢見分外分我之，如柳南隨筆予

二元利瑪竇以竇臨為第二我，比之於說友者之半，杜子皇雅堂

以作吾寶玉照，箸稱曰謂歌而且雅矣，張槎野三陳日

五合三子吳福明第二我贊[redacted]

記光緒十二年正月十日云：李騎鮑為子藏繪一小照，神理逼

肖，利瑪竇所謂第二我也。[illegible]道祖泉以露書卷九云

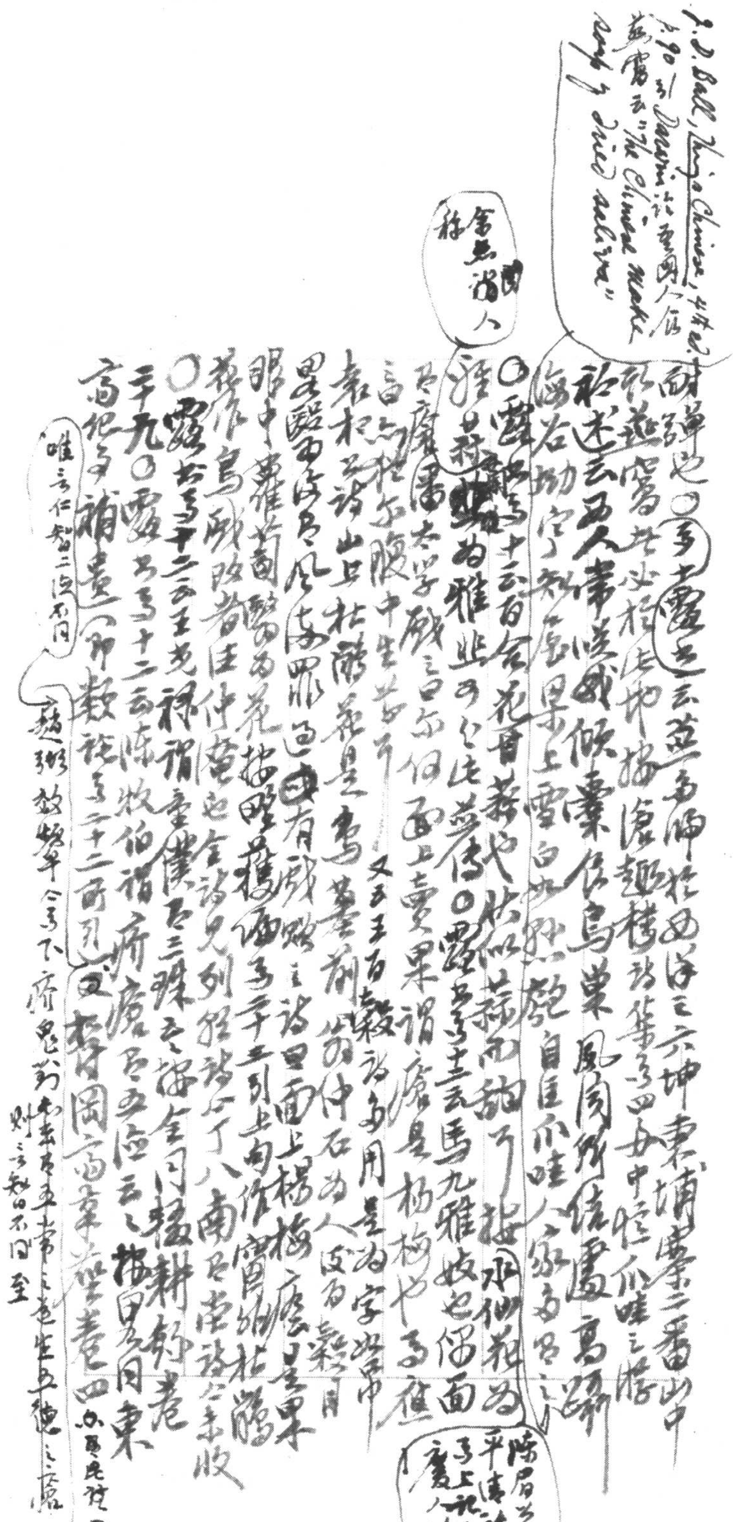
都市謠云：談打則四鬧鋪花的招卷觀記錄卓稿二百九十七

聊琊浪抄又卷一百七十五回前不沈記劉吉郭劉棉花留先

Bacon: "A Friendship": "…[illegible] a Spaniard … Essays, 'Of Friendship' … Cicero, De Amicitia … Cic. Ep. ad Att. … Lib. VII, 23; Cicero, ad Fam. I, 9"

王宗激

西園雜記



J. D. Ball, *Things Chinese*, 4th ed., p. 90 引 Dampier 記西國人信燕窩云："The Chinese make [illegible] only of birds' saliva"

耐嚼也。○《多識編》卷三云："[illegible]產南岬於西洋之六坤、柬埔寨、三番山中

有燕窩，其[illegible]於海濱趣樓，[illegible]中陸介唾之[illegible]

於燕述云："西人常嘆燕窩作鳥巢，[illegible]所信[illegible]馬蹄

海石嵌空之處，[illegible]上零白如雪，自[illegible]介唾入窩多[illegible]

○《露書》卷十云："百合花，晉蒜也，狀似蒜而甜，可啖。"水仙花為

羅蒜為雅（舍無諸人稱），此可以作《蓉傳》。○《露書》卷十三云："馬九雅，妓也。留面

吾廣，屬太學，戚之曰：'余似面上黃果。'謂廣是楊梅也。"馬征

言之杜口腹中生[illegible]耳。又五王百穀詩多用，是為字崇中

袁杞之詩山上杜鵑花是之鳥，[illegible]荊芥中石為人，皮日藥日

果嶺南[illegible]風土[illegible]○有戲贈之詩曰："面上楊梅瘡，[illegible]是果子

眼中[illegible]羅荔[illegible]而為花，[illegible]卷十三引上句作"[illegible]杜鵑

籬作鳥飛[illegible]仲[illegible]也。全詩見《列朝詩》丁八，南居益[illegible]之末段

○《露書》卷十二云："王先禄謂[illegible]儀為三殊之謀，全同[illegible]耕[illegible]老

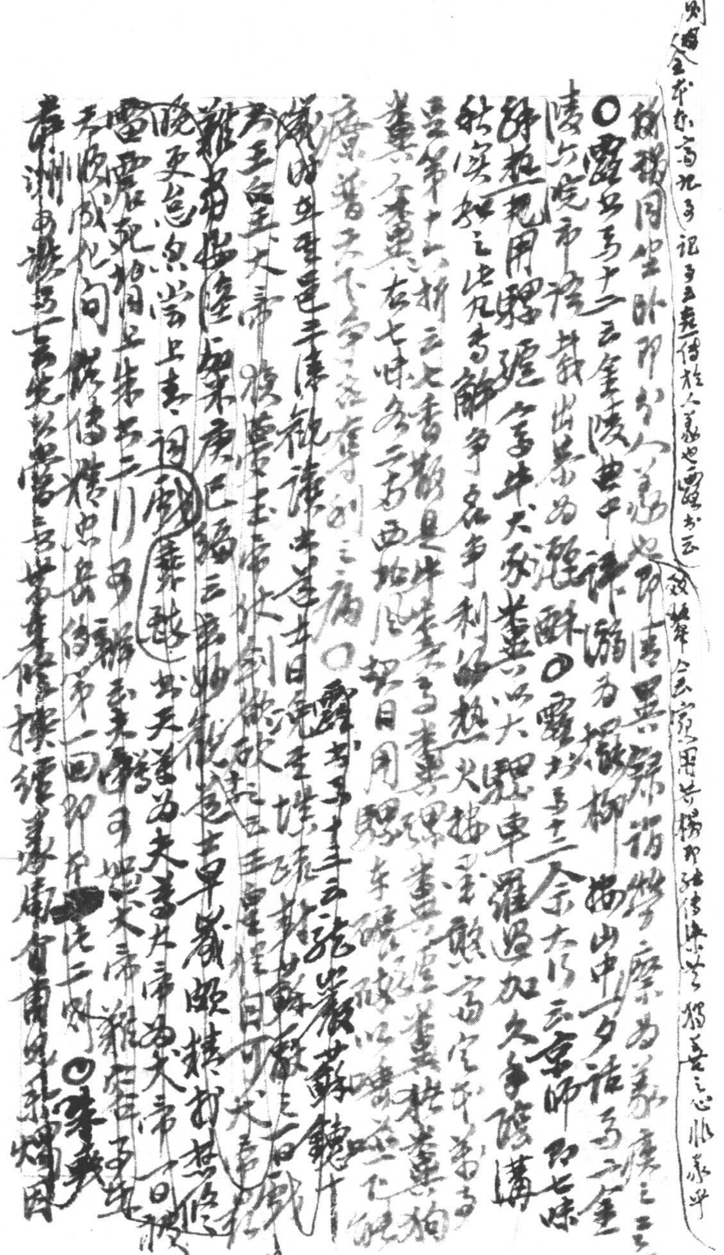
卷十九○《露書》卷十二云："陳牧伯謂[illegible]府為五應云云。"指同日東

[illegible]《補遺》，卯數語卷二十二所引。又[illegible]卷四[illegible]亦見此語

（陸居士《平清話》卷上記[illegible]人呼）

（唯言仁智二德不同）

趙翼[illegible]年卷下[illegible]論[illegible]五常之德[illegible]，則言知仁不同，至



則尚全不知高北子記多云亮傳於人萬也西溪書云

致樊舉人云家貧無告揚郎弦傳某小些猶云甚之心非承平

緻貌同坐卧即於人萬也即語里巽綿稍學摩宗為萬家廣之三

○露書卷十二云金陵世干諱瀚為樞故柳掛山中一夕語子云金

陵六塞市[illegible]載出其書為選醉○露書卷十二余在行云京師有七味

詩在規用騾臝今子牛大發蓋以大騾車羅遲加久手陵講

封寘如之比凡書解事名事利物想火據墨款當定不若易

豆第十六折云七香藏是牌葉子書畫裏書畫盡裏松柏

叢不書畫左七味多云為西施的契目用騾東瀆破以請蓋不能

齊晉者下字之在專列之痛○露書卷十三云張崇叢蘇鏈十

歲時生晉臣至三事觀諱崇達去日氣至婕張[illegible]蘇[illegible]之一日戲

為王皇大帝○役吾玉帝於劍樹破起云天帝惶自可大喜在

難成指隆如宋廣已語云[illegible]如能也吉早歲[illegible]精於[illegible]修

晚更悉泉當上書詞劇舞哉其天尊為夫喜天帝為大帝一日

當處死相上帝之一二則可籬玉夫鸞子坐天帝雜安在可坐

有時成化向時[illegible]傳忠兵傳第一回即死[illegible]吃二則 ○李義

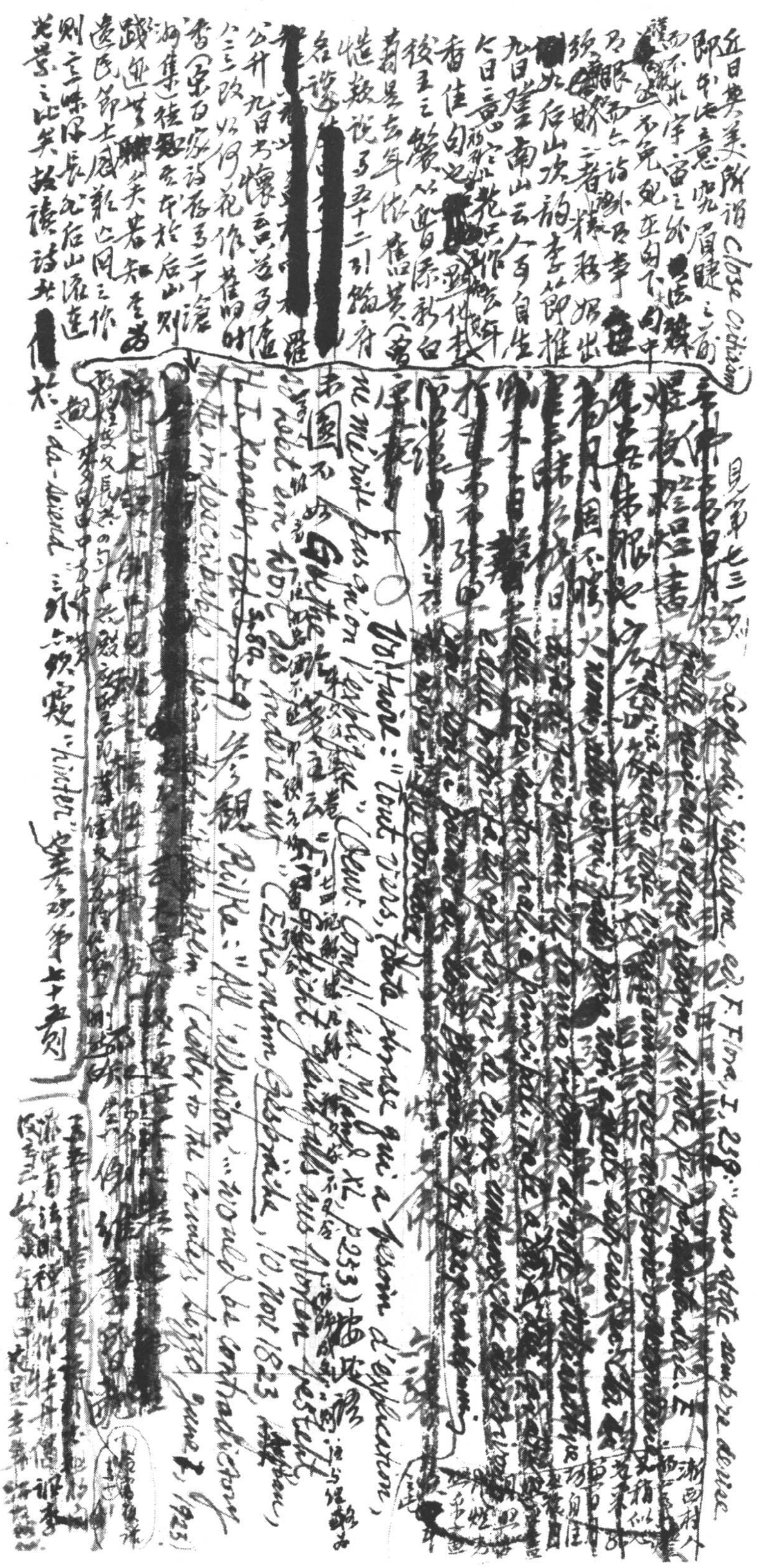
華洲而設之十五先生書之[illegible]藏係撲纏義遊處會甫的邪燭因

見第七二四則

伏大事

談說子

七六一



正與美人所謂 Close criticism，即中注意究眉睫之前，[illegible]不求字句之外，不免死在句下[illegible]……

九日登南山云：「今日自生[illegible]

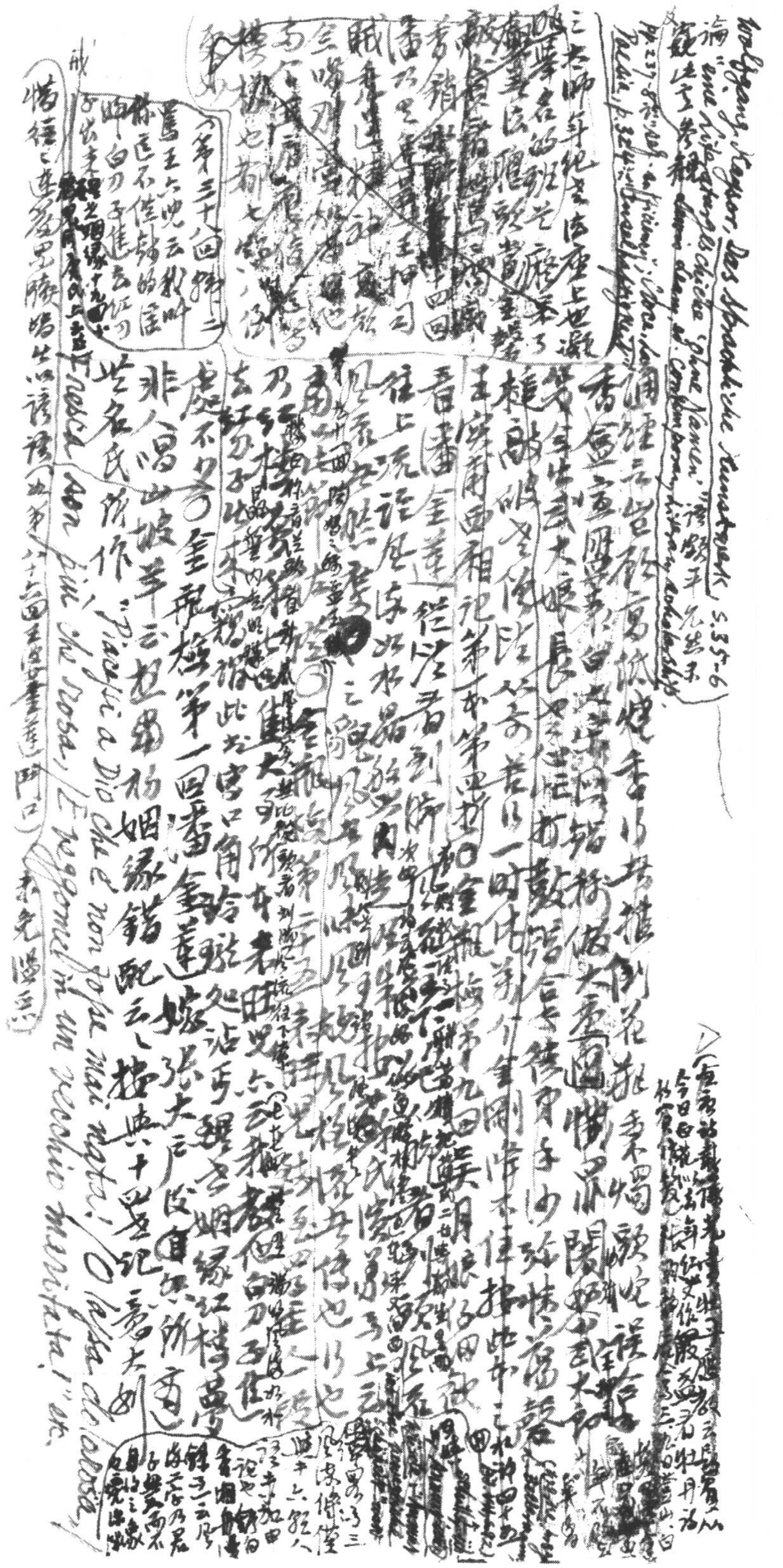
見第七三頁

Voltaire: "Tout vers, toute phrase qui a besoin d'explication, ne mérite pas qu'on l'explique" (Œuvres Compl., éd. Moland, XX, p.253)

Eckermann, Gespräche, 10. Nov. 1823

Rilke: "All 'illusion' … would be contradictory" (letter to the Countess Sizzo, June 1, 1923)

參觀第七十五頁



Wolfgang Kayser, Das Sprachliche Kunstwerk S. 35-6 [illegible]

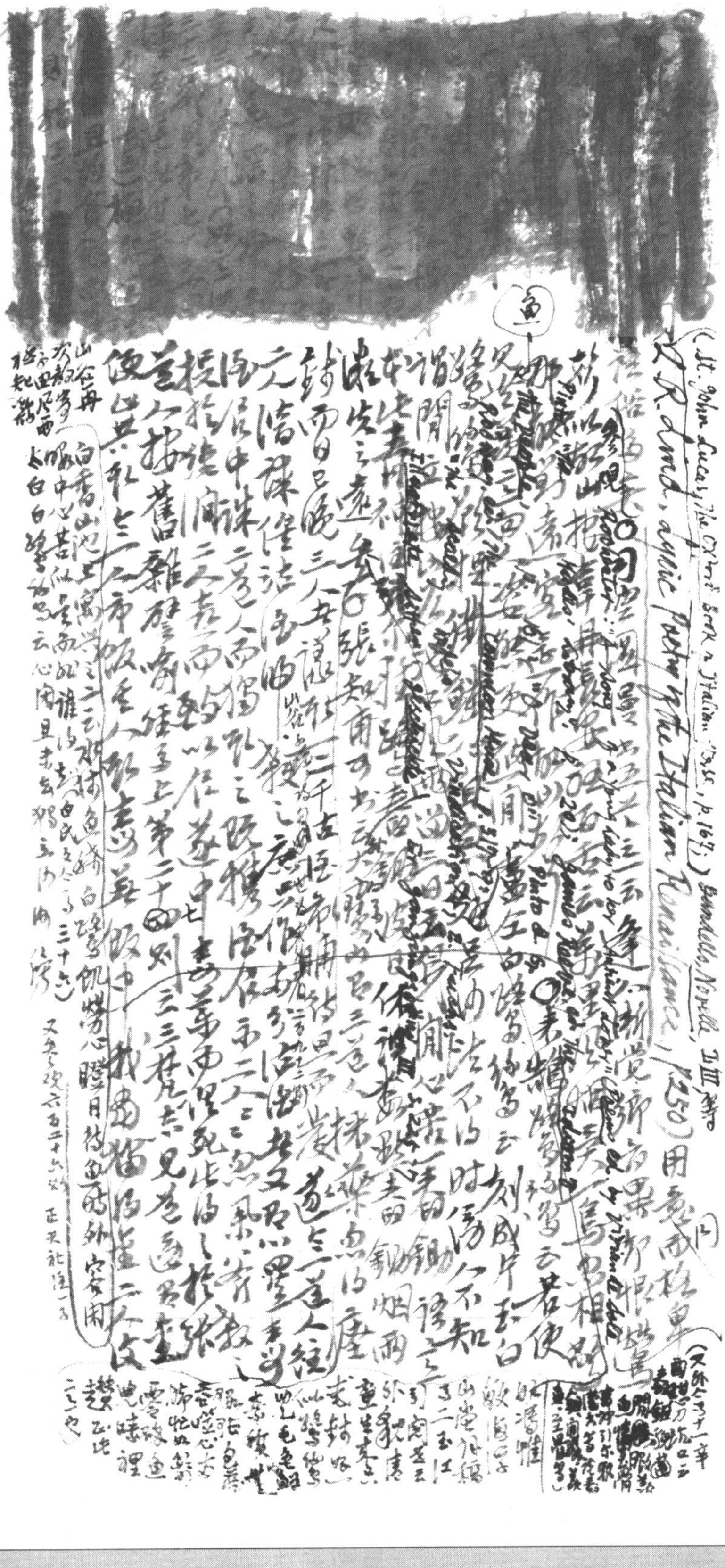
Pp. 237-8 [illegible] Paideia, p. 324 [illegible]

[illegible]

非人間此波等云想必婚姻緣錯配云々 [illegible]

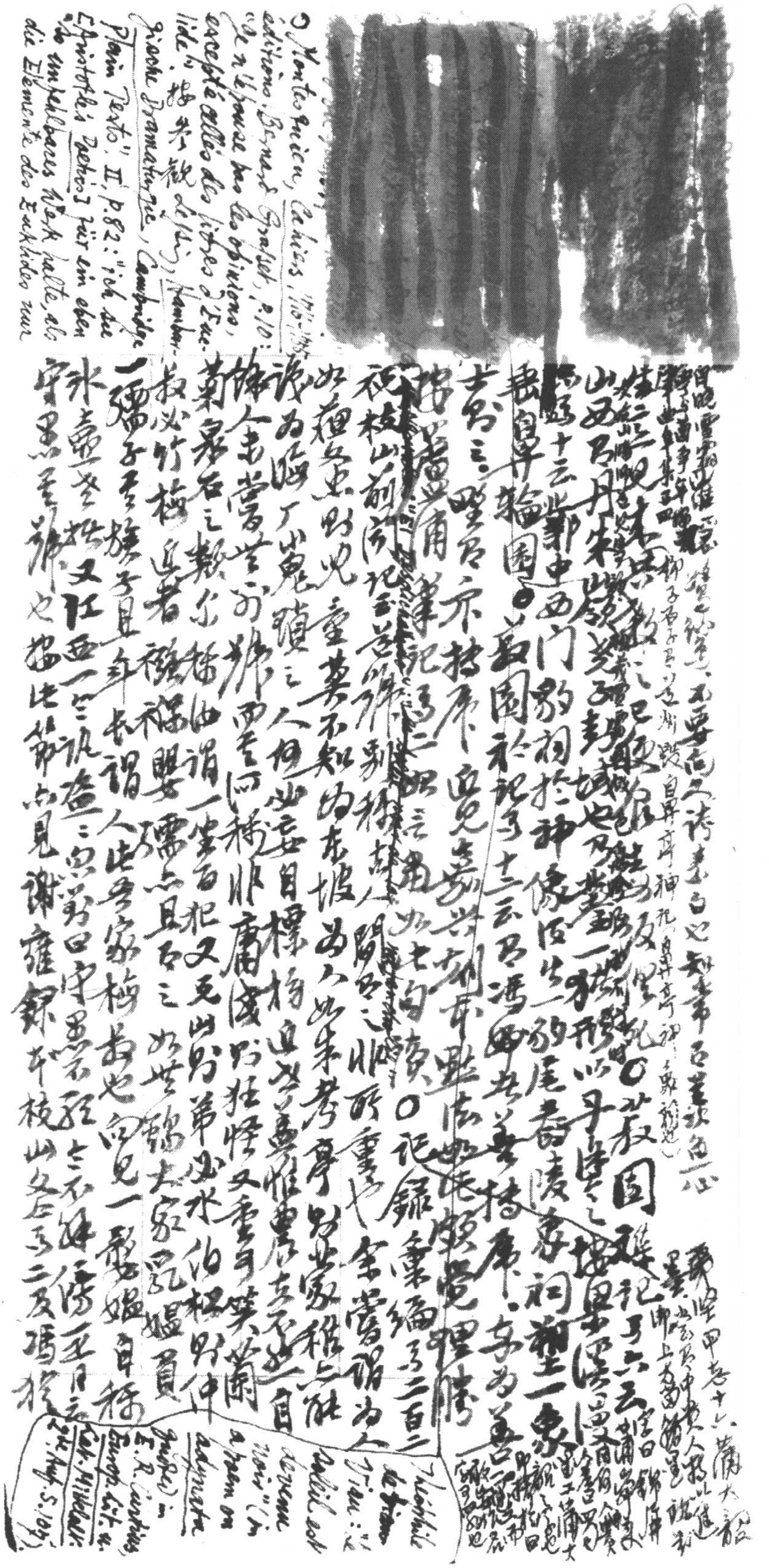
Fresca son più che rosa, E veggomi in un vecchio maritata! Piacqui a Dio che e non fosse mai nata! O lassa che la rosa [illegible] maritata, l' etc.

[illegible]



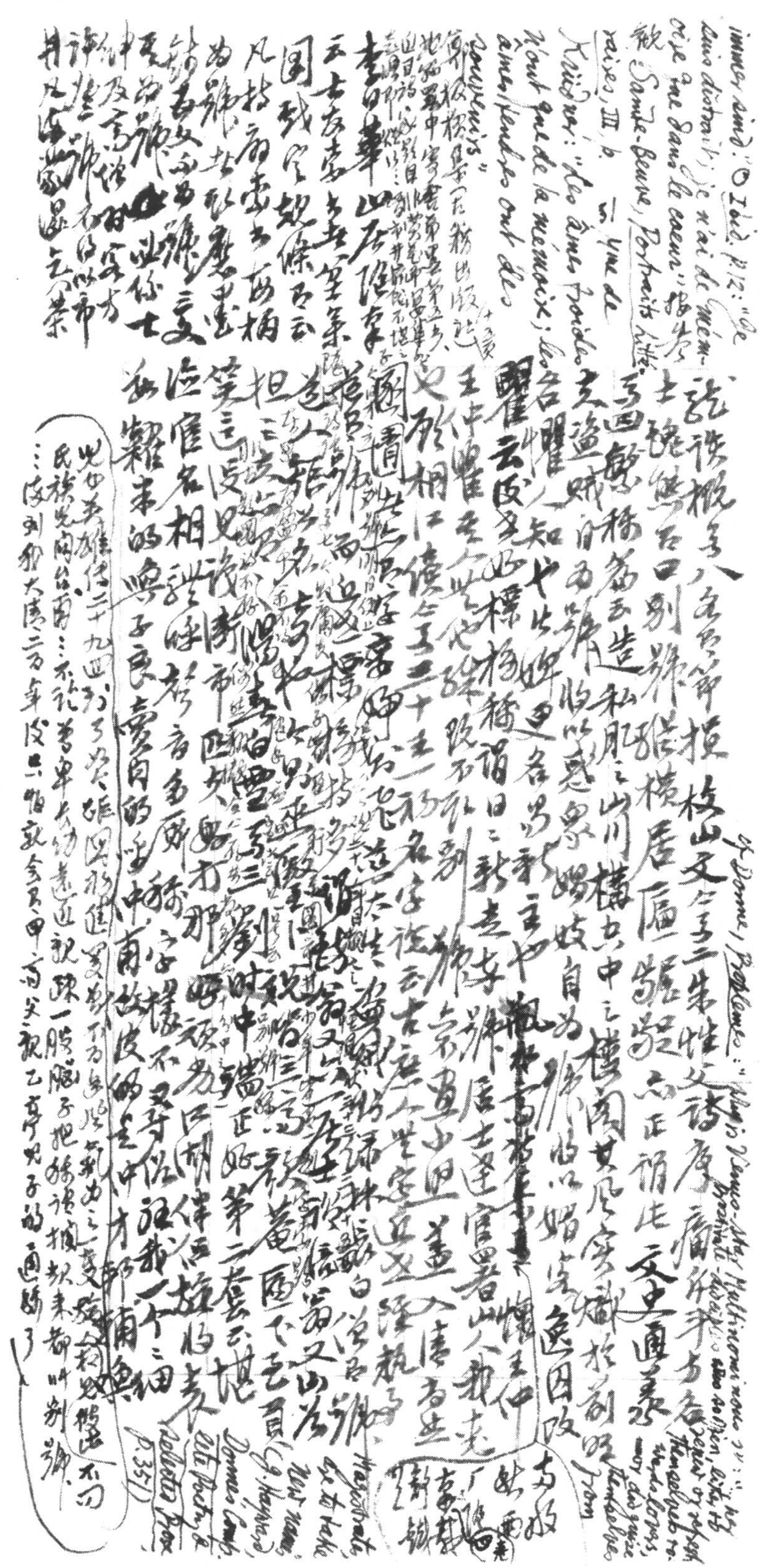
(St. John Lucas, The Oxford Book of Italian Verse, p.167) Bandello, Novelle, III

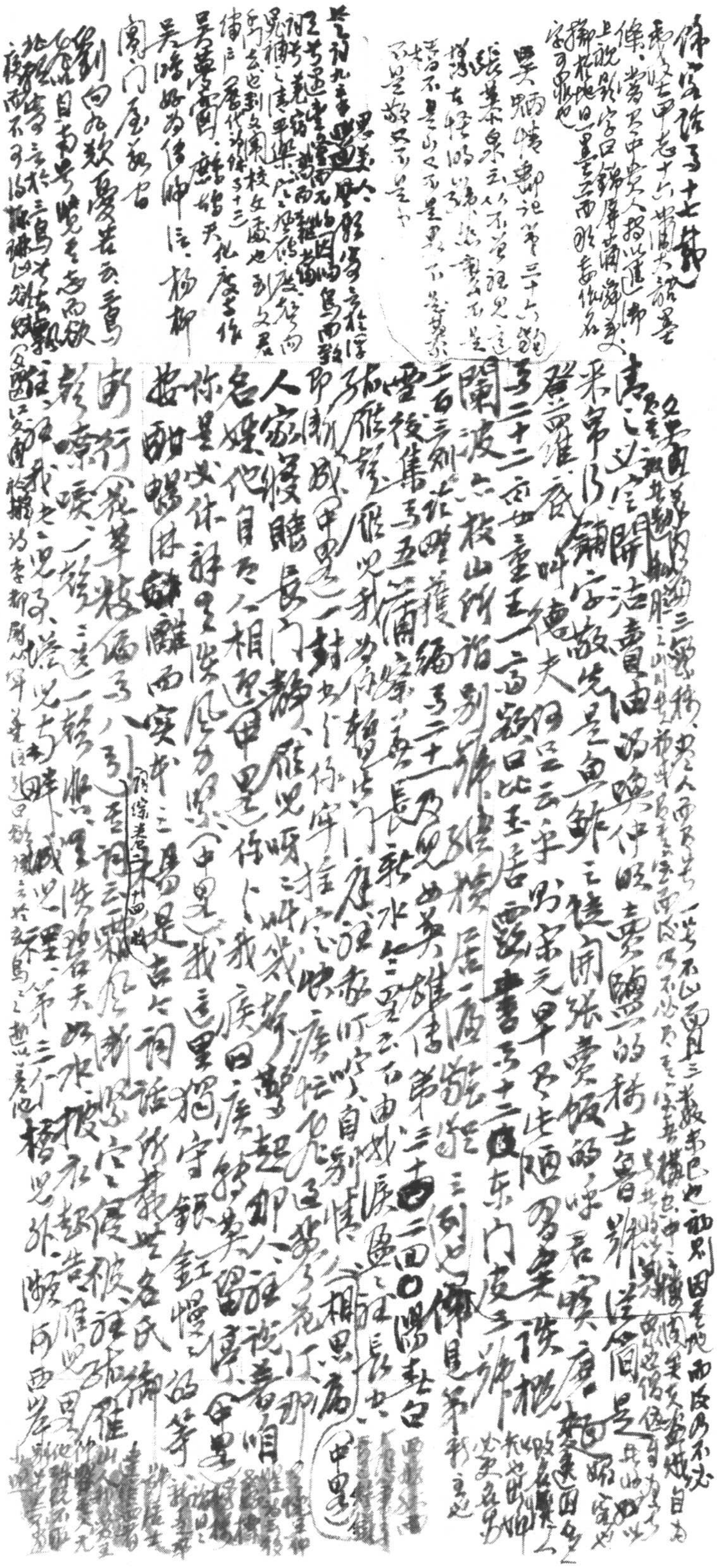
J. R. Lind, Lyric Poetry of the Italian Renaissance, p.250



[redacted]

○ Montesquieu, Cahiers (1716-1755), edizione Bernard Grasset, p.10: "Je n'épouse pas les opinions, excepté celles des livres d'Euclide." 按参觀 Lessing, Hamburgische Dramaturgie, Cambridge Plain Texts, II, p.82: "ich die [Aristoteles' Poetik] für ein eben so unfehlbares Werk halte, als die Elemente des Euklides nur





笑陳子高句云芙蓉面邊鸞向前魚新勝分信凡好葉段於关全集卷一七五引□則更思擊參觀牛嶠遠天（[illegible]信錄[illegible]氣，[illegible]）

（圖書集成藝術典卷七百九十六博書[illegible]全昌不知生何年[illegible]中老者閑玩論明东說奇負數報第二局[illegible]）

（貴夫之觀樂府群珠卷二無名氏[illegible]枝閨情云：夫人別[illegible]獨[illegible]情[illegible]把了數，們[illegible]婉[illegible]送了，稜兒[illegible]樣裁，[illegible]著褲兒手着帶，线條封[illegible]敢揣[illegible]）

小紅樓、門外梧桐彫砌，請教且[illegible]低聲兒道，那裡有人二些[illegible]寂寞可[illegible]（[illegible]變化[illegible]）陽春白雪補集無名氏

紅繡鞋十一[illegible]云[illegible]人覺[illegible]量、去[illegible]席當下檢香（中略）[illegible]的分開羅帳，慢慢的脫了衣裳、卸了本紙條兒封了[illegible]補[illegible]二拈二定[illegible]偷[illegible]、[illegible]因緣、暮天席地枕[illegible]兒[illegible]、或是封[illegible]底馬桐遠、忽地[illegible]兒卸怕[illegible]氣喘二，背地裏[illegible]兒歡笑了[illegible]兒何[illegible]著只[illegible]的擦二鞋[illegible]早來到，又那里探窗兒[illegible]倚門兒瞧，把我一個[illegible]心都[illegible]了三不[illegible]的[illegible]目。[illegible]推着[illegible]去了被肉鐵[illegible]夫人[illegible]纏住，又使的他[illegible]去、又[illegible]的他做衣服、到[illegible]的我[illegible]（[illegible]）[illegible]的[illegible]下[illegible]不提防[illegible]去了人[illegible]兒裡[illegible]的我模，[illegible]兒推[illegible]手[illegible]的開紅羅帳，不[illegible]下[illegible]（中略）輕二的鞋、底兒放，腳不[illegible]把地[illegible]兒[illegible]、又早[illegible]告香歎門扇兒[illegible]二的分開羅帳，[illegible]的[illegible]下开[illegible]子皮[illegible]不提防、[illegible]的膽[illegible]、[illegible]的魂[illegible]、[illegible]是[illegible]不[illegible]七背地[illegible]

（亦見樂府群珠卷四朱庭玉曲十一段詠偷歡）

（參觀樂府群珠卷二無名氏玉嬌枝閨情四[illegible]紫[illegible]障[illegible]房[illegible]桂[illegible]病[illegible]）

（參觀樂府群珠卷三無名氏玉嬌枝閨怨一云：動不動惱殺胆顫面捆手兒擺楊兒捽）

（參觀樂府群珠卷三無名氏玉嬌枝閨情四云：敲才頻來敢瞞神唬鬼，分明做下違天罪，剗地不承認，味食中書我這裏佯不知，咳嗽飲饑慌，忙呀收拾着，底信口推不答，家廝瞞自來，延巴不得遲些，飽病好難動毛迟）

聊齋志異卷六馬介甫則異史氏曰：汾陽録因方經懷之蟬噉野雖是注引老衣曲兒十二詞之刻畫[illegible]肥樺理盡之妙，程史之談譜不知誰通也

孤本元明雜劇、閩名、海門張仲材樂堂第二折王同知小夫人云：王六斤你團圓會為甚刻錄兒報
至今堂夫人不是伴當、嘿嘿的一肚皮團圓、兒哀哀二十歲母當作西郡撲堂湖上黃九日印下這

見歡愛對人前自家呸的情性的夫人又早撞將來、攔着粉（赤未是這般貌只）

說着香照、吃你他錢下紅繡鞋十小姐子語誕不見逃、去高才流來、讀同知

他病難醫、做死的人前詳、味食也不害、便聞了也不害下、針（自的跟前準步人為甚麼）

鏈、對我吃半碗帶冰凌的涼殘水十穩前十為主人三捐十一路（仟陽溫補粘穩只是）

主婦所指參差人之詞，筆壹於說費時此韻三文為未能攙比（雲水雜仍迥）

勝之之行簡天地陰陽交歡大樂賦云不逢花艷之娘（其我腔上者）

乃出不家之良莫是嬉娑言了多知摩學記肚謂腰肥男（都從准為是之粉）

撫郎衣裳氣引氣亂，幸學無比嫖之事獻室娘子三姓異又（火在南樂之行神者）

云或是[illegible]留李而要述不換惜鋪偕時學多亂花深如鸚鵡（比之怕改打了个日與耳兒）

盧之一面勝妾床之百變可以使十一般為箋注參觀第八十六則（參觀李文蘭藥者）

論Martial XIII 28 對，我吃半碗涼水者，房了臣只這夜也全觀梅第[illegible]（三第）

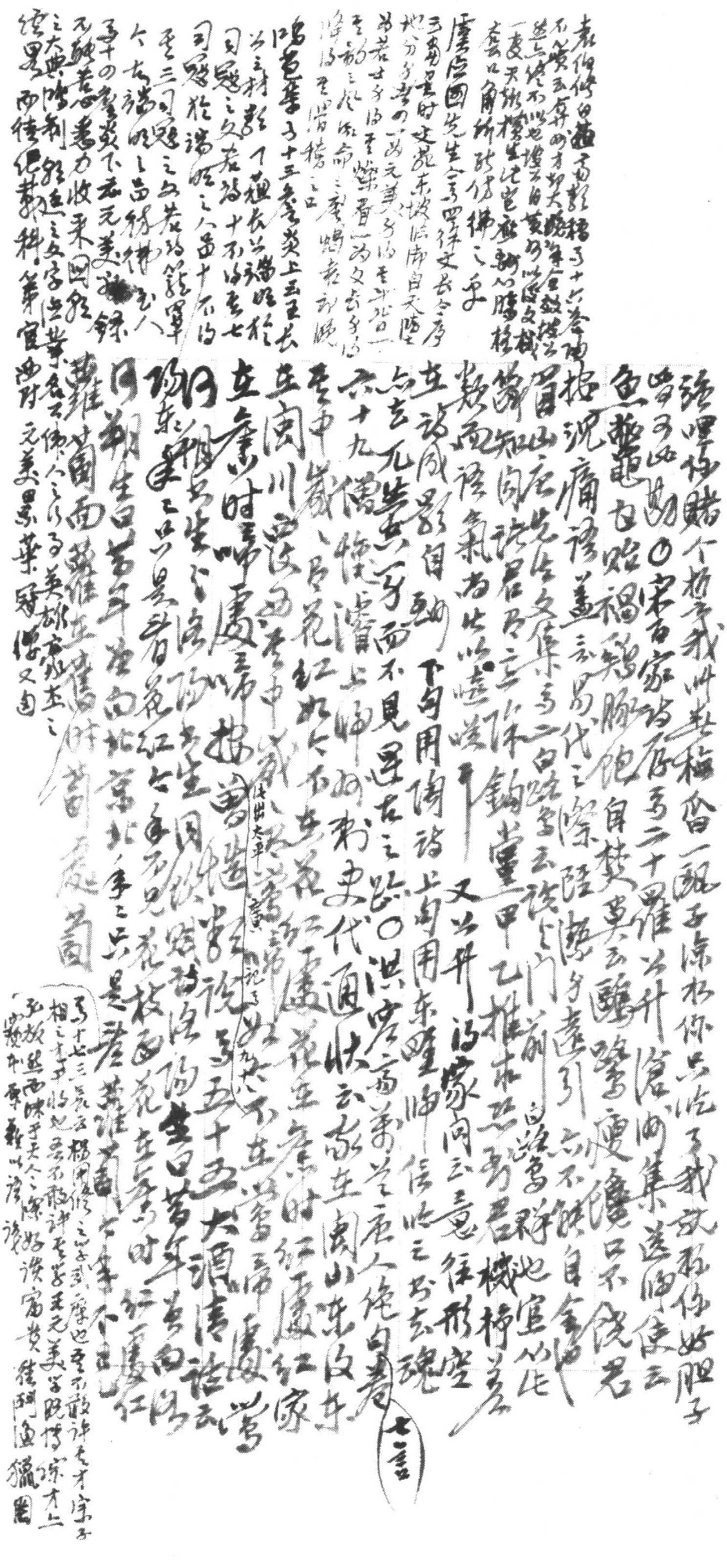
二十七回云：潘金蓮不住在席上只呼水，水要吃生果子，孟玉樓說

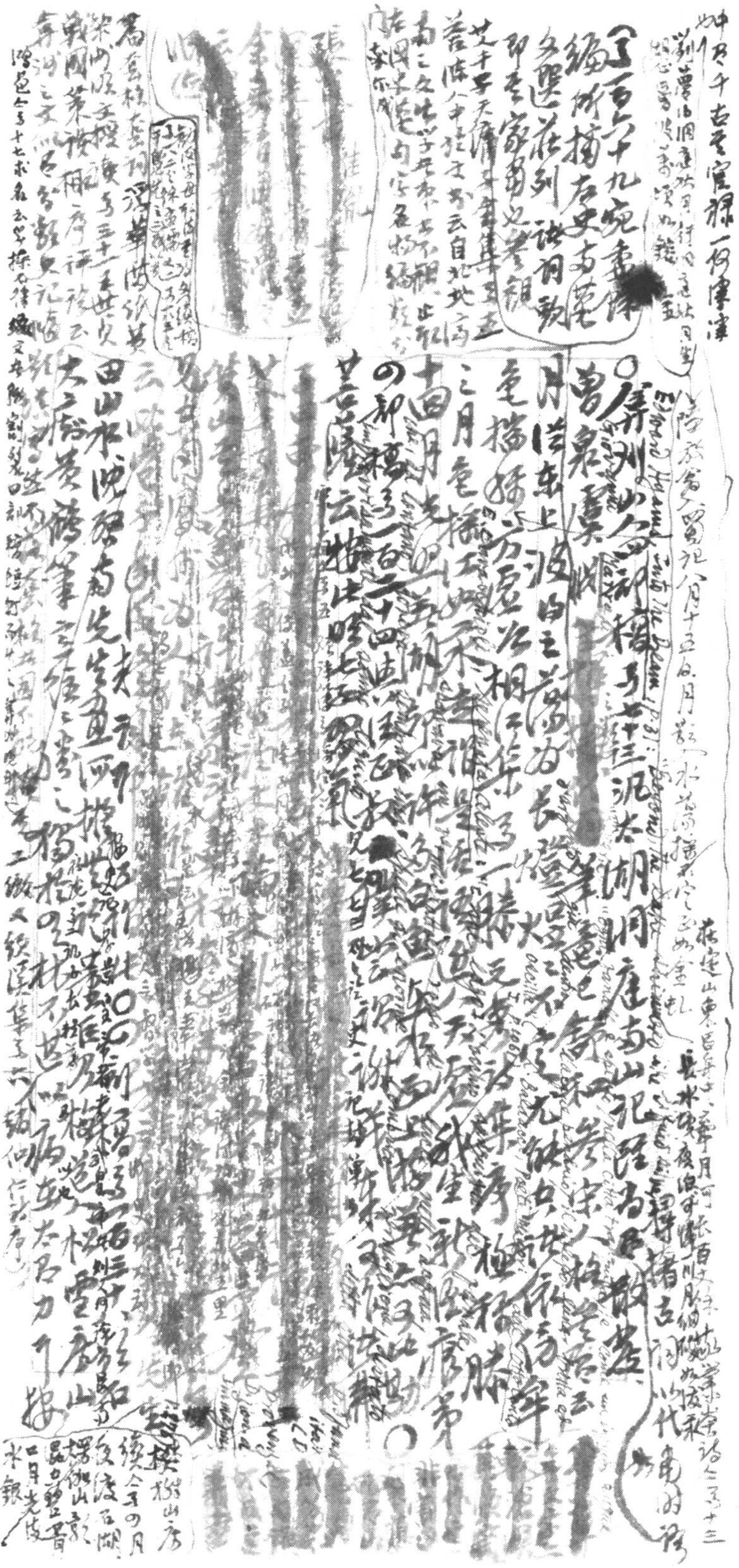
五姐你今日怎的只吃生冷，金蓮笑道：我老人家肚內沒閒事，怕甚麼

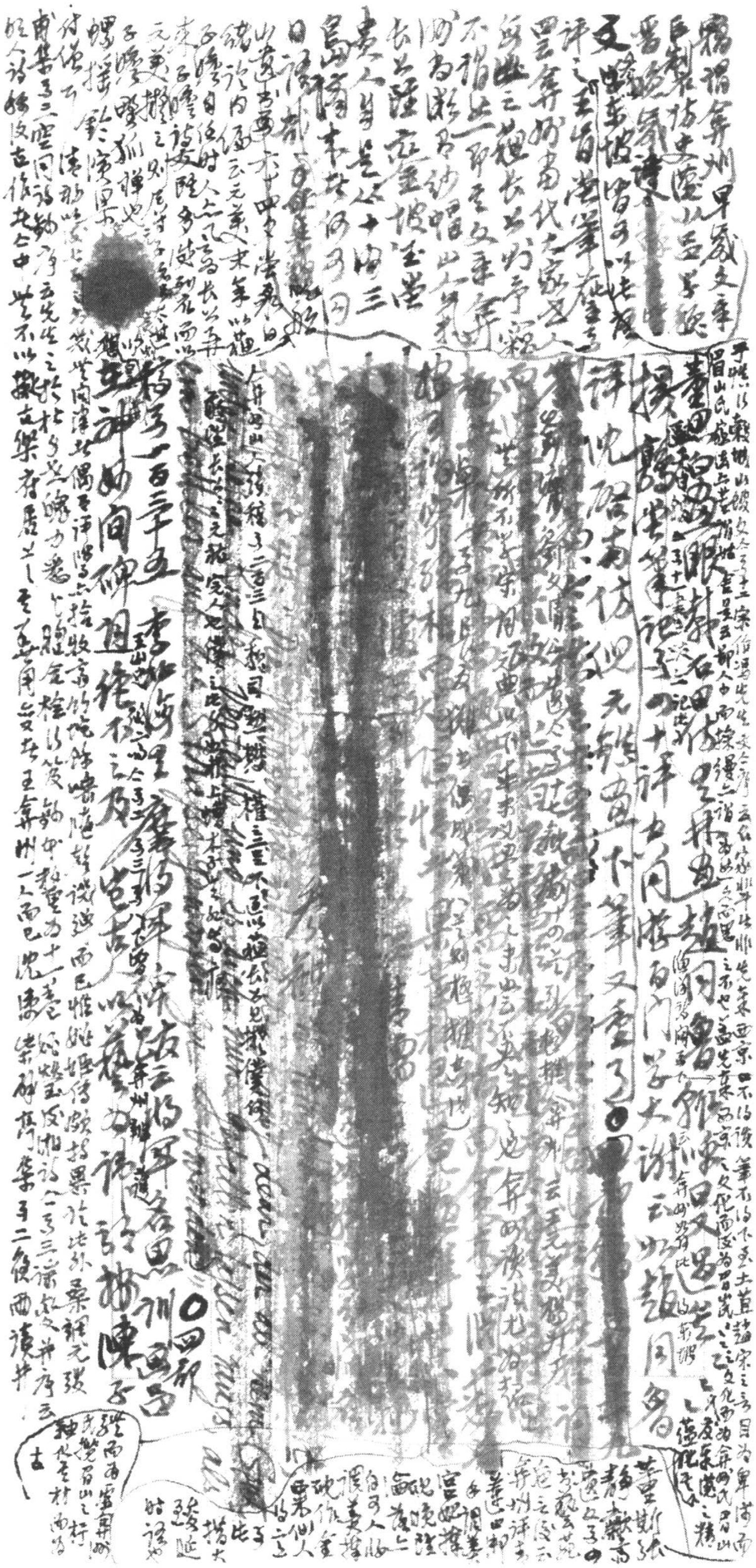
冷糕麼，羞的李瓶兒臉上紅一塊白一塊 第六十一回

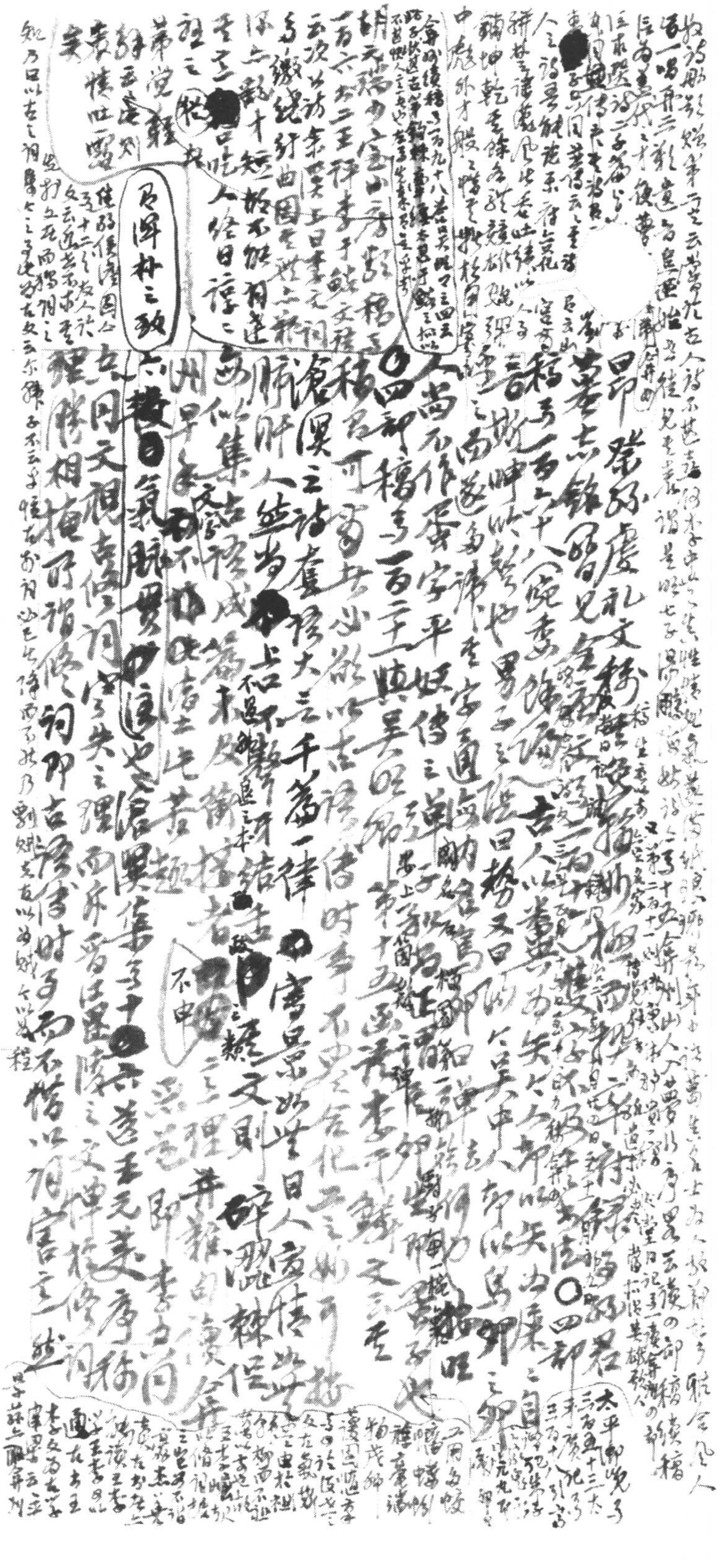
婦人摟着那話說兒較可喝的說道，多子來尋的這個極兒，情願兒念

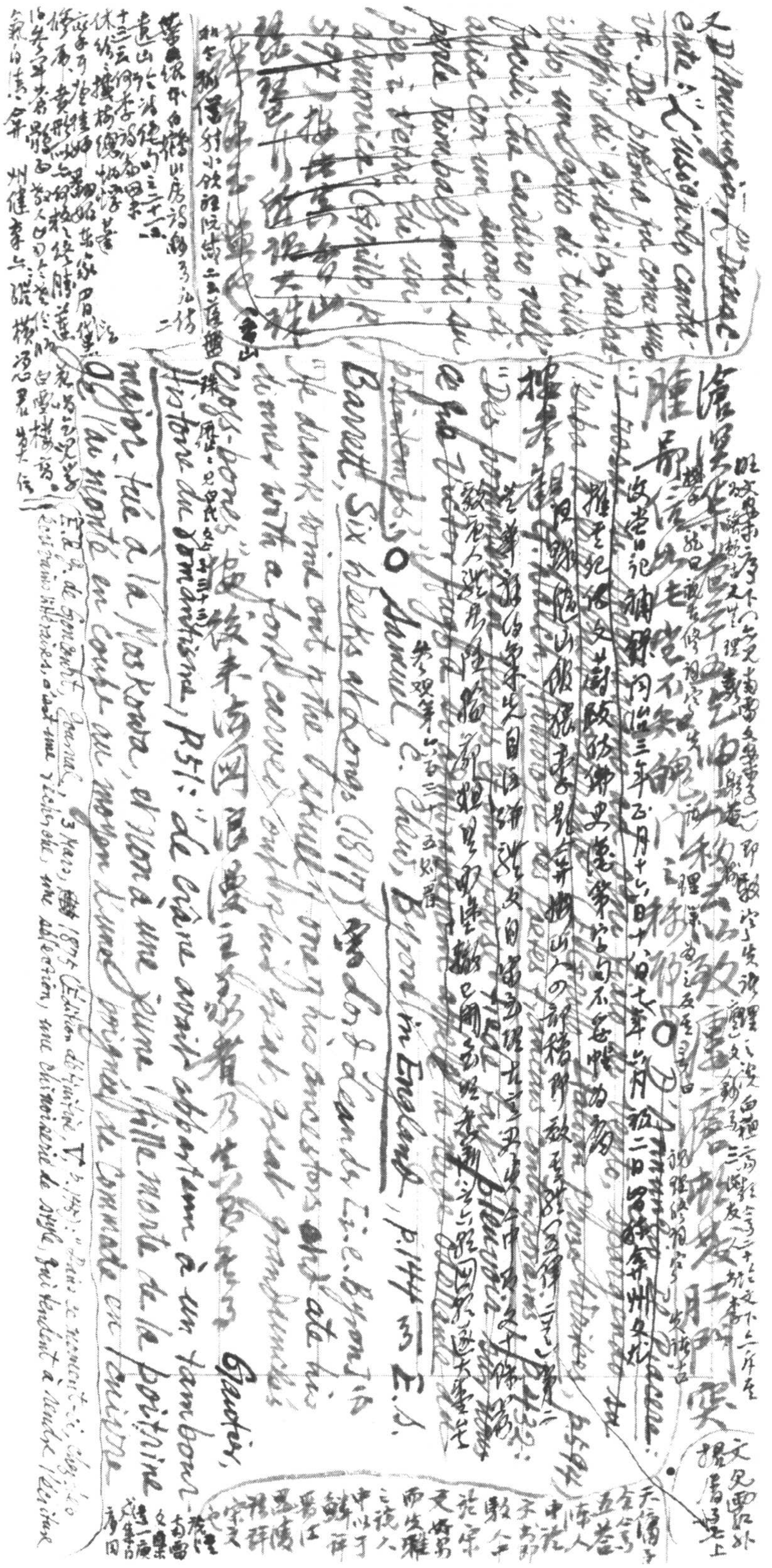
（這金釵兒便是我的釋典，我院繞在花枝撥在地下這個孫子我的）







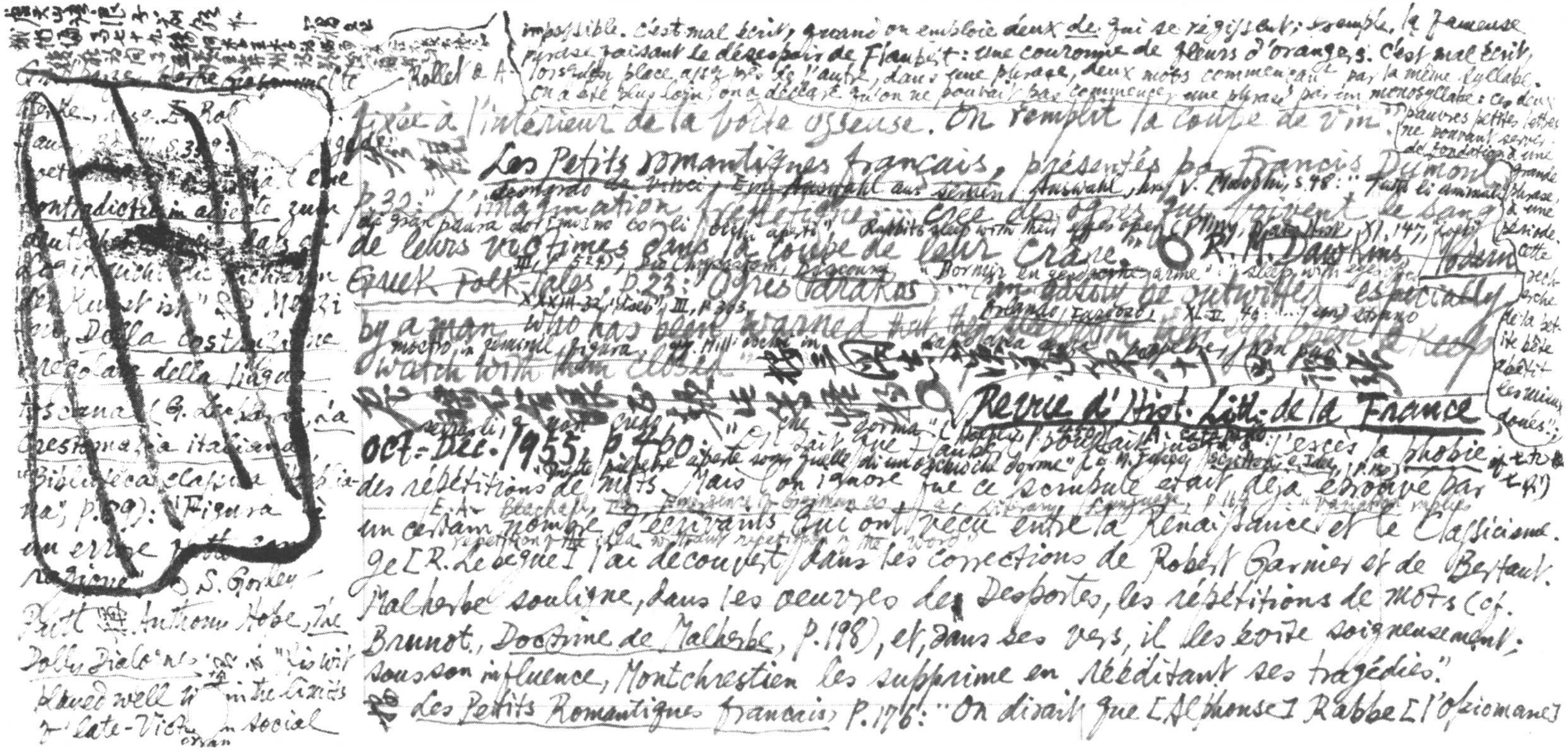




Barrett, Six Weeks at Long's (1817) [illegible] Lord Leander i.e. Byron is [illegible]: "He drank wine out of the skull of one of his ancestors and ate his dinner with a fork carved out of his great grandfather's [illegible]" S. C. Chew, Byron in England, p.144 引 E. S.

Gautier, Histoire du Romantisme, p.51: "de crâne avait appartenu à un tambour-major tué à la Moskova, et non à une jeune fille morte de la poitrine [illegible] l'ai monté en coupe au moyen d'une [illegible] de commode en [illegible]"

3 mars 1875 [illegible] Journal, Édition définitive, T. V, p.159 [illegible]



impossible. C'est mal écrit, quand on emploie deux de qui se régissent; exemple, la fameuse phrase faisant le désespoir de Flaubert: une couronne de fleurs d'oranges. C'est mal écrit, lorsqu'on place, assez près de l'autre, dans une phrase, deux mots commençant par la même syllabe. On a été plus loin, on a déclaré qu'on ne pouvait pas commencer une phrase par un monosyllabe: ces deux pauvres petites lettres ne pouvant servir de fondation à une grande phrase, à une période. Cette recherche de la petite bête [illegible] les minces donnés".

Rollet & A.

fixée à l'intérieur de la boîte osseuse. On remplit la coupe de vin.

Les Petits Romantiques français, présentés par Francis Dumont, p. 32: "L'imagination effrénée crée des ogres qui boivent le sang de leurs victimes dans la coupe de leur crâne." cf. R. M. Dawkins, Modern Greek Folk-Tales, p. 23: Ogres (drakos) [illegible] especially by a man who has been warned that they [illegible] keep watch with them closed.

"Tutti li animali [illegible] de gran paura dormono con li occhi aperti" "Rabbits sleep with their eyes open" (Pliny, Natural History XI, 147)

Orlando Innamorato XLII. 40

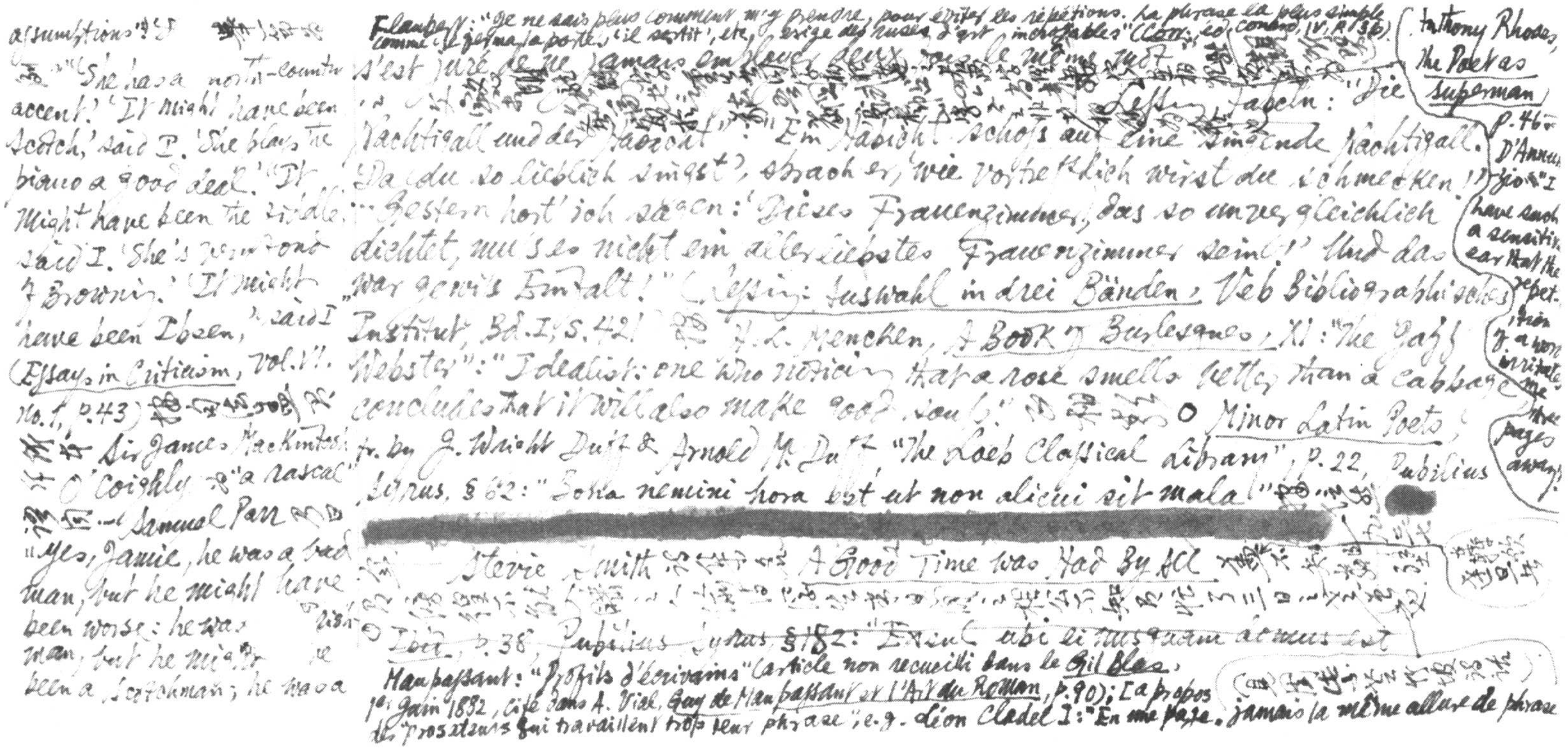
Revue d'Hist. Litt. de la France, oct.-déc. 1955, p. 480: "On sait que Flaubert poussait jusqu'à l'excès la phobie des répétitions de mots. Mais on ignore que ce scrupule était déjà éprouvé par un certain nombre d'écrivains qui ont vécu entre la Renaissance et le Classicisme. M. [R. Lebègue] l'a découvert dans les corrections de Robert Garnier et de Bertaut. Malherbe souligne, dans les œuvres de Desportes, les répétitions de mots (cf. Brunot, Doctrine de Malherbe, p. 198), et, dans ses vers, il les évite soigneusement; sous son influence, Montchrestien les supprime en rééditant ses tragédies."

E. A. Blackall, The Emergence of German as a Literary Language, p. 164: "variation [illegible] repetition of the idea without repetition of the word"

Les Petits Romantiques français, p. 176: "On disait que [Alphonse] Rabbe [l'opiomane]

Della costruzione regolare della lingua toscana (G. Leopardi, Crestomazia italiana, "Biblioteca classica economica", p. 99): "Figura [illegible] un errore [illegible] ragione"

S. Gorley Putt [illegible] Anthony Hope, The Dolly Dialogues [illegible] "its wit played well within the limits of late-Victorian social [illegible]"



assumptions" [illegible]

[illegible] "'She has a north-country accent.' 'It might have been Scotch,' said I. 'She plays the piano a good deal.' 'It might have been the fiddle,' said I. 'She's very fond of Browning.' 'It might have been Ibsen,'" said I (Essays in Criticism, Vol. VI, No. 1, p.43) [illegible]

[illegible] Sir James Mackintosh [illegible] O'Coighly [illegible] "a rascal" [illegible] Samuel Parr [illegible] "Yes, Jamie, he was a bad man, but he might have been worse: he was [illegible]man, but he might [illegible] been a Scotchman; he was a

Flaubert: "Je ne sais plus comment m'y prendre, pour éviter les répétitions. La phrase la plus simple comme 'il ferma la porte', 'il sortit', etc., exige des ruses d'art incroyables" (Corr., éd. Conard, V, p.136). [illegible] s'est juré de ne jamais employer deux fois le même mot [illegible]

Lessing, Fabeln: "Die Nachtigall und der Habicht": "Ein Habicht schoß auf eine singende Nachtigall. 'Da du so lieblich singst', sprach er, 'wie vortrefflich wirst du schmecken!'" ... "Gestern hört' ich sagen: 'Dieses Frauenzimmer, das so unvergleichlich dichtet, muß es nicht ein allerliebstes Frauenzimmer sein!' Und das war gewiß Einfalt!" (Lessing: Auswahl in drei Bänden, VEB Bibliographisches Institut, Bd. I, S. 42) [illegible] H. L. Mencken, A Book of Burlesques, XI: "The Jazz Webster": "Idealist: one who noticing that a rose smells better than a cabbage concludes that it will also make good soup." [illegible] ○ Minor Latin Poets, tr. by J. Wight Duff & Arnold M. Duff "The Loeb Classical Library", p. 22, Publilius Syrus, §62: "Bona nemini hora est ut non alicui sit mala" [illegible]

[redacted]

[illegible] Stevie Smith [illegible] A Good Time was Had By All [illegible]

○ ~~Ibid., p. 38, Publilius Syrus, §182: "Exsul ubi ei nusquam domus est~~

Maupassant: "Profils d'écrivains" (article non recueilli dans le Gil Blas, 1er juin 1882, cité dans A. Vial, Guy de Maupassant et l'Art du Roman, p.90): [à propos des "prosateurs qui travaillent trop leur phrase"; e.g. Léon Cladel]: "En une page, jamais la même allure de phrase [illegible]

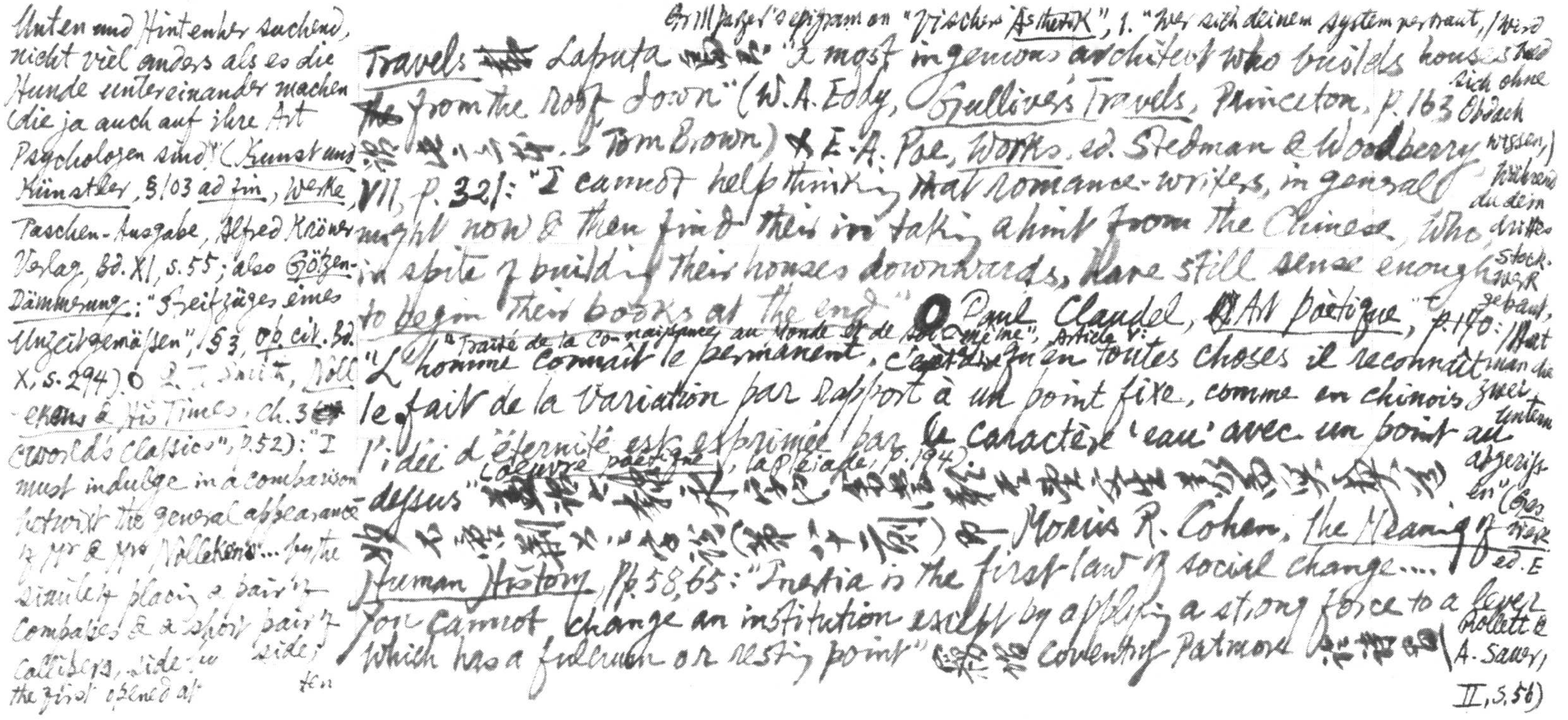
Anthony Rhodes, The Poet as Superman, p.46: D'Annunzio: "I have such a sensitive ear that the repetition of a word irritates me three pages away."

priest, but might have been a lawyer; he was a republican, but he might have been an apostate." (Alexander Dyce, Table-talk of Samuel Rogers, pp. 50-1) ○ Sainte-Beuve, Mes Poisons, p. 120: "Ce que j'ai voulu en critique... en un mot, de la poésie à la fois et quelque physiologie. La physiologie gagne avec les années." cf Journal des Goncourt, 5 janvier 1865: "Sainte-Beuve a vu une fois le premier Empereur. C'était à Boulogne: il était en train de pisser. N'est-ce pas un peu dans cette posture-là qu'il a vu et jugé depuis tous les grands hommes?" (Édition définitive, II, p. 189) Nietzsche quoted this passage from the Goncourts & commented: "... instinktiv die Bekanntschaft mit Menschen von

have been)

ne doit se reproduire, jamais deux mots pareils, jamais deux consonances ne se doivent rencontrer à cent lignes de distance."

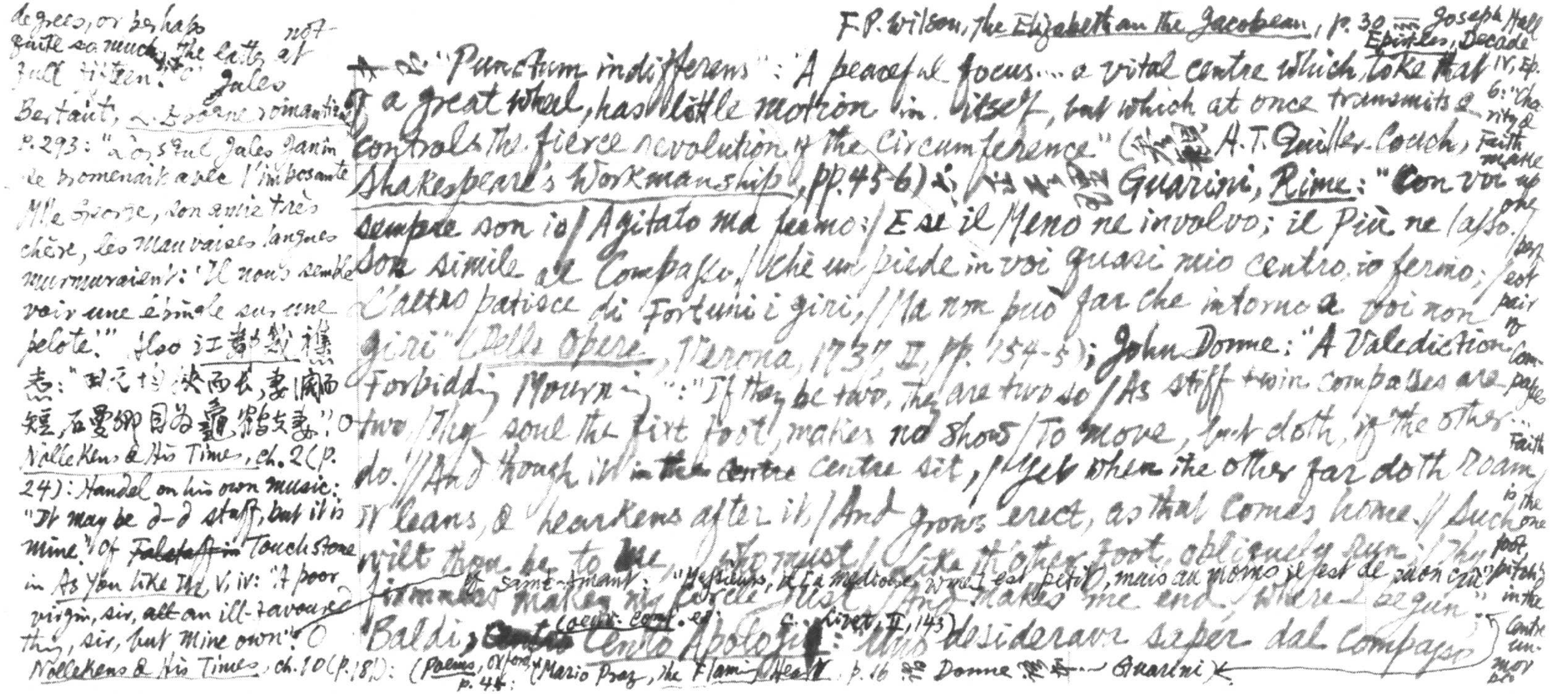
I classici italiani nella storia ~~della critica~~, ed. W. Binni, vol. II, p. 345: "... il saggio del Cattaneo, Ugo Foscolo e l'Italia (1860), che aveva riassunto in una frase famosa il valore esemplare del Foscolo per il Risorgimento: 'diede all'Italia una nuova istituzione: ~~sine sepulcro est mortuus~~" Mazzini: "L'Esule di P. Giannone": ~~"L'Esule! Colui, che primo inventò questa pena, non avea né madre, né padre, né amico, né amante. Egli volle vendicarsi sulle altrui teste, e disse agli uomini suoi fratelli~~: siate maledetti dall'esilio, come io sono dalla fortuna: siate orfani... io vi torrò la madre, il padre, l'amante, la patria — tutto, ~~fuorchè un soffio di vita, perchè voi~~ possiate ramingare, come Caino, ~~nell'universo, col chiodo della disperazione nel petto~~" (E. Grillo, Italian Prose Writers, p. 246) **Burckhardt, S. 78** Hugo: L'Année terrible, 5. "[illegible]" ○ Publilius ~~Syrus~~ Loeb, p. 80; Publilius Syrus, §511: "Pro medicina est dolor dolorem qui necat" 參 [illegible] p. 620, Dicta Catonis, IV. 40: "Vulnera dum sanas, dolor est medicina doloris" & Rumer Godden, Kingfishers Catch Fire, ch. 2: "Ayah's tales were like the chilli juice that the drivers squirt into the eyes of a wounded ~~serpent~~ elephant; the smart of the juice diverts the elephant's attention from its wound" & E. N. Westcott, David Harum, ch. 32: "They say a reasonable amount o' fleas is good fer a dog — keeps him from broodin' over bein' a dog, mebbe." ○百喻經（大正新修大藏經第四卷）以十五愚人令木匠造樓不用下二重屋為我造第三重者 參 Gulliver's



Unten und Hintenher suchend,
nicht viel anders als es die
Hunde untereinander machen
(die ja auch auf ihre Art
Psychologen sind" (Kunst und
Künstler, §103 ad fin, Werke,
Taschen-Ausgabe, Alfred Kröner
Verlag, Bd. XI, S. 55; also Götzen-
Dämmerung: "Streifzüge eines
Unzeitgemässen", §3, op. cit. Bd.
X, S. 294) ◯ J. T. Smith, Noll-
ekens & His Times, ch. 3
("World's Classics", p. 52): "I
must indulge in a comparison
betwixt the general appearance
of Mr & Mrs Nollekens... by the
similitude of placing a pair of
compasses & a short pair of
callipers, side by side;
the first opened at ten

Grillparzer's epigram on "Vischers Ästhetik", 1. "Wer sich deinem System vertraut, / Wird
Travels ~~[illegible]~~ Laputa [illegible] "a most ingenious architect who builds houses
~~the~~ from the roof down" (W. A. Eddy, Gulliver's Travels, Princeton, p. 163
谓出小说 [illegible] Tom Brown) 又 E. A. Poe, Works, ed. Stedman & Woodberry,
VII, p. 321: "I cannot help thinking that romance-writers, in general
might now & then find their account in taking a hint from the Chinese, who,
in spite of building their houses downwards, have still sense enough
to begin their books at the end" ◯ Paul Claudel, ~~L'~~Art poétique, "Traité de la co-naissance au monde et de soi-même", Article V: p. 190:
"L'homme connaît le permanent, c'est-à-dire qu'en toutes choses il reconnaît
le fait de la variation par rapport à un point fixe, comme en chinois
l'idée d'éternité est exprimée par le caractère 'eau' avec un point au-
dessus" (L'Œuvre poétique, La Pléiade, p. 194) [illegible]
[illegible]（[illegible]）又 — Morris R. Cohen, The Meaning of
Human History, pp. 58, 65: "Inertia is the first law of social change....
You cannot change an institution except by applying a strong force to a lever
which has a fulcrum or resting point" 参观 Coventry Patmore [illegible]

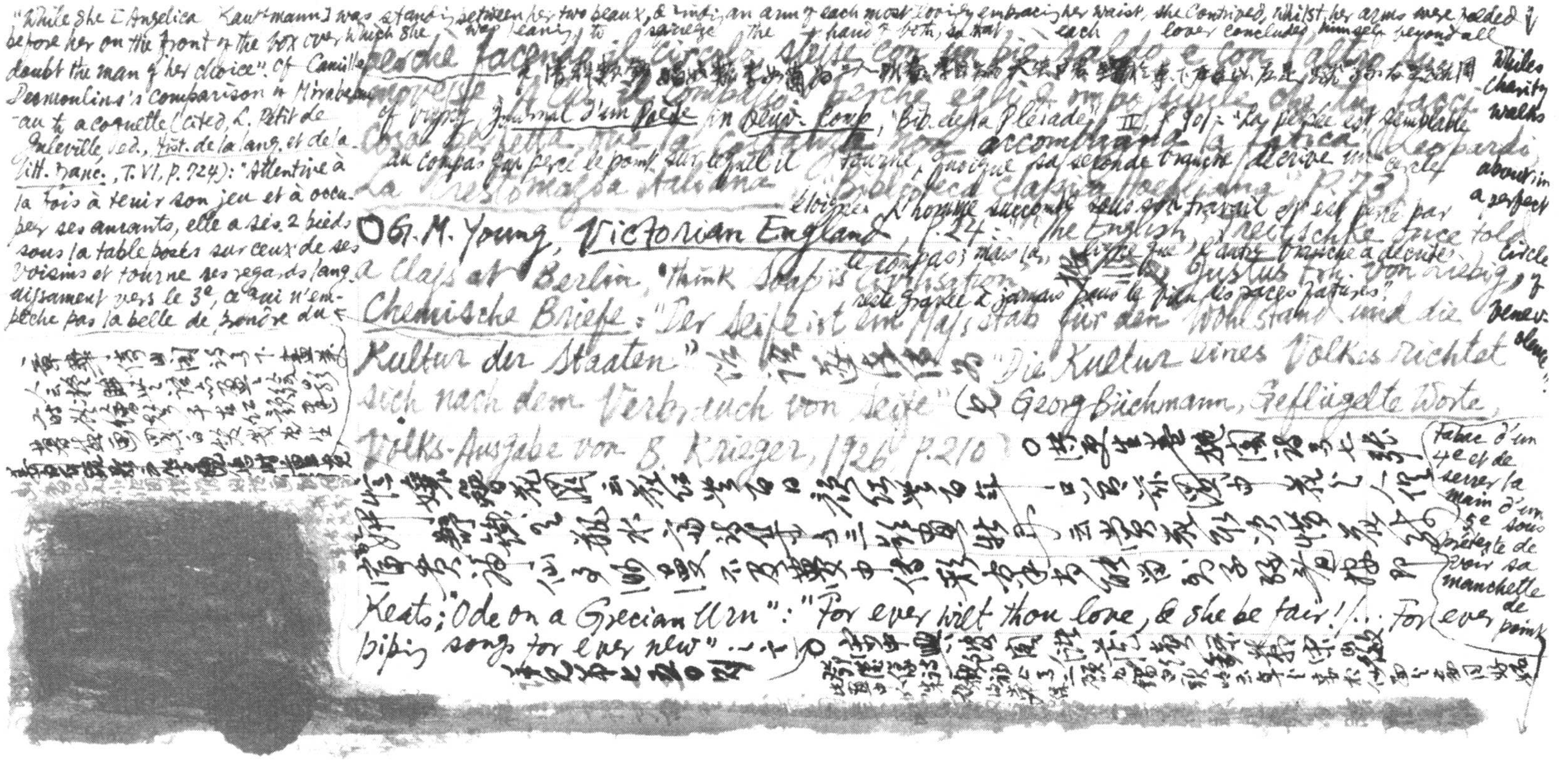
bald / sich ohne / Obdach / wissen, / Während / du dein / drittes / Stockwerk / gebaut, / Hat / man die / zwei / untern / abgerissen" (Ges. Werke, ed. E. Rollett & A. Sauer, II, S. 56)



degrees, or perhaps not quite so much, the latter at full sixteen." ⊙ Jules Bertaut, La Jeune romantique, p. 293: "Lorsque Jules Janin se promenait avec l'imposante Mlle George, son amie très chère, les mauvaises langues murmuraient: 'Il nous semble voir une épingle sur une pelote.'" Also 江都縣續志:"田元均瘦而長,妻[illegible]而短,石曼卿目為龜鶴夫妻"。⊙ Nollekens & His Times, ch. 2 (p. 24): Handel on his own music: "It may be d—d stuff, but it is mine." Cf ~~Falstaff in~~ Touchstone in As You Like It, V, iv: "A poor virgin, sir, ~~all~~ an ill-favoured thing, sir, but mine own". ⊙ Nollekens & His Times, ch. 10 (p. 181): cf. Saint-Amant: "Messieurs, il est médiocre, comme il est petit, mais au moins il est de bon cœur" (Oeuvr. compl. ed. C.-L. Livet, II, 143)

F. P. Wilson, The Elizabethan and the Jacobean, p. 30 論 Joseph Hall Epistles, Decade IV, Ep. 6: "Charity & Faith make up one perfect pair of compasses; Faith is the one foot, pitching in the centre unmoved

+ 論 "Punctum indifferens": "A peaceful focus... a vital centre which, like that of a great wheel, has little motion in itself, but which at once transmits & controls the fierce revolution of the circumference" (參觀 A. T. Quiller-Couch, Shakespeare's Workmanship, pp. 45-6) 論 [illegible] Guarini, Rime: "Con voi sempre son io / Agitato ma fermo; / E se il Meno ne involvo; il Più ne lasso. / Son simile al Compasso, / Che un piede in voi quasi mio centro io fermo; / L'altro patisce di Fortuna i giri, / Ma non può far che intorno a voi non giri" (Delle Opere, Verona, 1737, II, pp. 154-5); John Donne: "A Valediction Forbidding Mourning": "If they be two, they are two so / As stiff twin compasses are two, / Thy soul the fixt foot, makes no show / To move, but doth, if the other do. // And though it ~~in the centre~~ centre sit, / Yet when the other far doth roam, / It leans, & hearkens after it, / And grows erect, as that comes home. // Such wilt thou be to me, who must / Like th'other foot, obliquely run; / Thy firmness makes my circle just, / And makes me end where I begun." Baldi, ~~Cento~~ Cento Apologi: "Un desiderava saper dal Compasso" (Poems, Oxford, p. 44; Mario Praz, The Flaming Heart, p. 16 論 Donne [illegible] Guarini



"While she [Angelica Kauffmann] was standing between her two beaux, & resting an arm of each most lovingly embracing her waist, she contrived, whilst her arms were folded before her on the front of the box over which she was leaning, to squeeze the hand of both, so that each lover concluded himself beyond all doubt the man of her choice". Cf. Camille Desmoulins's comparison of Mirabeau to a coquette (cited, L. Petit de Julleville, ed., Hist. de la lang. et de la litt. franç., T. VI, p. 724): "Attentive à la fois à tenir son jeu et à occuper ses amants, elle a ses 2 pieds sous la table posés sur ceux de ses voisins et tourne ses regards languissamment vers le 3e, ce qui n'empêche pas la belle de répondre du [illegible] Faire d'un 4e et de serrer la main d'un 5e sous prétexte de voir sa manchette de point [illegible]"

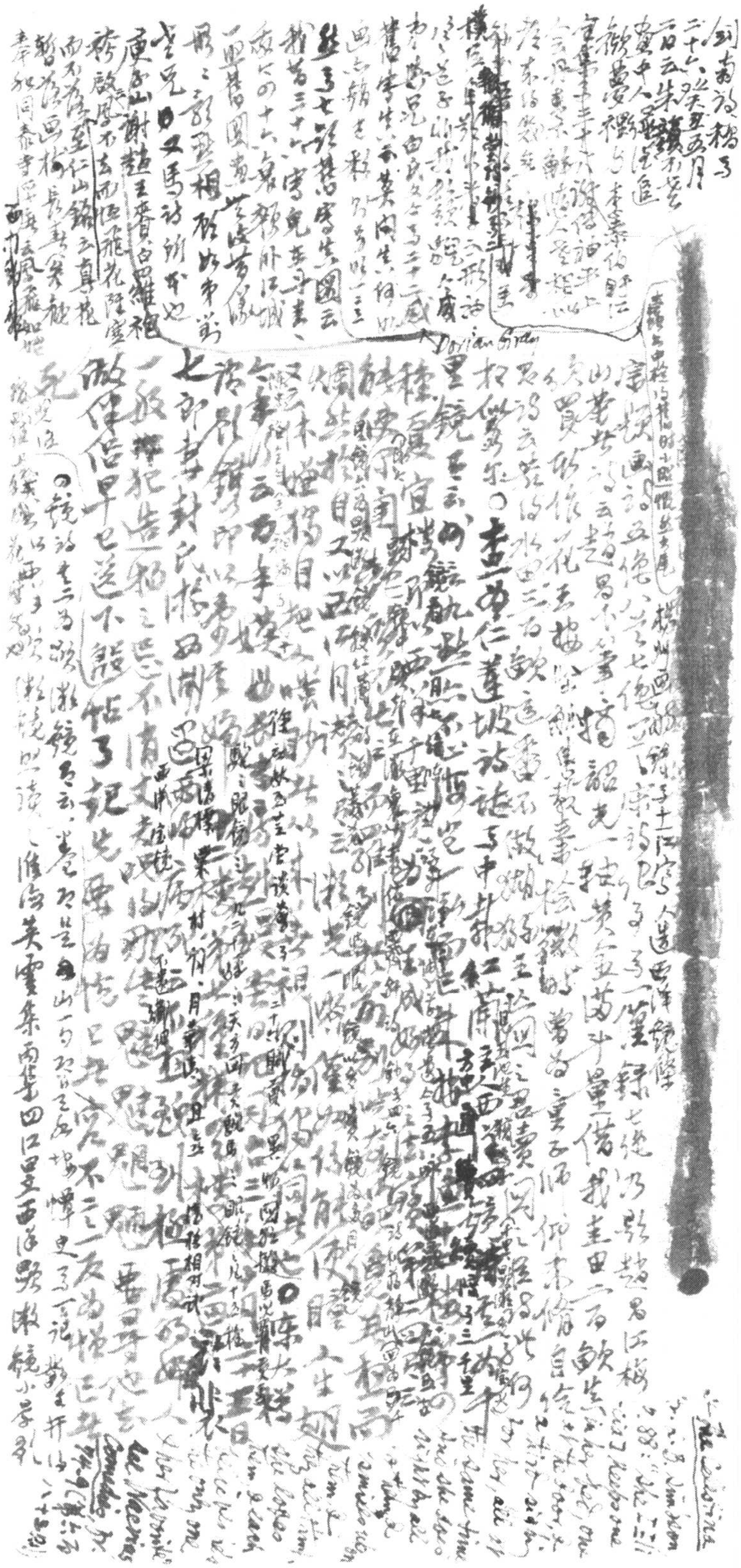
[illegible] of Vigny, Journal d'un poète in Œuvr. comp., "Bib. de la Pléiade" II, p. 901: "La pensée est semblable au compas qui perce le point sur lequel il tourne, quoique sa seconde branche décrive un cercle éloigné. L'homme succombe sous son travail et est percé par le compas; mais la ligne que l'autre branche a décrite reste gravée à jamais pour le bien des races futures." While Charity walks about in a perfect circle of benevolence [illegible]

perchè facendo il circolo [illegible] con un piè saldo e con l'altro [illegible] accompagnata la fatica [illegible] Leopardi [illegible] La Crestomazia italiana [illegible] Biblioteca classica Hoepliana [illegible] p. 73

○ G. M. Young, Victorian England, p. 24: "The English, Treitschke once told a class at Berlin, 'think soap is civilisation'" [illegible] Justus Frh. von Liebig, Chemische Briefe: "Der Seife ist ein Maßstab für den Wohlstand und die Kultur der Staaten" [illegible] "Die Kultur eines Volkes richtet sich nach dem Verbrauch von Seife" (Georg Büchmann, Geflügelte Worte, Volks-Ausgabe von B. Krieger, 1926, p. 210)

○ [illegible]

Keats, "Ode on a Grecian Urn": "For ever wilt thou love, & she be fair! ... For ever piping songs for ever new" [illegible]



劍南詩稿卷

二十八、癸丑五月

泊遠落似初生畫

[illegible]香意高青

卿詩心了十影美人對鏡圖云：保留鑄入青銅內，永遠[illegible]樓

惟翠文

李白巫山枕障：朝雲夜入無行處，巴水橫天更不流。

劉長卿會稽王處士草堂壁畫衡霍諸山：[illegible]歲去，鳥何時到。

方干陳式水墨山水：[illegible]如冰，[illegible]山似錢，[illegible]青紙

[illegible]山[illegible]雨山[illegible]

[illegible]

方干觀項信水墨：[illegible]

迴煙落日向山明。陸山人畫水：但見岸生灣口，終無明月在潭心。

宋白三問詠首組之

畫鶴寄寫

花竟不去

[illegible]

二

六百三十

水流全住圖 [illegible]（全[illegible]三五〇）李白畫[illegible]（[illegible]卷七三三）劉[illegible]

[redacted]

李白當塗趙炎少府粉圖山水歌：征帆不動亦不旋，飄如隨風落天邊。心搖目斷興難盡，幾時可到三山巔……東崖合沓蔽輕霧，深林雜樹空芊綿。此中冥昧失晝夜[illegible]

杜甫[illegible]王宰畫山水圖[illegible]青天[illegible]中[illegible]日[illegible]

云：在[illegible]中[illegible]白天地[illegible]不[illegible]水[illegible]則[illegible]

cf. Marino, [illegible]

C. Alone, X. [illegible]

3 (ed. Flora, Marino e i Marinisti, pp. 211-2)

過黃二樓崗鶴影花木隆由
來寅卉房勝載看兔兒飯
用著春爲時梅竟臣當世容
鐵真形隱寓會廣長般若
年年龍不老多張買彈藥真
久久寺七溪堅勝紅蒂錢君
曳世歎情季安般　大百寺主

嵩岑鶴相如中畫江山畫障書恒見月孤帆出岸風幽巖花不覆見苔澗草常萋各
詠郡齋壁畫片子未前以雨未可見巡風嘆只怪佛沁不至逼青綠盡衣

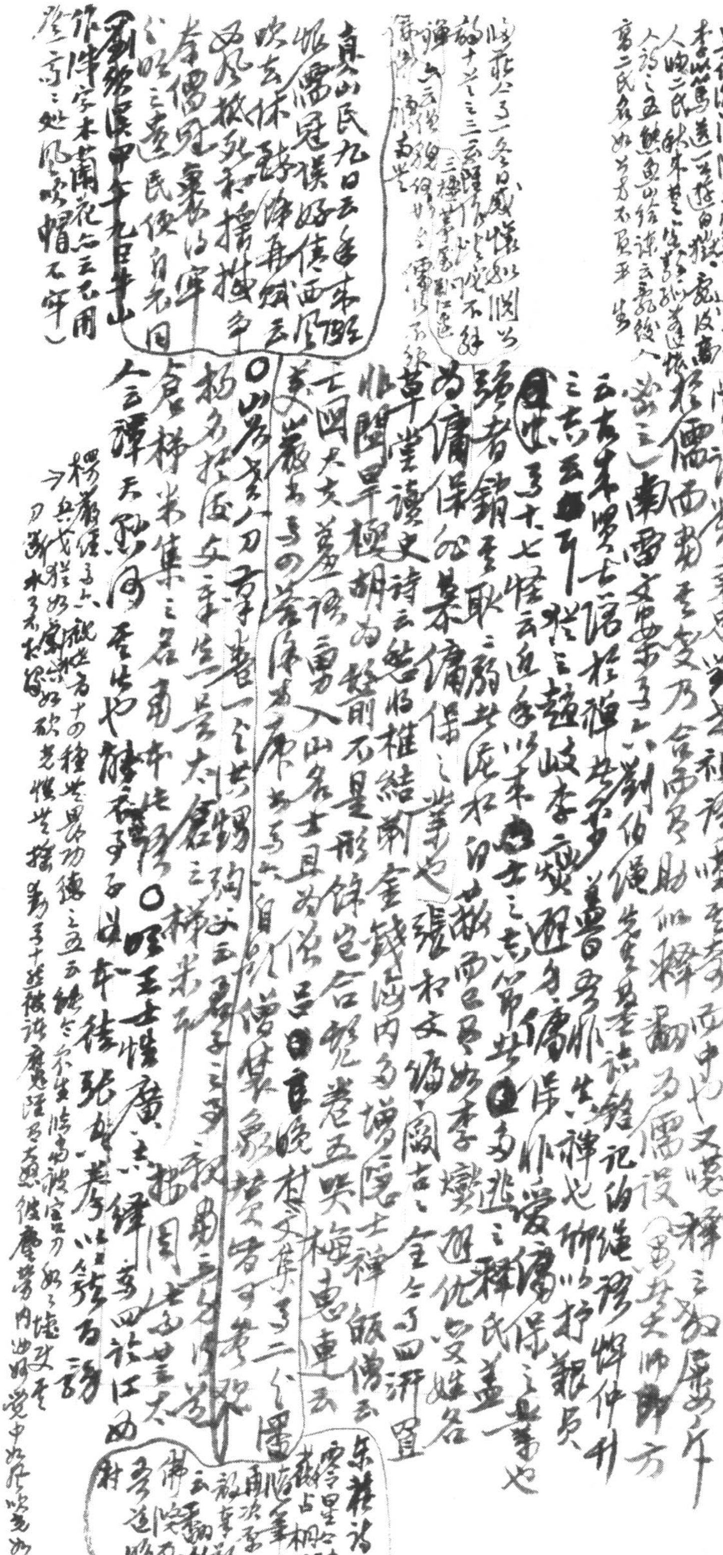
[redacted]

最高石等集卷四寄懷山舒州回君誌金芭（三一）隱居法避臨侯敬周果
境色條衣與薨官又素禾梅吳詩大山禪人之三云鄉魯冠世衣潤落
尊法中逢君七條衣号六長千送林影上人之一云の錄爲教學般栗米
七條罽袈裟威儀号九華師玄恭僧衣畫像之二云闍黎般嘽
又知鉉綠衣僧帽耳綁個儒門與道程老子楚覺地家補兒來
鐵錢竟田間坊今号一塵師陳寄視昕慨成詩云早信師依緣諄
佛但存無氣禮為僧号三金陵即号三一云叢路行慧逢牧馬舊
交峯漸定高僧号の贈朱七姪云穩姜僧衣官不禁閒談諸子
離偈多号七離住之六云惟只山從楚欲不改近閒牒下游其求

庵柳先生集之二十五書
章舉師一偈後序云
佛之道高而辭見而恭
不物外而仙者于儒者
野思入寺者不見而不必居
而異行則物以藏偈于
師以偈獨其懷以辭在一而世
法者發數服以指于世
是高輕知之指柳州
此言云理香而益語

此語問千百年金鏡且
權重此老之益頭交頭紹之
依此論多死崇我來存行乃手
論之二寫而君時此海
來不相似

姜絜洲昭文授讀号の十の徐芳の十八類翔鴉序云近代來乃（懸榻編三）
更且不言而頌不聲音而賬不跛蹇而敷蹟吳釋氏更擾秀
宗以極靈隱之而是學乃群并素師之半香頂禮之言託而佛名數千
其一何以入中國之二二所以然之大昭於天下梁尚拜四世之言記本士大（懸榻編三）
夫拆而入於佛　此慨楊露石杉之文号五十四徐芳墨遯者大師傳云



吳偉業漢陽立[illegible]詩望遠三[illegible]李[illegible]篤美一云[illegible]白猿[illegible]皮高人[illegible]二氏[illegible]本[illegible]人[illegible]五[illegible]云[illegible]後人[illegible]二氏[illegible]不[illegible]也

嘗讀劉秉忠[illegible]祖[illegible]嘆[illegible]西中也又嘆釋之如虞集方於儒西[illegible]乃合[illegible]助佛釋翻為儒設（西來大師[illegible]方）[illegible]三）南雷文案卷三劉伯繩先生墓誌銘記伯繩[illegible]仲升云[illegible]吉語於禪[illegible]普為儒[illegible]生禪也[illegible]以打報[illegible]三[illegible]云[illegible]耳從之趙岐李[illegible]避為儒[illegible]非愛儒保之真[illegible]也 [illegible]十七[illegible]云[illegible]以來[illegible]士之志節其[illegible]多逃之釋氏蓋強者銷其取之[illegible]而[illegible]以李[illegible]避[illegible]仇安姓名為儒保[illegible]儒保之業也張和文[illegible]閣古之全[illegible]四[illegible]置

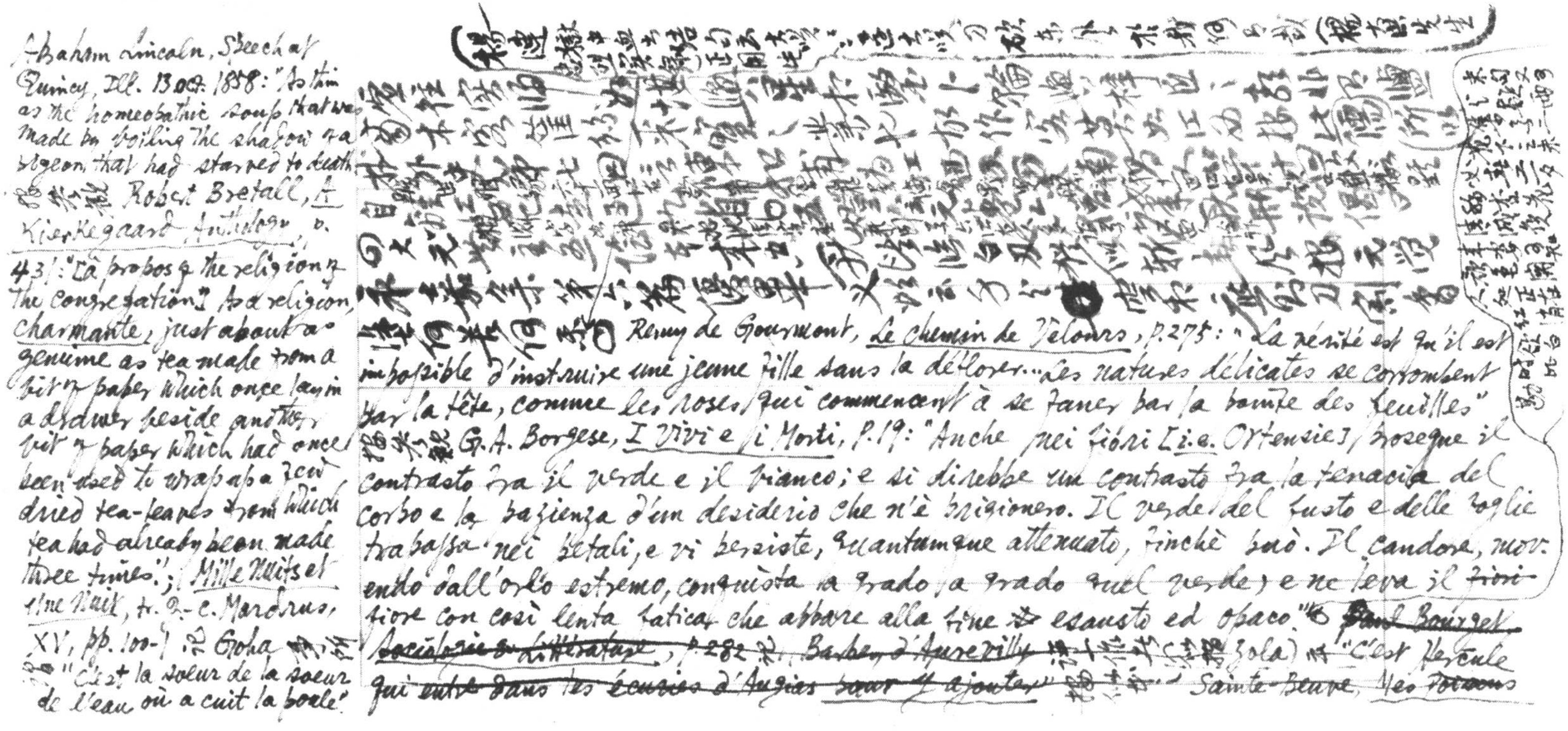
（臨[illegible]一[illegible]日[illegible]以[illegible]十[illegible]三[illegible]不[illegible]禪[illegible]）

草堂讀史詩云[illegible]將權結[illegible]金錢[illegible]內多[illegible]隱士禪飯僧云非[illegible]胡為髮前不是形餘[illegible]合[illegible]卷五哭梅惠連云[illegible]四大夫[illegible]勇入山名士且為僧[illegible]晚村文集卷二[illegible]

（真山民九日云年來孤負西風約儒冠誤好傳西風吹去休辭淨幾酒云如風擬乞和搭撥爭奈儒冠裹得牢[illegible]云[illegible]民便自知同 劉須溪甲午九日牛山作促字木蘭花令云不用登高之處風吹帽不牢）

○山居[illegible]刀[illegible]卷一[illegible]楊[illegible]安[illegible]太倉[illegible]棲米集[illegible]南[illegible]人云譚天[illegible]也[illegible]○[illegible]王士[illegible]廣[illegible]卷[illegible]四[illegible]江[illegible]

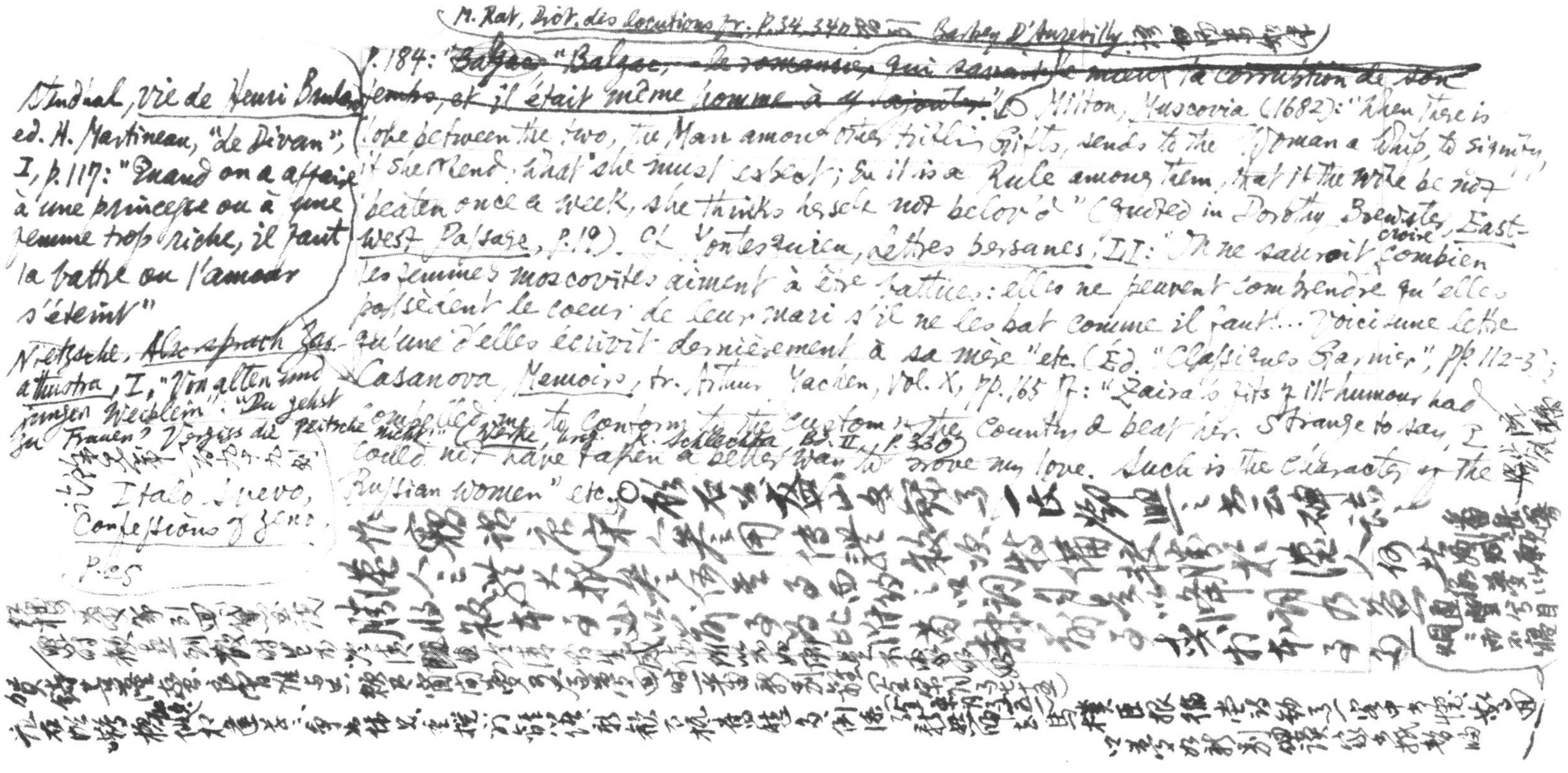
[illegible]



Abraham Lincoln, Speech at Quincy, Ill. 13 Oct. 1858: "As thin as the homeopathic soup that was made by boiling the shadow of a pigeon that had starved to death." 參觀 Robert Bretall, *A Kierkegaard Anthology*, p. 431: "[à propos of the religion of the Congregation] As a religion, *charmante*, just about as genuine as tea made from a bit of paper which once lay in a drawer beside another bit of paper which had once been used to wrap up a few dried tea-leaves from which tea had already been made three times."; *Mille Nuits et une Nuit*, tr. J.-C. Mardrus, XV, pp. 100-1 記 Goha 事所謂 "C'est la soeur de la soeur de l'eau où a cuit la poule".

[illegible]

Remy de Gourmont, *Le chemin de Velours*, p. 275: "La vérité est qu'il est impossible d'instruire une jeune fille sans la déflorer... Les natures délicates se corrompent par la tête, comme les roses qui commencent à se faner par la pointe des feuilles" 按參觀 G. A. Borgese, *I Vivi e i Morti*, p. 19: "Anche nei fiori [i.e. Ortensie], prosegue il contrasto fra il verde e il bianco; e si direbbe un contrasto fra la tenacia del corpo e la pazienza d'un desiderio che n'è prigioniero. Il verde del fusto e delle foglie trapassa nei petali, e vi persiste, quantunque attenuato, finchè può. Il candore, movendo dall'orlo estremo, conquista a grado a grado quel verde, e ne leva il ~~fiori~~ fiore con così lenta fatica che appare alla fine ~~[illegible]~~ esausto ed opaco." ~~Paul Bourget~~, ~~*Sociologie et Littérature*~~, p. 282 記 ~~Barbey d'Aurevilly~~ [illegible] (Zola) 曰 "C'est Hercule qui ~~entre dans les écuries d'Augias~~ ~~pour y ajouter~~" [illegible] Sainte-Beuve, *Nos ~~Poisons~~*



M. Rat, Dict. des locutions fr. p.34, 340, 80 — Barbey D'Aurevilly [illegible]

p.184: ~~"Balzac, le romancier, qui savait le mieux la corruption de son temps, et il était même homme à y ajouter."~~

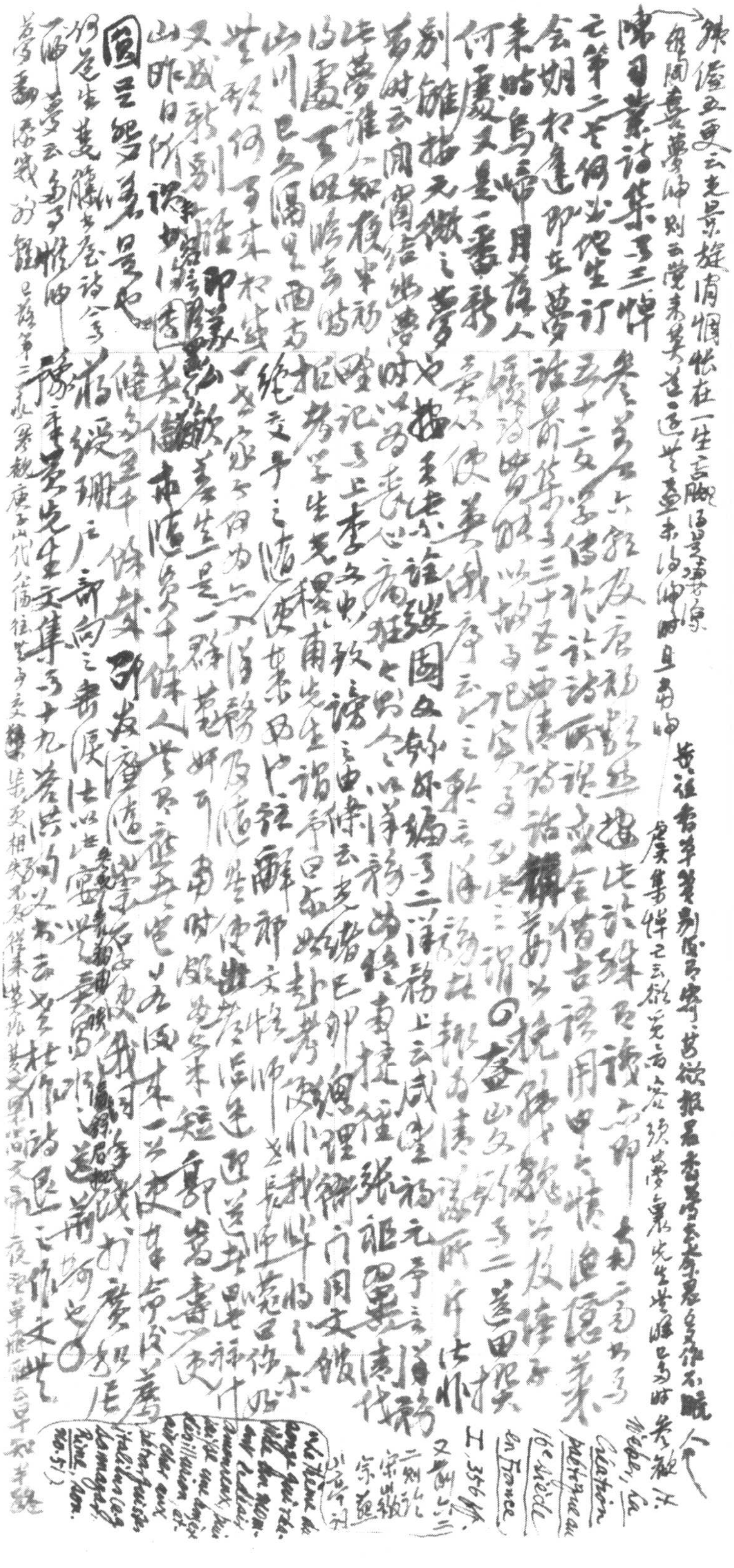
Stendhal, Vie de Henri Brulard, ed. H. Martineau, "Le Divan", I, p.117: "Quand on a affaire à une princesse ou à une femme trop riche, il faut la battre ou l'amour s'éteint"

Nietzsche, Also sprach Zarathustra, I, "Von alten und jungen Weiblein": "Du gehst zu Frauen? Vergiss die Peitsche nicht!" (Werke, hrsg. K. Schlechta, Bd. II, p.330)

[illegible]

Italo Svevo, Confessions of Zeno, p.25

Milton, Muscovia (1682): "When there is love between the two, the Man among other trifling Gifts, sends to the Woman a Whip, to signify, if she offend, what she must expect; and it is a Rule among them, that if the Wife be not beaten once a week, she thinks herself not belov'd" (Quoted in Dorothy Brewster, East-West Passage, p.19). Cf. Montesquieu, Lettres persanes, LI: "On ne sauroit croire combien les femmes moscovites aiment à être battues: elles ne peuvent comprendre qu'elles possèdent le coeur de leur mari s'il ne les bat comme il faut... Voici une lettre qu'une d'elles écrivit dernièrement à sa mère" etc. (Éd. "Classiques Garnier", pp.112-3); Casanova, Memoirs, tr. Arthur Machen, Vol. X, pp.165 ff.: "Zaira's fits of ill-humour had compelled me to conform to the custom of the Country & beat her. Strange to say, I could not have taken a better way to prove my love. Such is the character of the Russian women" etc. ○ [illegible]



韓偓五更云：「光景旋消惆悵在，一生贏得是淒涼。」

[illegible]閨喜夢歸別云：「覺來莫道[illegible]」[illegible]

陳同叢詩集卷三悼亡第二之七：「何必他生訂會姻，和逢即在夢來時。鳥啼月落人何處，又是一番新別離。」按元微之夢也。[illegible]

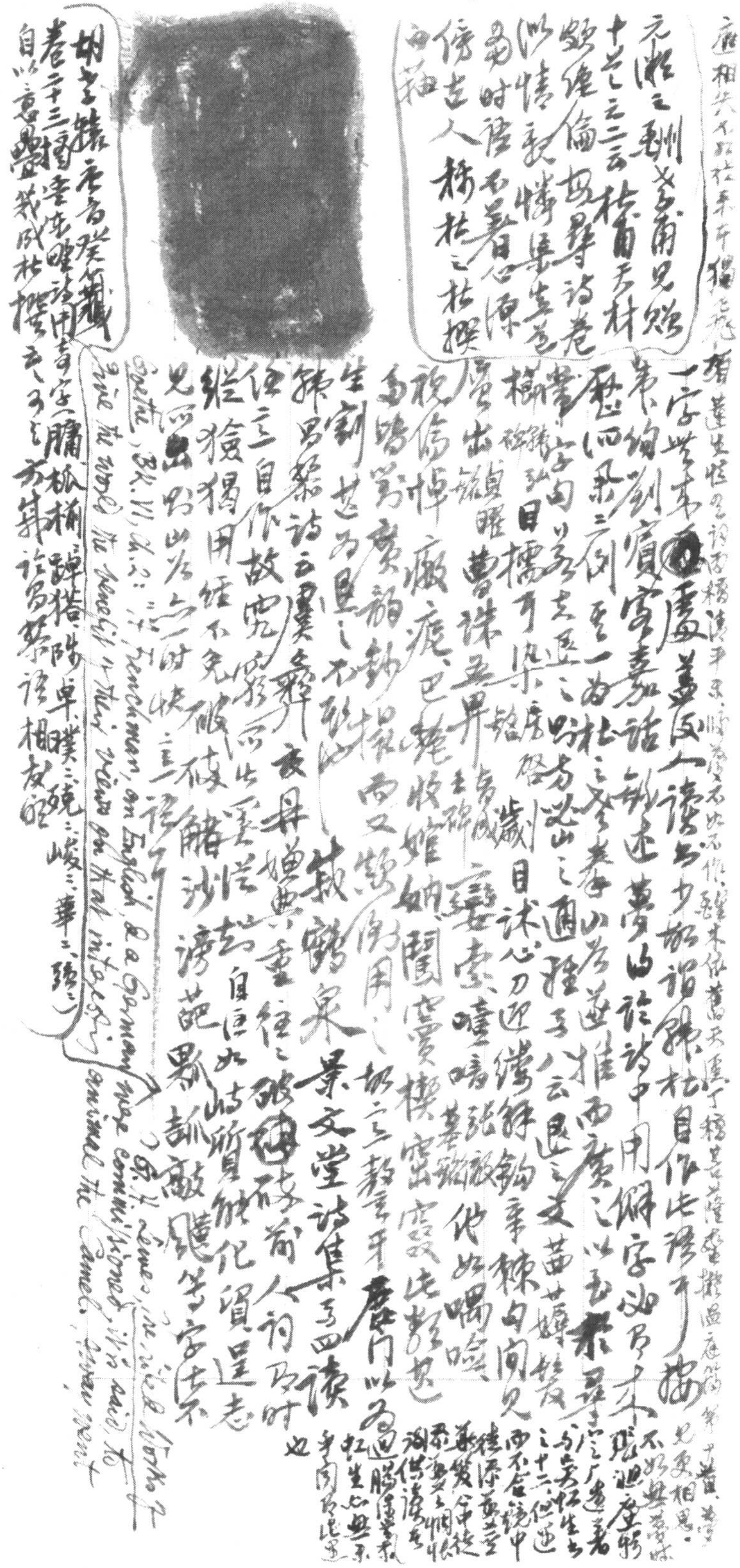
[illegible]云：「閒窗[illegible]夢[illegible]作夢誰人知夜半[illegible]處夢眠落[illegible]時。山川已久隔，黑雨[illegible]生[illegible]何可來和[illegible]又成新別離[illegible]山昨日所謀如[illegible]圓[illegible]」

[illegible]

參觀 H. Weber, La Création poétique au 16e siècle en France, I, 356 ff.

[illegible]

(le thème du songe qui réalise le vœu de l'amant[illegible] Rime, son. no. 51)



鹿遊相失不知杜柔[illegible]獨之[illegible]者蓬生性[illegible]詩[illegible]標[illegible]

元稹之剡州又寄甫兄贈
十首之二云：格有天材
能繼倫，堪尋詩卷
泚情韻，憐其集花
意时語不著心源
傍古人，椿杜之杜撰
白描

一字無來處，蓋後人讀書少，故謂韓杜自作此語耳。按韋絢劉賓客嘉話錄述夢得論詩中用僻字須有來處，[illegible]歷舉三例，至一為杜之老拳，[illegible]遂推西廣之以至[illegible]

[illegible]

[illegible]目述心力迎[illegible]

[illegible]

胡金[illegible]卷二十三[illegible]自以意[illegible]杜撰[illegible]

Goethe, Bk. VI, ch. 2: "A Frenchman, an Englishman, & a German were commissioned, it is said, to give the world the benefit of their views on that interesting animal the Camel. Away went [illegible]"

G. H. Lewes, The Life of Goethe

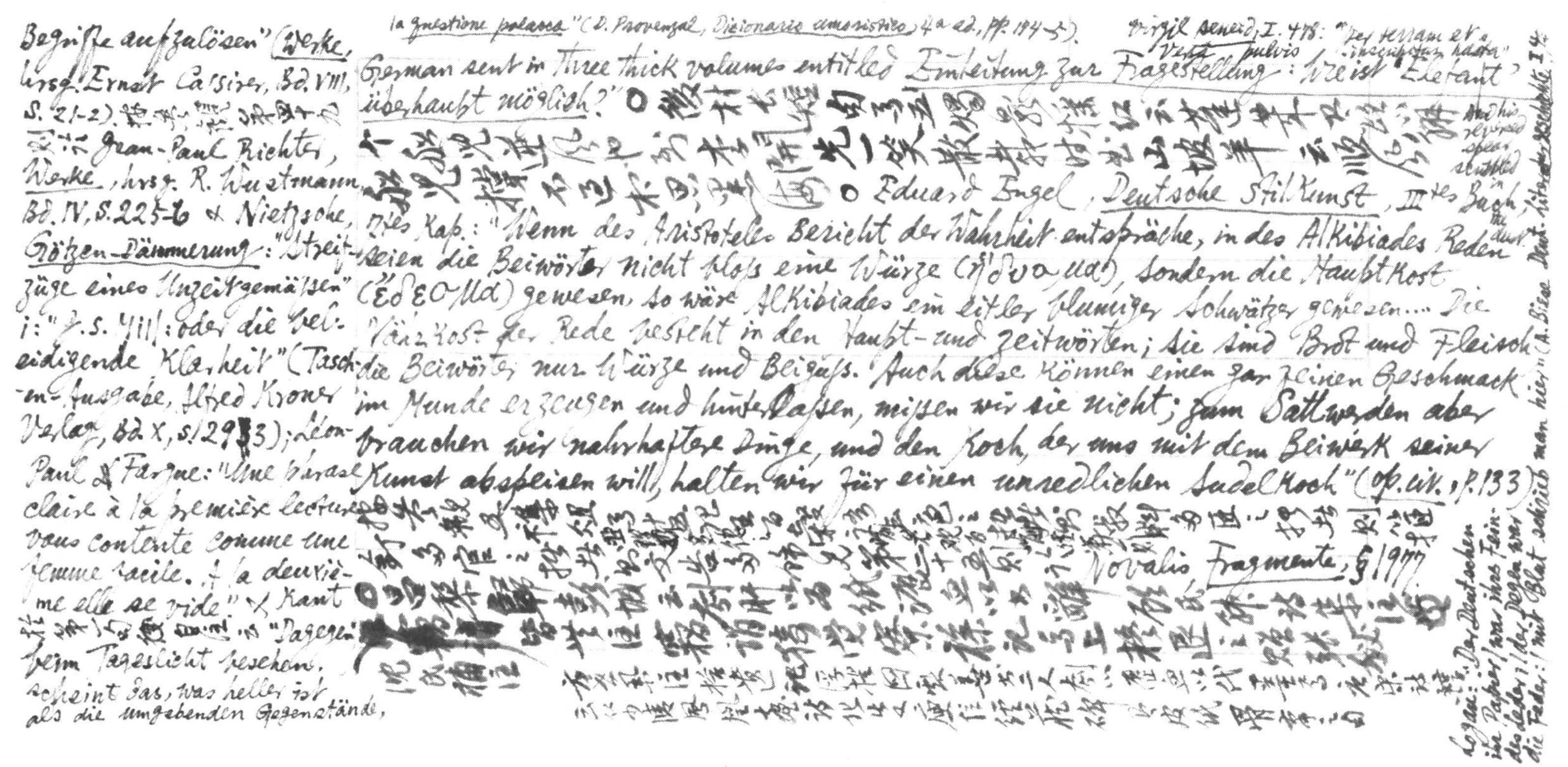
[redacted]

Kant, Anthropologie, §5: "Sogar wird studierte Dunkelheit oft mit gewünschtem Erfolg gebraucht, um Tiefsinn und Gründlichkeit vorzuspiegeln; wie etwa in der Dämmerung oder durch einen Nebel gesehene Gegenstände immer größer gesehen werden als sie sind. Das Skotison (mach's dunkel) ist der Wahlspruch aller Mystiker, um durch gekünstelte Dunkelheit Schatzgräber der Weisheit anzulocken. Aber überhaupt hat auch ein gewisser Grad des ~~Rätse~~ Rätselhaften in einer Schrift dem Leser nicht unwillkommen; weil ihm dadurch seine eigene Scharfsinnigkeit fühlbar wird, das Dunkele in Klare

"Un Francese, un Tedesco, un Inglese e un Polacco furono mandati in Africa per studiare la vita degli ele-fanti. Il Francese rimase in Africa per tre settimane ~~e~~ e al suo ritorno scrisse in una rivista un articolo brillante intitolato L'elefante e i suoi amori. Il Tedesco vi rimase tre mesi e al ritorno pubblicò un lungo studio, L'elefante dal punto di vista fisiologico, economico e sociale. L'Inglese rimase in Africa un anno e poi pubblicò un volume, irto di cifre, sull commercio dell'avorio. Il Polacco rimase un mese in Africa e scrisse un opuscolo: L'elefante e la Q

The Frenchman to the Jardin des Plantes, spent an hour there in rapid investigation, returned, & wrote a feuilleton, in which there was no phrase the Academy could blame, but also no phrase which added to the general knowledge.... The Englishman packed up his tea-caddy & a magazine of comforts; pitched his tent in the East; remained there two years studying the Camel in its habits; & returned with a thick volume of facts, arranged without order, expounded without philosophy, but serving as valuable materials for all who came after him. The German, despising the frivolity of the Frenchman, & the unphilosophic matter-of-factness of the Englishman, retired to his study, there to construct the Idea of a Camel from out of the depths of his Moral Consciousness. And he is still at it" (Everyman's Library, p.406). [illegible] Eduard Engel, Deutsche Stilkunst, III$^{\text{tes}}$ Buch, 6$^{\text{tes}}$ Kap.: "Ein geistreicher ausländischer Seelenforscher, dessen Name mir leider entfallen, kennzeichnete einmal die drei wichtigsten Kulturvölker nach der Art, wie sie Aufgabe lösen würden, ein Kamel zu zeichnen. Der Engländer würde in die nordafrikanische Wüste ziehen; der Franzose in den Pariser Jardin des Plantes; der Deutsche würde nichts dergleichen tun, sondern das Kamel aus der Tiefe seines Gemütes zeichnen. — Ganz genau hat jener Forscher uns doch nicht gekannt: der Deutsche würde zwei Kamele zeichnen und eins das ~~Sub~~ subjektive, das andre das objektive nennen" (22$^{\text{te}}$ bis 24$^{\text{ste}}$ Auflage, S.123). [illegible]

T.L.S. [illegible] "Long after the apocryphal international conference about elephants the



Begriffe aufzulösen" (Werke, hrsg. Ernst Cassirer, Bd. VIII, S. 21-2). [illegible] Jean-Paul Richter, Werke, hrsg. R. Wustmann, Bd. IV, S. 225-6 & Nietzsche, Götzen-Dämmerung: "Streifzüge eines Unzeitgemässen" i: "J. S. VIII: oder die beleidigende Klarheit" (Taschen-Ausgabe, Alfred Kroner Verlag, Bd. X, s. 293); Léon-Paul Fargue: "Une phrase claire à la première lecture vous contente comme une femme facile. A la deuxième elle se vide" & Kant [illegible] "Dagegen beim Tageslicht gesehen, scheint das, was heller ist als die umgebenden Gegenstände,

la questione polacca" (C. Provenzal, Dizionario umoristico, 4a ed., pp. 194-5). Vergil, Aeneid, I. 478: "per terram et versa pulvis inscribitur hasta" / "And his reversed spear scribbled in the dust."

German sent in three thick volumes entitled Einleitung zur Fragestellung: Wie ist Elefant überhaupt möglich?" ○後村大經[illegible]

[illegible]李開先一笑散[illegible]

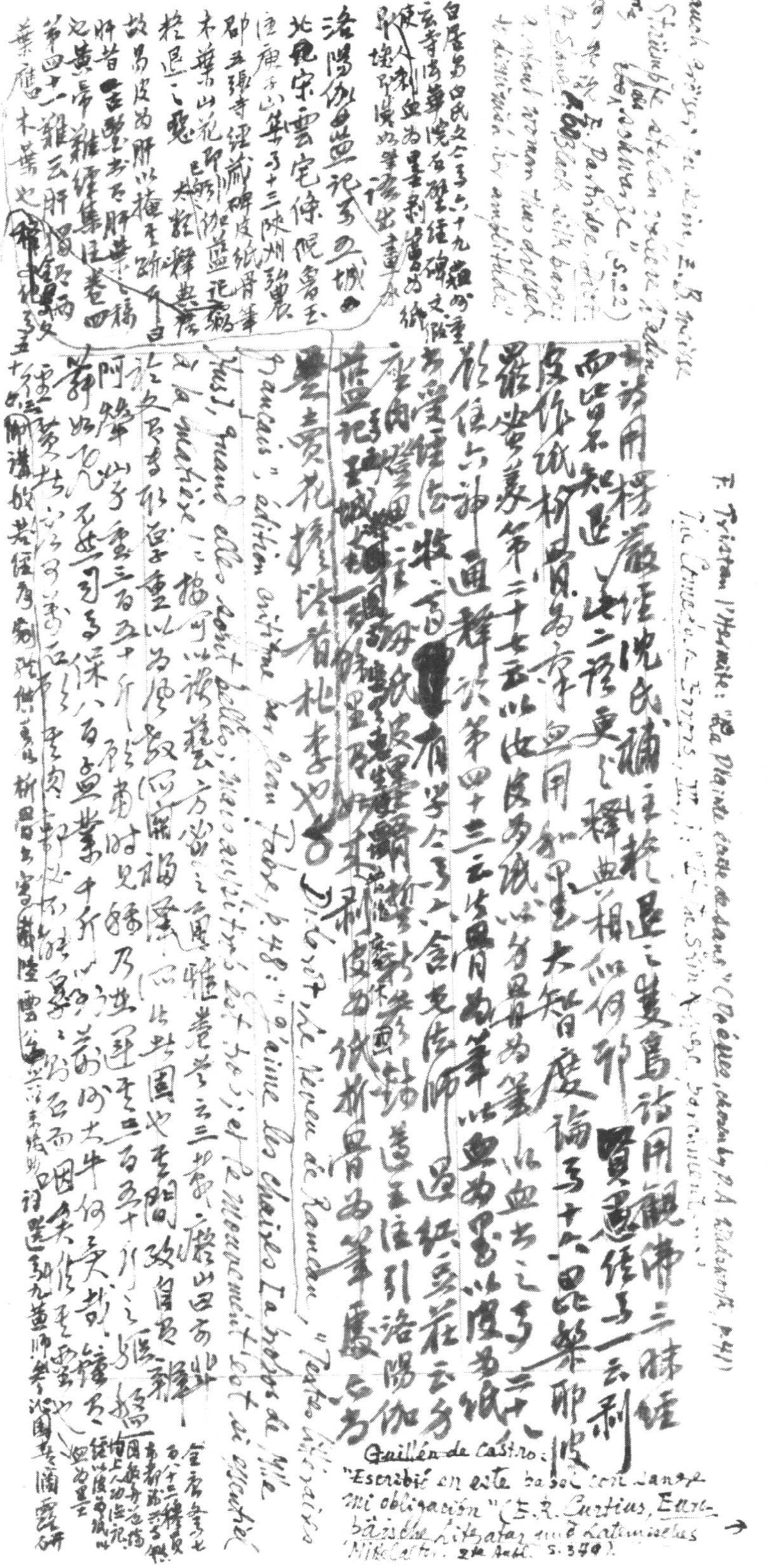
[illegible] ○ Eduard Engel, Deutsche Stilkunst, IIIes Buch, 17es Kap.: "Wenn des Aristoteles Bericht der Wahrheit entspräche, in des Alkibiades Reden seien die Beiwörter nicht bloss eine Würze (ἥδυσμα), sondern die Hauptkost (ἔδεσμα) gewesen, so wäre Alkibiades ein eitler blumiger Schwätzer gewesen.... Die Hauptkost der Rede besteht in den Haupt- und Zeitwörtern; sie sind Brot und Fleisch, die Beiwörter nur Würze und Beiguss. Auch diese können einen gar feinen Geschmack im Munde erzeugen und hinterlassen, missen wir sie nicht; zum Sattwerden aber brauchen wir nahrhaftere Dinge, und den Koch, der uns mit dem Beiwerk seiner Kunst abspeisen will, halten wir für einen unredlichen Sudelkoch" (op. cit., p. 133)

[illegible] Novalis, Fragmente, § 1977

○[illegible]

沈氏摘注[illegible]

Logau: "Der Deutschen ihr Papier / war ihres Feindes Leder; / der Degen war die Feder: / mit Blut schrieb man hier" (A. Biese, Deut. Literaturgeschichte, I. 4[illegible]



詩用楞嚴經沈氏補注於是遂高詩用觀佛三昧經

而皆不知此二經更[illegible]釋典相似何邪 賢愚經卷一云剝

皮作紙析骨為筆血用和墨大智度論卷十六毘梨耶波

羅蜜義第二十七云以此皮為紙以身骨為筆以血書之[illegible]

[illegible]經六神通釋論第四十三云[illegible]骨為筆以血為墨以[illegible]為紙

[illegible]

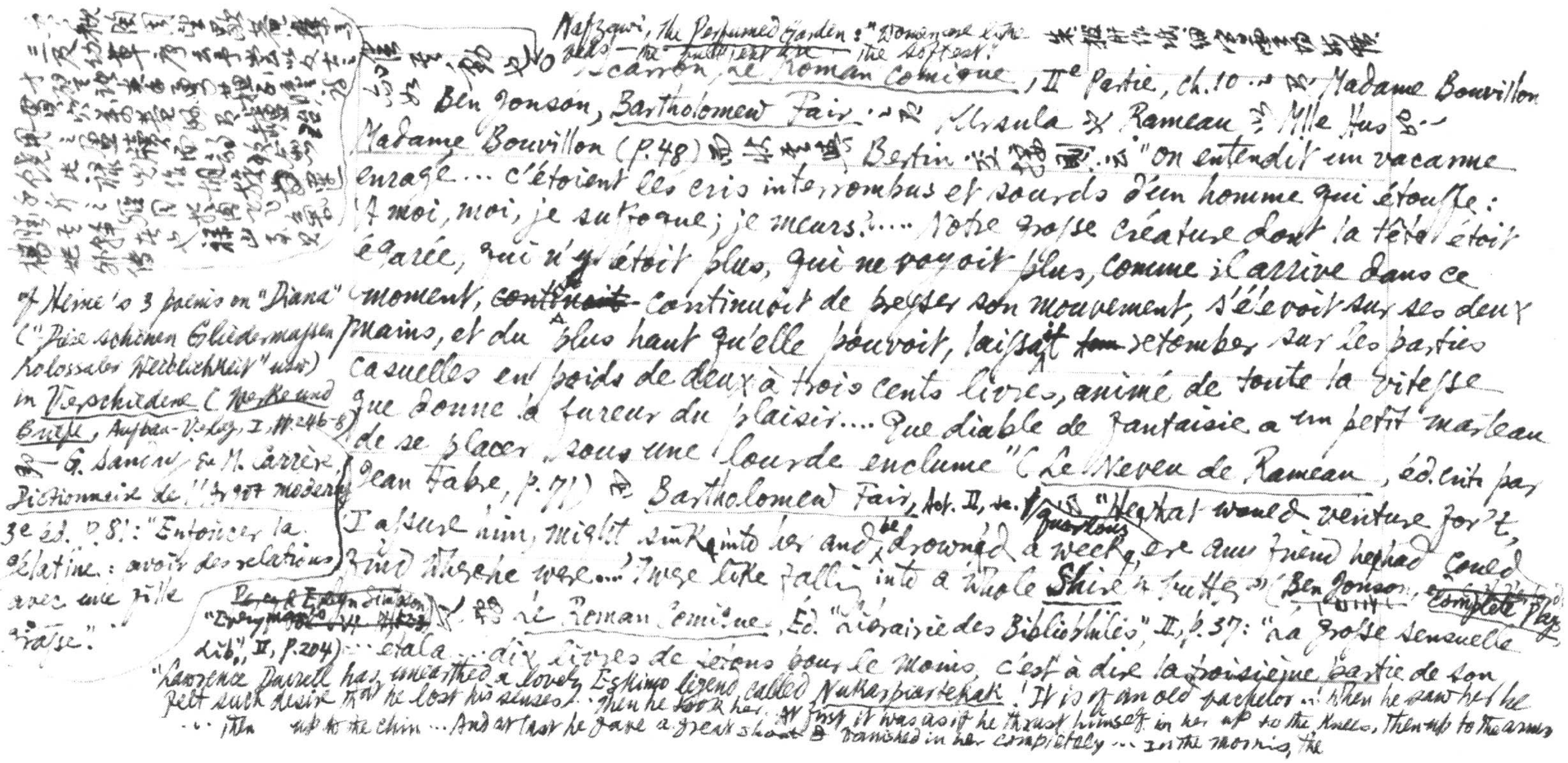
F. Tristan l'Hermite: "La Plainte écrite de sang" (Poésies, chosen by P. A. Wadsworth, p. 41)

[illegible]

Diderot, le Neveu de Rameau: "[illegible]

Jean Fabre, p. 48: "J'aime les choses [illegible]

Guillén de Castro: "Escribió en este papel con sangre mi obligación" (E. R. Curtius, Europäische Literatur und Lateinisches Mittelalter, 2te Aufl. S. 340). →



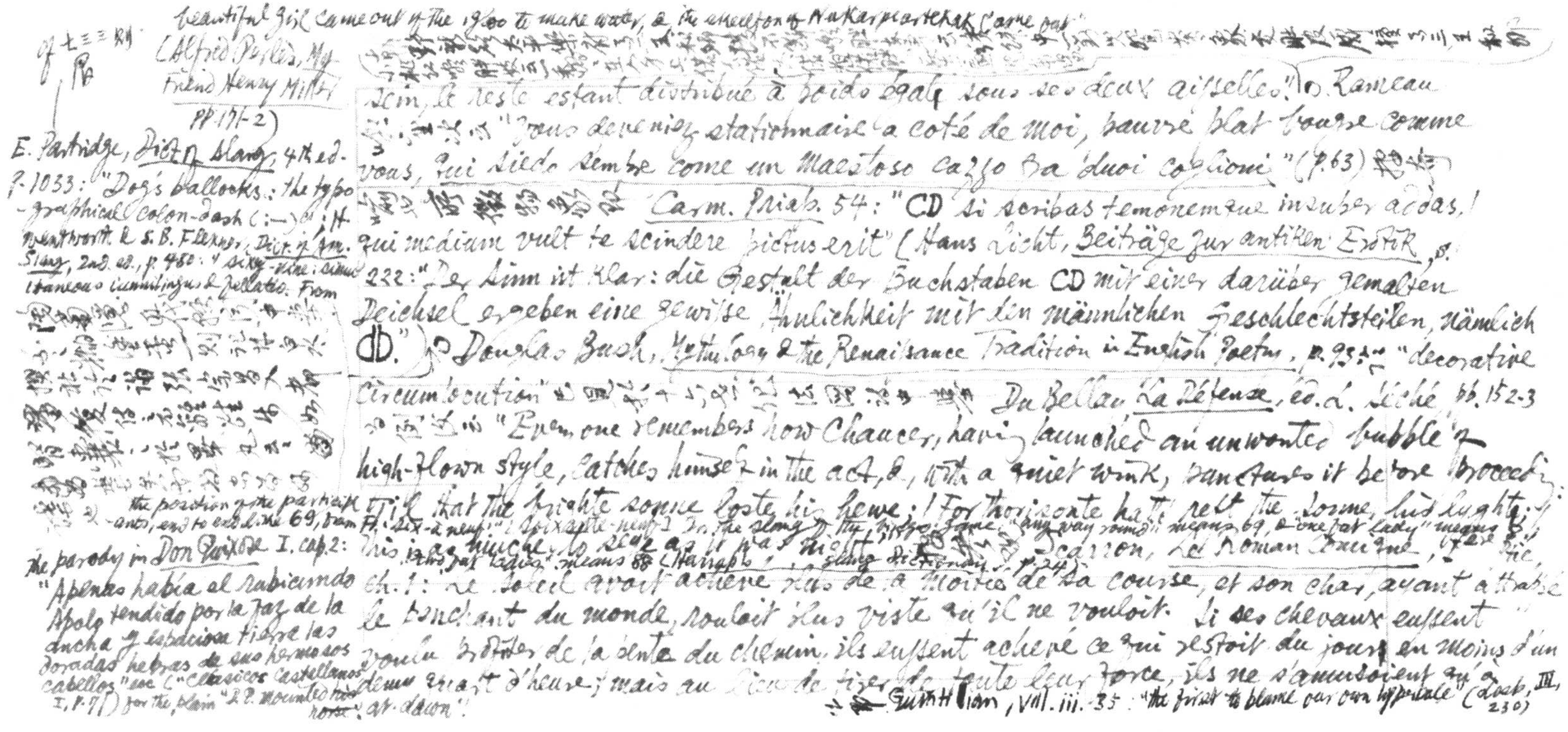
[illegible]

Nafzawi, *The Perfumed Garden*: "Women are like ~~[illegible]~~ the softest."

Scarron, *Le Roman comique*, IIe Partie, ch. 10 写 Madame Bouvillon [illegible] Ben Jonson, *Bartholomew Fair* 之 Ursula 及 Rameau 之 Mlle Hus 也。*Madame* Bouvillon (p.48) [illegible] Destin [illegible]："On entendit un vacarme enragé… c'étoient les cris interrompus et sourds d'un homme qui étouffe: 'A moi, moi, je suffoque; je meurs.'… Notre grosse créature dont la tête étoit égarée, qui n'y étoit plus, qui ne voyoit plus, comme il arrive dans ce moment, ~~continuoit~~ continuoit de presser son mouvement, s'élevoit sur ses deux mains, et du plus haut qu'elle pouvoit, laissoit ~~[illegible]~~ retomber sur les parties casuelles un poids de deux à trois cents livres, animé de toute la vitesse que donne la fureur du plaisir.… Que diable de fantaisie a un petit marteau de se placer sous une lourde enclume" (*Le Neveu de Rameau*, éd. crit. par Jean Fabre, p.71) 参 *Bartholomew Fair*, Act. II, sc. [illegible] "He that would venture for 't, I assure him, might sink into her and be drowned a week, ere any friend he had could find where he were… 'Twere like falling into a whole *Shire* of butter" (Ben Jonson, *Complete Plays*, ~~[illegible]~~ "Everyman's Lib.", II, p.204) 参 *Le Roman comique*, Éd. "Librairie des Bibliophiles", II, p.37: "La grosse sensuelle étala… dix livres de tétons pour le moins, c'est à dire la troisième partie de son

cf. Heine's 3 poems on "Diana" ("Diese schönen Gliedermassen Kolossaler Weiblichkeit" usw.) in *Verschiedene* (*Werke und Briefe*, Aufbau-Verlag, I, SS.246-8) — G. Sandry et M. Carrère, *Dictionnaire de l'argot moderne*, 3e éd. p.81: "Entonner la gélatine: avoir des relations avec une fille grasse."

"Lawrence Durrell has unearthed a lovely Eskimo legend called *Nukarpiartekak*. It is of an old bachelor… When he saw her he felt such desire that he lost his senses. Then he took her. At first it was as if he thrust himself in her up to the knees, then up to the arms… then up to the chin… And at last he gave a great shout & vanished in her completely… In the morning, the



Cf. 七三三則 [illegible]

beautiful girl came out of the igloo to make water, & the [illegible] of Nakarpartchak came out."

(Alfred Perlès, My Friend Henry Miller pp. 171-2)

[illegible] 三王私 [illegible]

[illegible] Scim, le reste estant distribué à poids égal sous ses deux aisselles." Cf. Rameau [illegible] "Vous deveniez stationnaire à côté de moi, pauvre plat bougre comme vous, qui siedo sempre come un Maestoso cazzo fra duoi coglioni" (p. 63) [illegible]

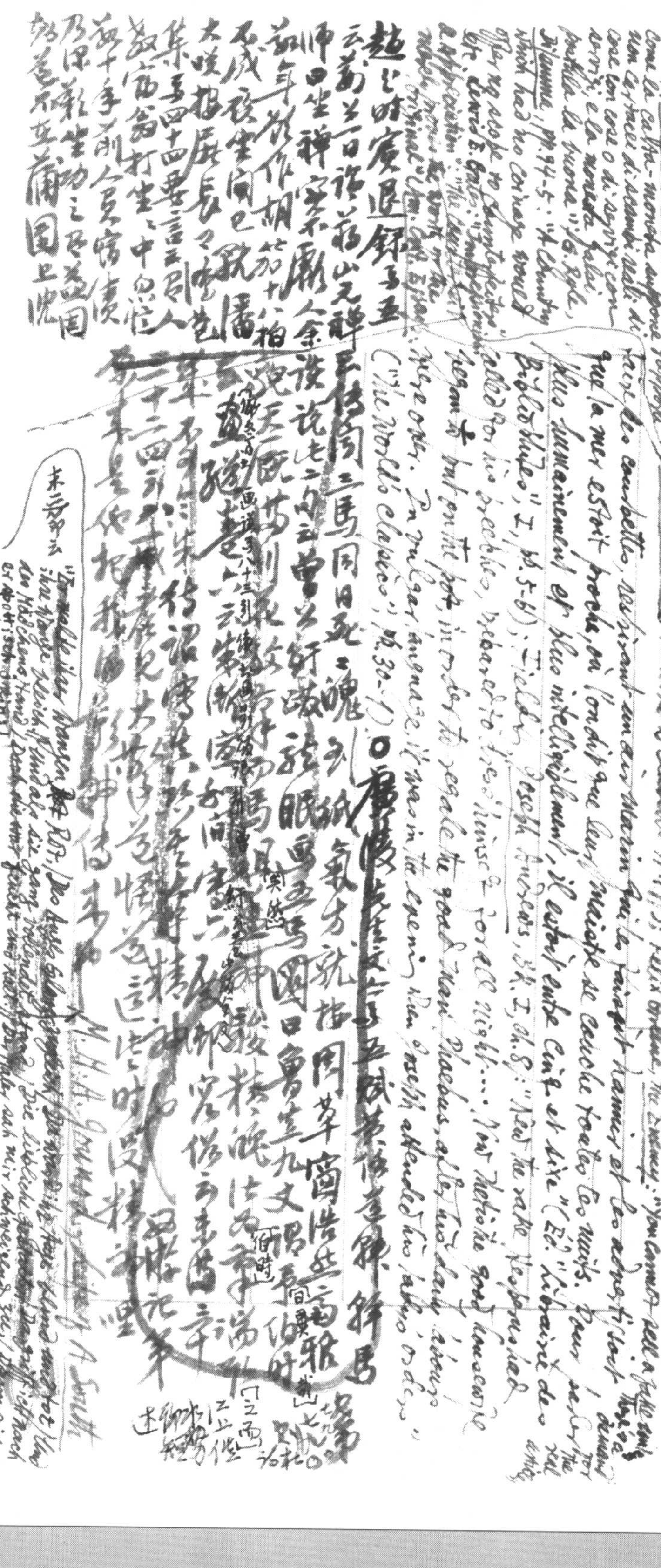
[illegible] Carm. Priap. 54: "CD si scribas temonemque insuper addas, / qui medium vult te scindere pictus erit" (Hans Licht, Beiträge zur antiken Erotik, p. 222: "Der Sinn ist klar: die Gestalt der Buchstaben CD mit einer darüber gemalten Deichsel ergeben eine gewisse Ähnlichkeit mit den männlichen Geschlechtsteilen, nämlich ȻD.") Cf. Douglas Bush, Mythology & the Renaissance Tradition in English Poetry, p. 95 [illegible] "decorative circumlocution" [illegible] Du Bellay, La Défense, ed. L. Séché, pp. 152-3 [illegible] "Even one remembers how Chaucer, having launched an unwonted bubble of high-flown style, catches himself in the act, &, with a quiet wink, punctures it before proceeding: 'Til that the brighte sonne loste his hewe; / For th'orisonte hath reft the sonne his lighte; / This is as muche to seye as it was nighte'" [illegible] Scarron, Le Roman comique, I, ch. 1: "Le soleil avoit achevé plus de la moitié de sa course, et son char, ayant attrapé le penchant du monde, rouloit plus viste qu'il ne vouloit. Si ses chevaux eussent voulu profiter de la pente du chemin, ils eussent achevé ce qui restoit du jour en moins d'un demi quart d'heure; mais au lieu de tirer de toute leur force, ils ne s'amusoient qu'à [illegible]

E. Partridge, Dict. of Slang, 4th ed. p. 1033: "Dog's ballocks: the typographical colon-dash (:—)". H. Wentworth & S. B. Flexner, Dict. of Am. Slang, 2nd ed., p. 480: "sixty-nine: simultaneous cunnilingus & fellatio. From the position of the partners [illegible] -ants, end to end like 69, from Fr. 'six-à-neuf' (soixante-neuf)". In the slang of the bingo game "any way round" means 69, & "one fat lady" means 8, "two fat ladies" means 88 (Hannaford, [illegible] slang dictionary, p. 24).

[illegible]

the parody in Don Quixote I. cap. 2: "Apenas había el rubicundo Apolo tendido por la faz de la ancha y espaciosa tierra las doradas hebras de sus hermosos cabellos" etc. ("Clásicos Castellanos" I, p. 71) for the plain "P. P. mounted his horse at dawn".

[illegible] Quintilian, VIII. iii. 35: "the first to blame our own [illegible]" (Loeb, III, 230)



這松白主的有寂之後第一百十三快讀諧號笑禪錄云：一禪師為一言不得自忽蒙緣閉目靜坐，偶一夜生出無更陡然一想：數某日米入倉了一斗，大麥未來這麼蹊蹺。高聲曰：異哉！靜坐無益，我被來人騙了一千年。大笑了

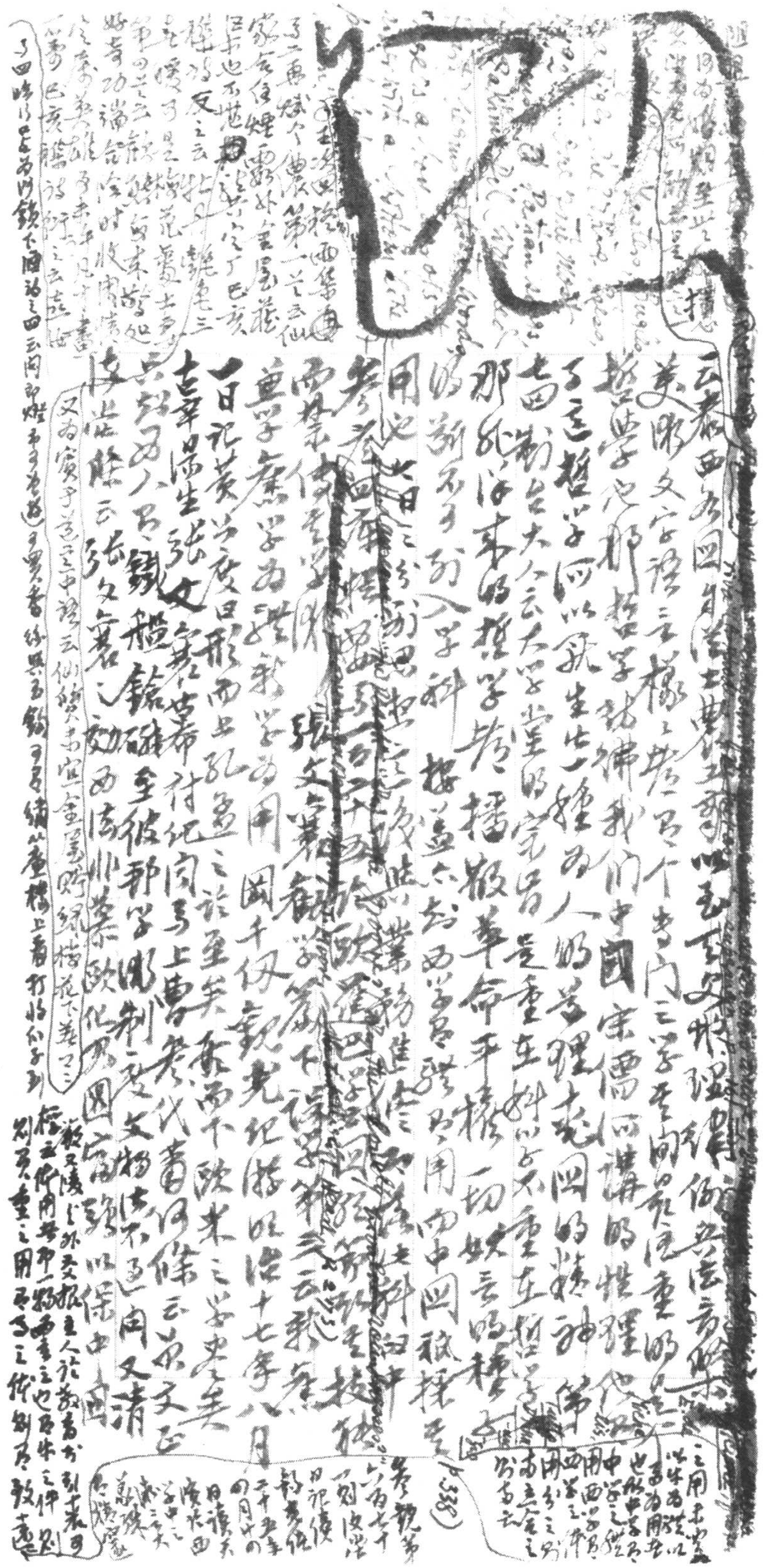
〇方楼之眼淚虎云：多妄語，強不要說，推開了一云宗眼以來只一等詩家，如西遊記傳奇回護諸色妖魔窮極生辭仙寶貝二件，自據一山洞作妖，怪尋常兵力難收伏，而經小上生五卷至寶貝之來歷作用，源流被害不足以知之，如取出誠懷太中詠文是說諸仙陽出回國東山水太白仙姑松出內闕時計路識迷而精要佳人用比不存[illegible]

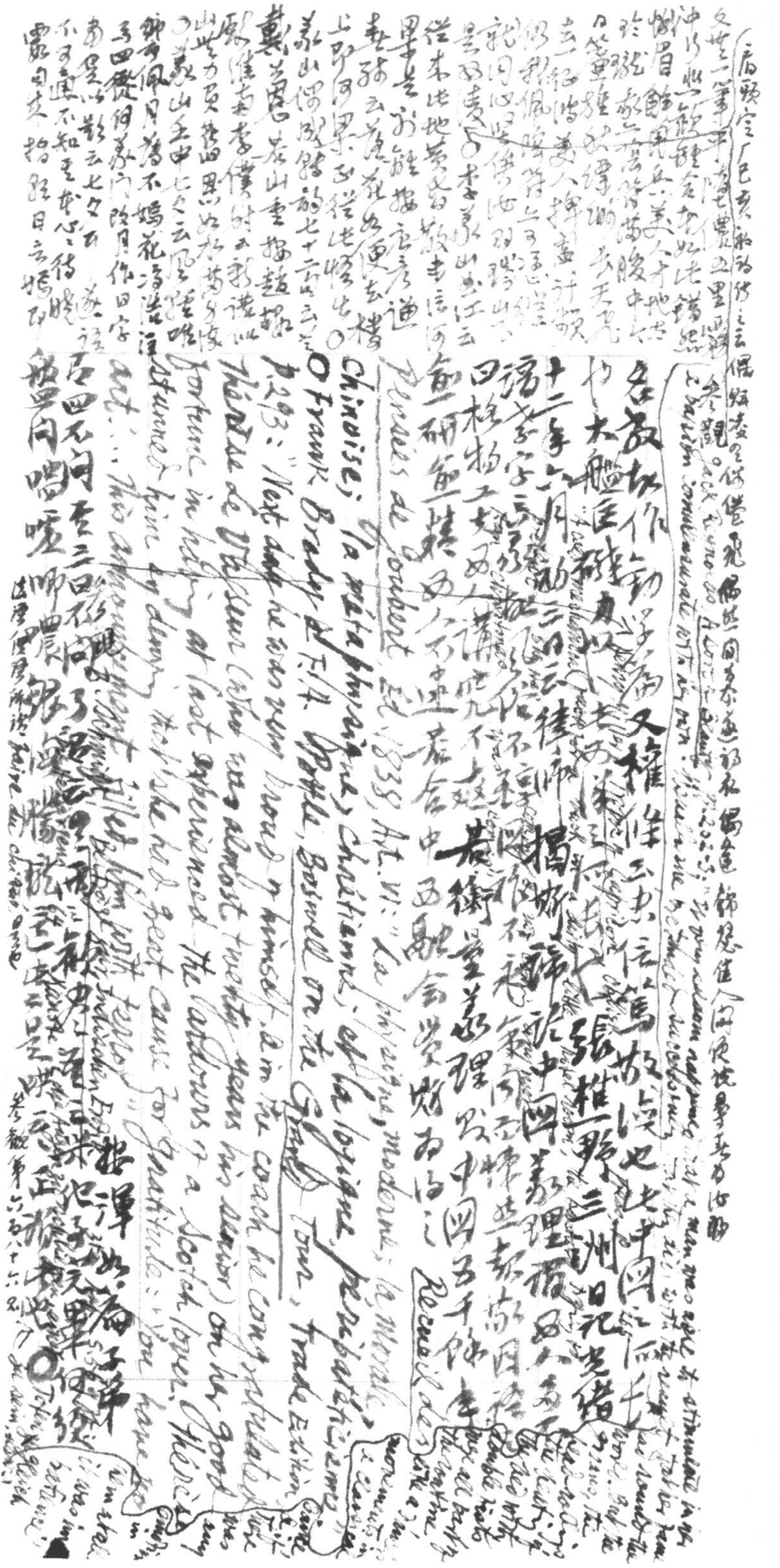
Ch. Fr. ~~Hebbel~~: "Der Haller": 'Ich wünsch' der Jungfrau gute Ruh'!" das wird gestorben sein' 語正寓此（Werke, hrsg. Theodor Poppe, I er Teil, S. 49）

並參破此[illegible]官場維新記第一回云：自來宇宙間一切人物，[illegible]生的沒定，只个做的何所見了一个。孔重人便只一个，只原只了不得，便只不難見只了一个。同此便只一个主意，而其如物數當中魚目混珠者在所未。從古只个諸西遊記的郭生人，他最明白這一道理，他十評西遊記裡不知（不辯由此僞西遊，不識作真，只圖一時可知）什麼（僞西遊）諸一記真，[illegible]不可目圖吞（[illegible]與）只个[illegible]的相契明〇官場維新記第一回表[illegible]（因明度[illegible]而矣之[illegible]）

升廣在公子六十五云：人亦高大伏盜而盜冠友，做盜大聖，人作鳥以教遠而盜德，上蒼盜聖[illegible]

片廣新錄三集第四釋元曉人云：昔魔鬼佛教言得不奈何何時有度人作[illegible]者何作此[illegible]

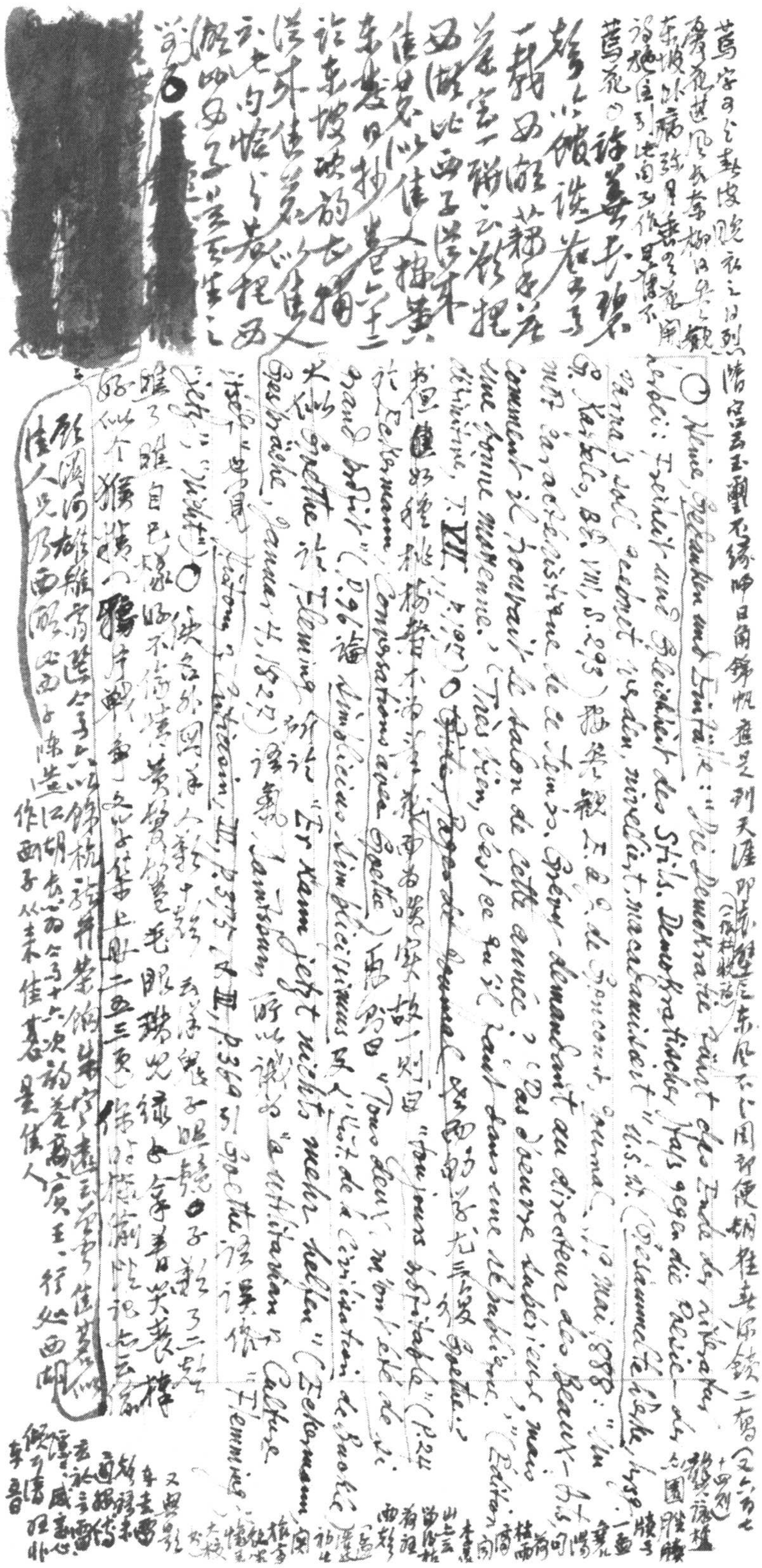


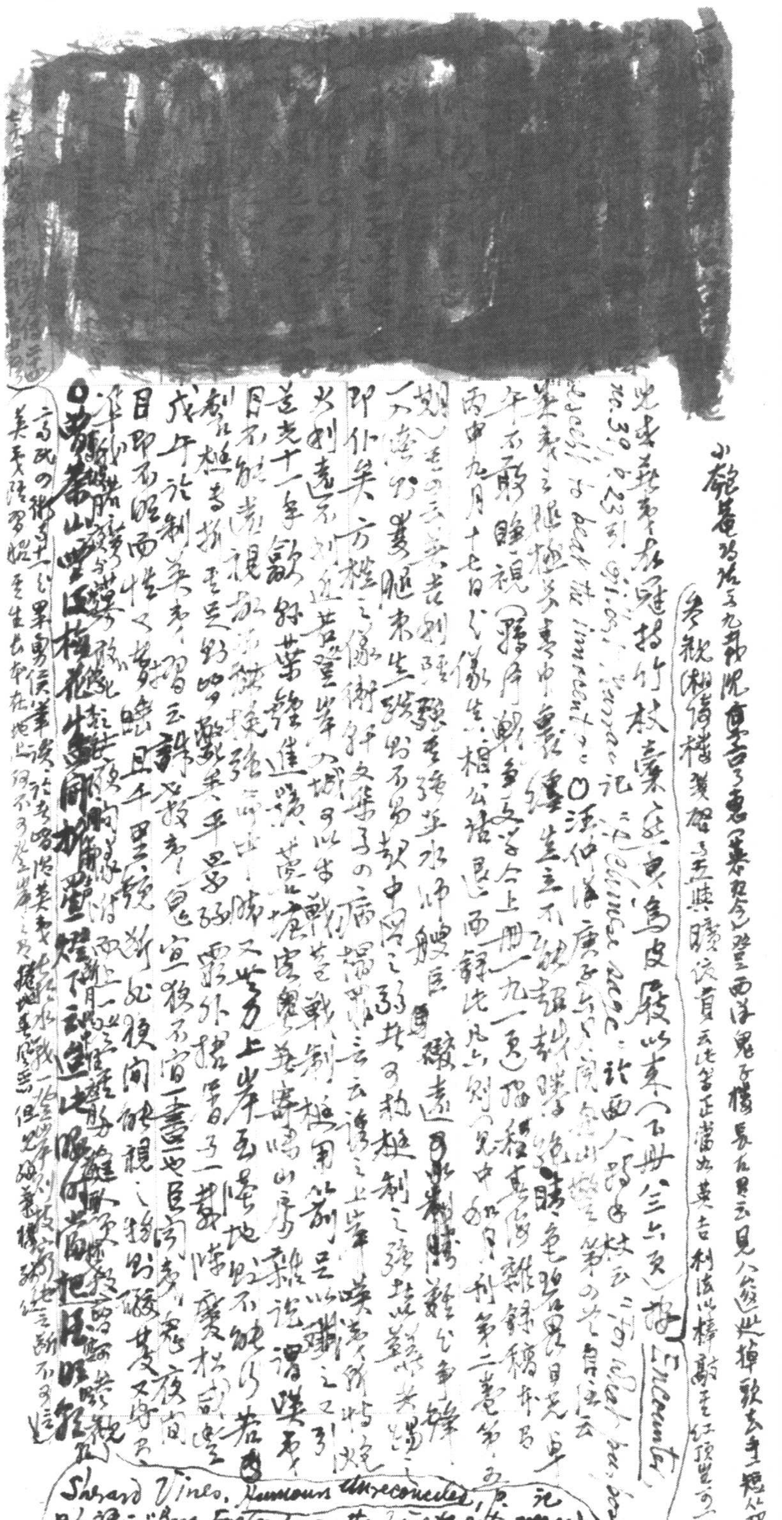


Jack Reynolds, *A Sort of Beauty*, pp. 202-3: "It very seldom happened that a man was able to stimulate in her a passion commensurate with her own.

Recueil des *Pensées de Joubert*, Ed. 1838, Art. VI: "La physique, moderne; la morale chinoise; la métaphysique, chrétienne; et la logique, péripatéticienne."

○ Frank Brady & F. A. Pottle, *Boswell on the Grand Tour*, Trade Edition, p. 293: "Next day he was very proud of himself, & in the coach he congratulated Thérèse Le Vasseur (who was almost twenty years his senior) on her good fortune in having at last experienced the ardours of a Scotch lover. Thérèse stunned him by denying that she had great cause for gratitude: 'You have no art…' This announcement filled him with terror."





[redacted]

小[illegible]菴[illegible]九報[illegible]東吉[illegible]寄[illegible]西洋鬼子樓長在[illegible]見八[illegible]此[illegible]

參觀《湘綺樓箋啓》之五與[illegible]云此等正當如英吉利法以棒敲[illegible]紅頂[illegible]

光[illegible]竹林校[illegible]鳥皮[illegible]以來（下冊八三六頁）按 Encounter

no. 30, p. 23 引 [illegible] Chinese race [illegible] what [illegible]

[illegible] beat [illegible] innocent [illegible] 〇 [illegible]

[illegible]

[illegible]

丙申九月十七日[illegible]相公語[illegible]西錄此[illegible]第二[illegible]

[illegible]

[illegible]中國之[illegible]

即作矣方[illegible]

[illegible]

道光十一年[illegible]

目不能[illegible]

[illegible]

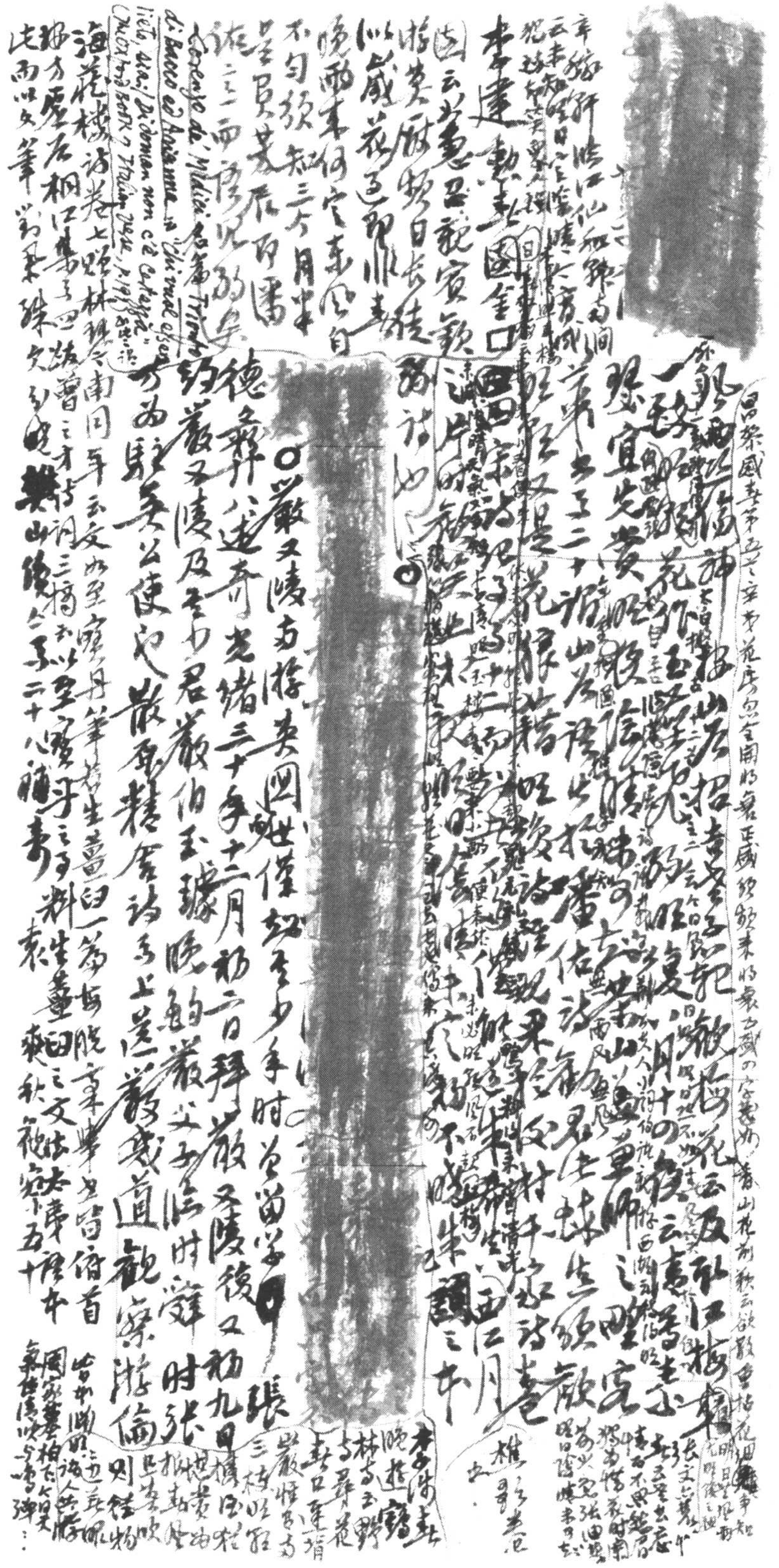
戊午[illegible]

目即不[illegible]

[illegible]

Sherard Vines, Humours Unreconciled, p. [illegible]

日人謔云"Beeg Englishman the fine target, ~~[illegible]~~ red face very easy to shoot. Little Japanese, yellow face—little Japanese Yoong-kee, you call heem—very [illegible]cult to shoot" 以上[illegible]



第六首云：詩律崢嶸老將壇，西江終古自波瀾。辛人荼韭鵠春生，蕾曰雪蓮[illegible]成（至寶丹訣珠圖安二句，翻西詩說，宜見選子非偽花不長也）（陸叔節悼詩為今子の詩[illegible]又讀[illegible]余心[illegible]七律二[illegible]先生[illegible]）喜熟彈。未知照日子余襟。

敦七律（餔啜糟醨數千載，獨醒聊起辭陽營云云曠賦）行之作，特不知其陵煙露扃居如何料量耳（又見卷之七十一則）。又墳廛。馬六歲。諸善體八，楊星。恒武數兒。

森大本挽南公八、七月古作等三之五首詳此渡詩第七續懷人詩：嚴公信云生引，彩只成小在眠一詩書生之，吟此老任少數韻頗文字如橫行，撰號呈西公卷。用此毛錐自注日本談及人为雜行者，夜氣散含詩之上江干。別甚遠達城云黃霖，行信醫外信見主盧習雜行未（樊山續筆五讀云：泥淵爭首抵例挂，會如欲定雜（按當作三接再續）之丁五東中推[illegible]之楷行近多記云詩）。曹習雜，行宋詞，音合自默。

# 六百三十四

赴鄂道中寄絳：路滑星殘喚起前，老來離緒尚纏綿。一般滋味分明是，舊夢勾回二十年。（絳破曉送余登車）[redacted]

[redacted]晨書暝寫細評論，詩律深嚴敢市恩。碧海掣鯨閒此手，祇教疏鑿別清渾。（余選注宋人詩甫卒業）

白沙弥望黃流積，得長橋閱世休。心自擺擺車兀兀，三年五次（度）過盧溝。

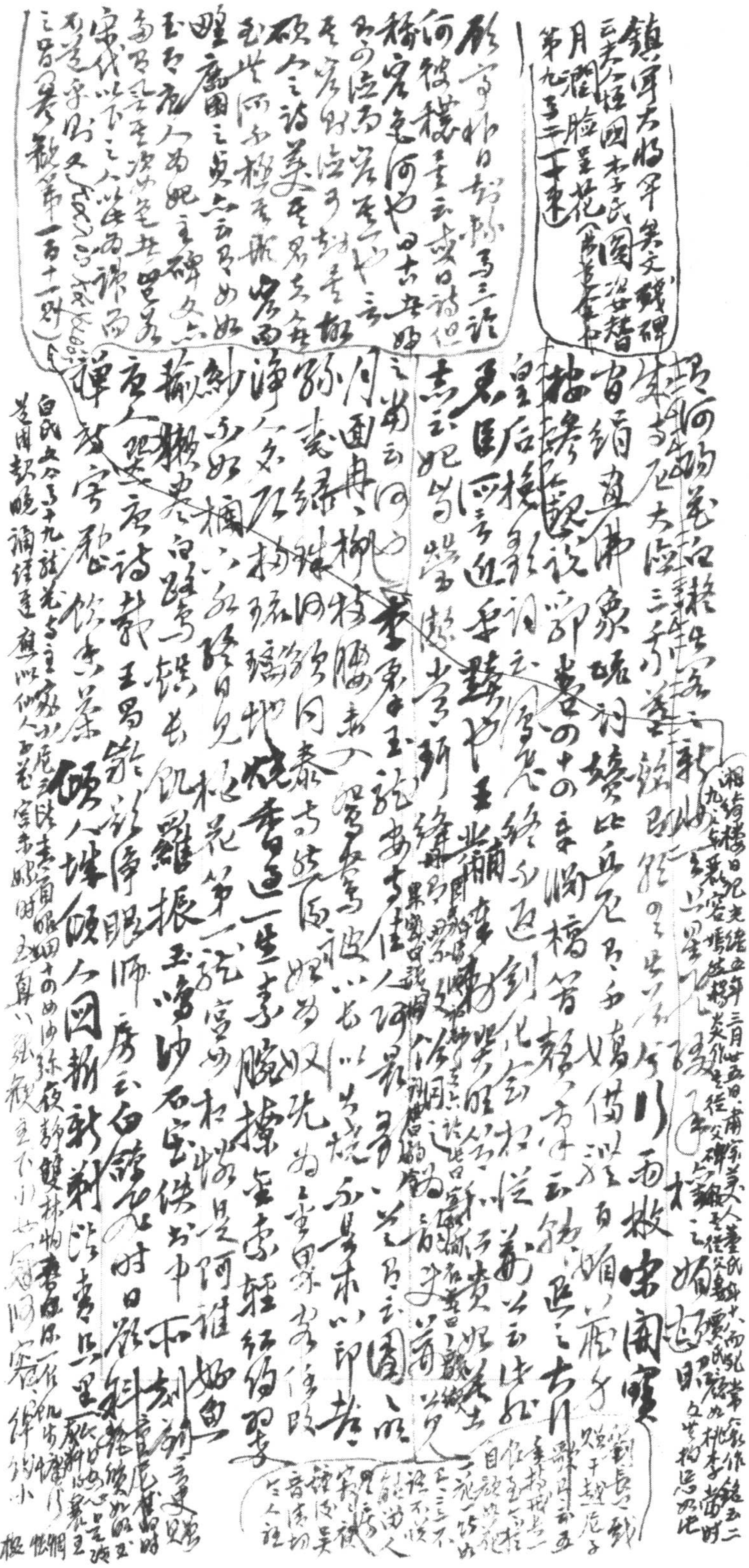
奕棋轉燭事多端，飲水差知（等）暖寒。如膜妄心應褪淨，居然無夢過邯鄲。

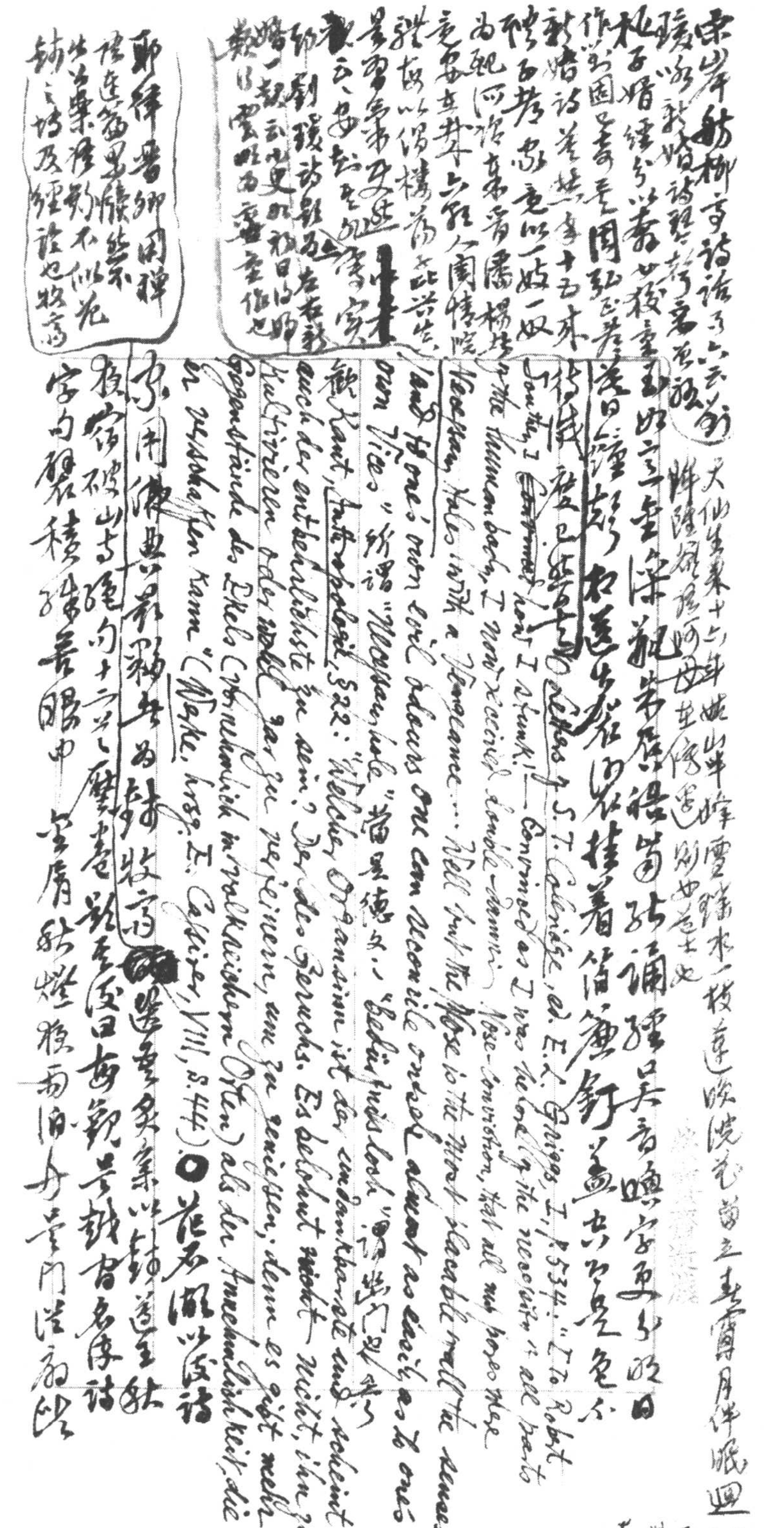
用其筆意病於詩云重譯福簽新草木馬留名字姓行書了八酬曾量律偏傳第二之云文章户牖横行日本交稱弦見之時伊安詩鄉

# 六百三十五

王大隆為子蒸孫中丞刻丁國鈞荷香館瑣言，云唐人碑志漸及婦女，勤用甄羽王天人於士衆，至宋人雜氏其五、八十乃（上）……

蜀地多上成都，舊四至吉夜蒙一嘆，故在都吉省氏吉覺，直了作人撰我乃吉日，異之使人於都亭候之，司馬長卿至，古日比今文章當樓行一安云云，公夜習西言，蓋用此典。又言石文九九五，其氏丈人人多知云。

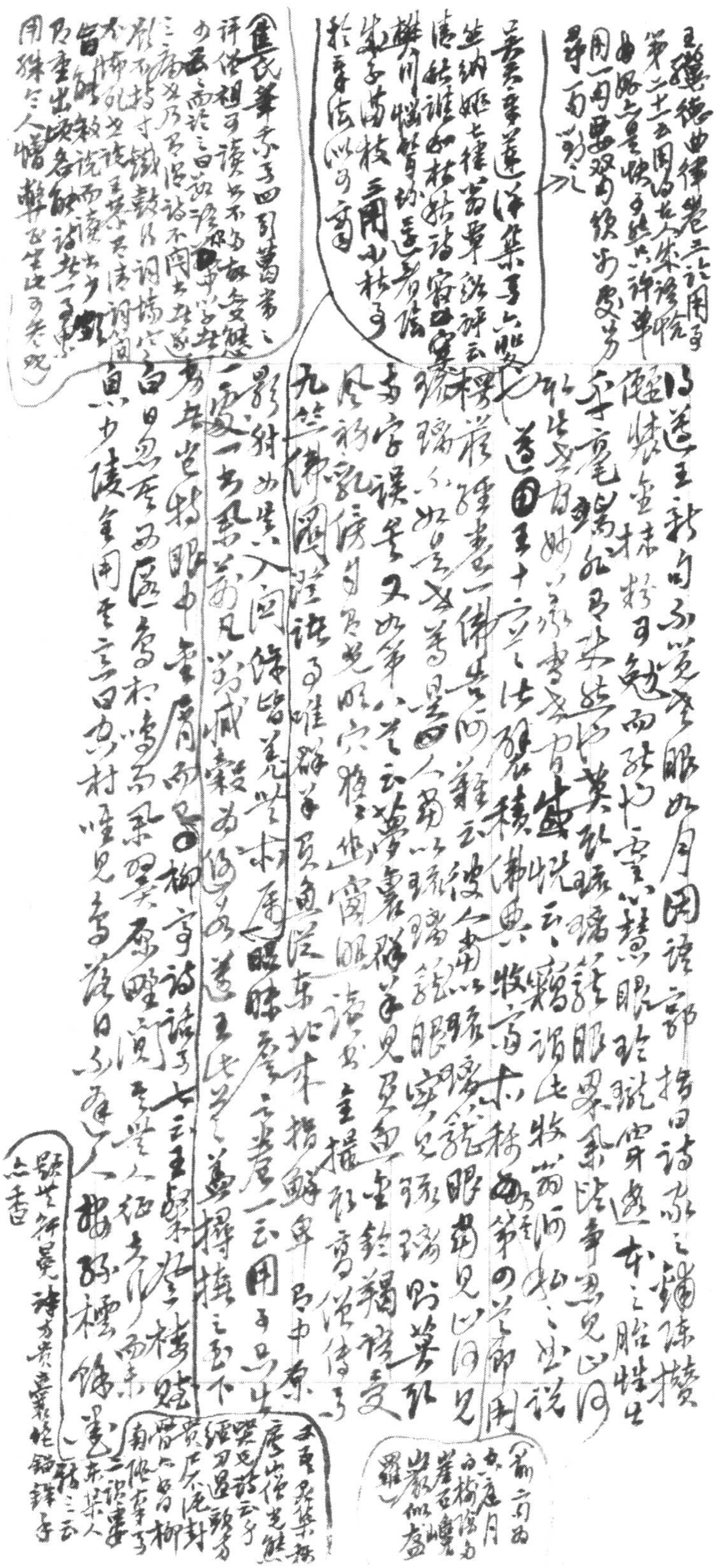


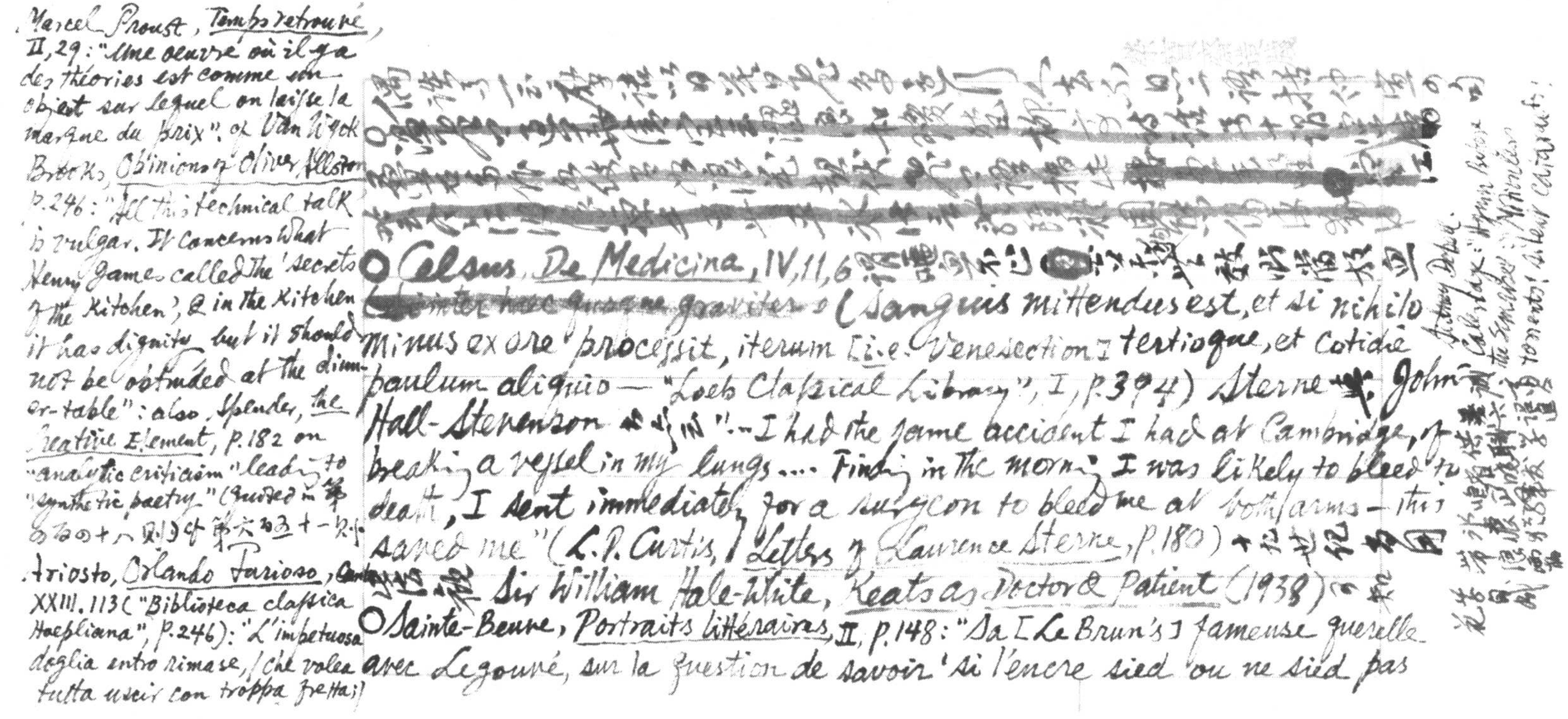


宋山岸舫柳亭詩話六云：錢[illegible]以新婚詩寄其友[illegible]以蕃女稜臺作以圖畫壽其因弘正若新婚詩差其事十五本陳石若家竟以一姬一奴為配，所謂[illegible]香濡楊柳竟安其[illegible]閨情院體，故以得構為此詩告[illegible]。

Letters of S. T. Coleridge, ed. E. L. Griggs, I, p. 534: "To Robert Southey. I ~~[illegible]~~ now I think! — Convinced as I was [illegible] it all [illegible] to the [illegible], I now received double-damn'd Nose-conviction, that all my [illegible] these [illegible] Hills with a vengeance ... Well that the Nose is the most placable of all the senses, and to one's own bad odours one can reconcile oneself almost as easily as to one's own Vices." 所謂 "[illegible]" 當是德文 "[illegible]" 謂此門[illegible]歟 Kant, Anthropologie, §22: "Welcher Organsinn ist der undankbarste und scheint auch der entbehrlichste zu sein? Der des Geruchs. Es belohnt nicht, ihn zu kultivieren oder wohl gar zu verfeinern, um zu genießen; denn es gibt mehr Gegenstände des Ekels (vornehmlich in volkreichen Orten) als der Annehmlichkeit, die er verschaffen kann." (Werke, hrsg. E. Cassirer, VIII, S. 44) ○ 范石湖以送詩[illegible]

鄭繹書卿同禪[illegible]造語果然紫[illegible]葉陰影不似花錢之妙及經證也牧齋





Marcel Proust, Temps retrouvé, II, 29: "Une oeuvre où il ya des théories est comme un objet sur lequel on laisse la marque du prix". cf. Van Wyck Brooks, Opinions of Oliver Allston, p.246: "All this technical talk is vulgar. It concerns what Henry James called the 'secrets of the kitchen', & in the kitchen it has dignity, but it should not be obtruded at the dinner-table": also, Spender, The Creative Element, p.182 on "analytic criticism" leading to "synthetic poetry" (Quoted in 第[illegible]四十八則，cf 第六冊五十一則)

Ariosto, Orlando Furioso, ~~Canto~~ XXIII. 113 ("Biblioteca classica Hoepliana", p.246): "L'impetuosa doglia entro rimase, / che volea tutta uscir con troppa fretta;"

偶讀[illegible]云摩詰以日落見老多遠人幸不日三語括仲宣之句

~~[illegible]~~

~~[illegible]~~

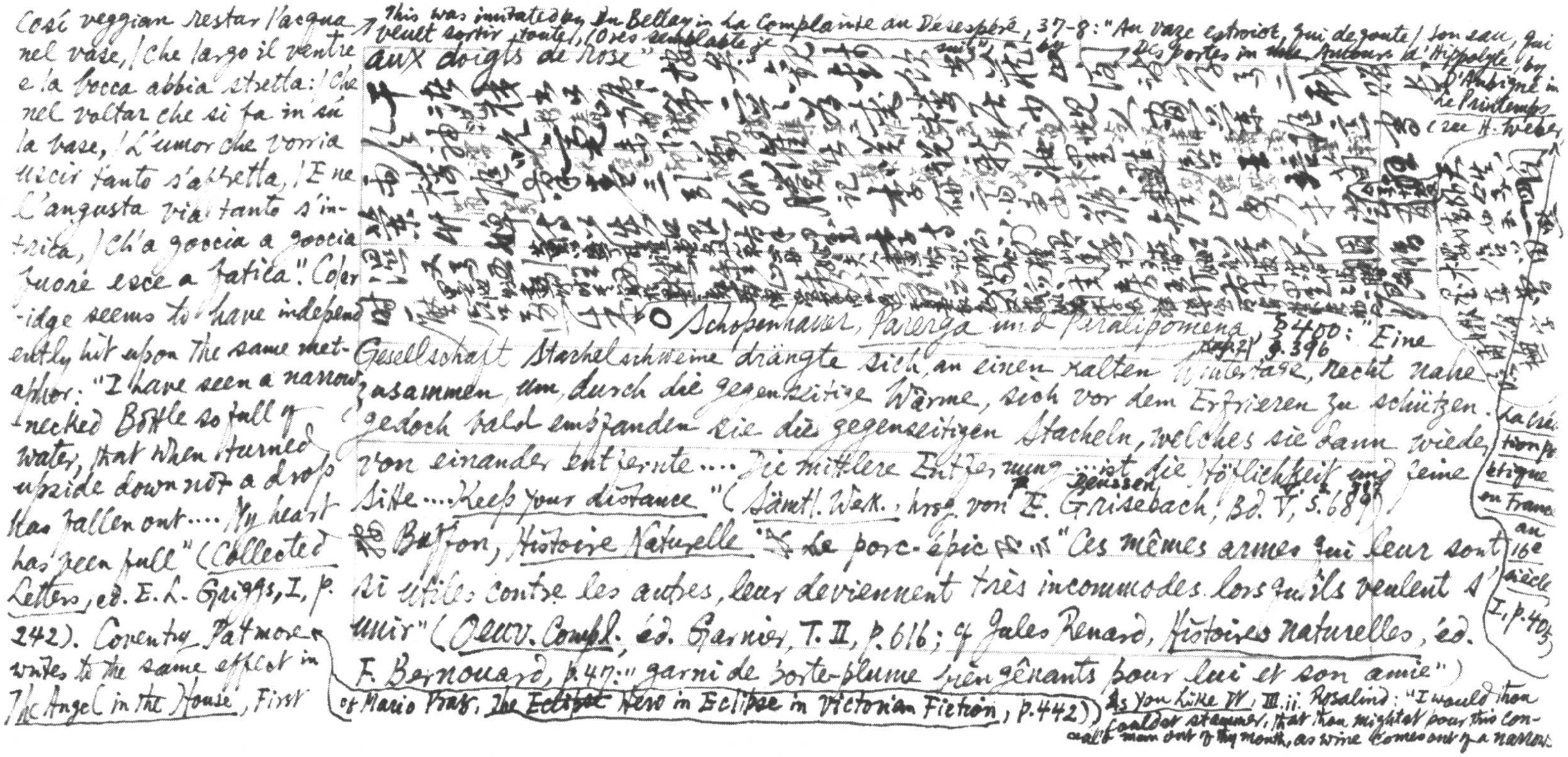
~~[illegible]~~

○ Celsus, De Medicina, IV, 11, 6 謂嗜血不已[illegible]云云，未識此數例當放血 ~~[illegible] haec quoque graviter~~ ("Sanguis mittendus est, et si nihilo minus ex ore processit, iterum [i.e. venesection] tertioque, et cotidie paulum aliquid — "Loeb Classical Library", I, p.394) Sterne 與 John Hall-Stevenson 書云："—I had the same accident I had at Cambridge, of breaking a vessel in my lungs .... Finding in the morning I was likely to bleed to death, I sent immediately for a surgeon to bleed me at both arms — this saved me" (L. P. Curtis, Letters of Laurence Sterne, p.180) 十九世紀尚用 ~~[illegible]~~ 參觀 Sir William Hale-White, Keats as Doctor & Patient (1938) 可知

○ Sainte-Beuve, Portraits littéraires, II, p.148: "Sa [Le Brun's] fameuse querelle avec Legouvé, sur la question de savoir 'si l'encre sied ou ne sied pas

Sydney Dobell. Coleridge: "Hymn before the Sunrise": "Motionless torrents! silent cataracts!"

[illegible]



Così veggiam restar l'acqua nel vase, / Che largo il ventre e la bocca abbia stretta: / Che nel voltar che si fa in su la base, / L'umor che vorria uscir tanto s'affretta, / E ne l'angusta via tanto s'intrica, / Ch'a goccia a goccia fuore esce a fatica". Coleridge seems to have independently hit upon the same metaphor: "I have seen a narrow-necked Bottle so full of water, that when turned upside down not a drop has fallen out.... My heart has been full" (Collected Letters, ed. E. L. Griggs, I, p. 242). Coventry Patmore writes to the same effect in The Angel in the House, First

This was imitated by Du Bellay in La Complainte au Désespéré, 37-8: "Au vaze estroict, qui degoute / son eau, qui veult sortir toute, / Ores semblable je suis", by Desportes in Amours d'Hippolyte, by d'Aubigné in Le Printemps (see H. Weber, La création poétique en France au 16e siècle, I, p. 403)

aux doigts de rose"

Schopenhauer, Parerga und Paralipomena, §400 (Kap. 31, §396): "Eine Gesellschaft Stachelschweine drängte sich an einem kalten Wintertage recht nahe zusammen, um, durch die gegenseitige Wärme, sich vor dem Erfrieren zu schützen. Jedoch bald empfanden sie die gegenseitigen Stacheln, welches sie dann wieder von einander entfernte.... Die mittlere Entfernung ... ist die Höflichkeit und feine Sitte ... Keep your distance" (Sämtl. Werk., hrsg. von E. Grisebach (P. Deussen), Bd. V, S. 689 (787)).

Buffon, Histoire Naturelle: Le porc-épic: "Ces mêmes armes qui leur sont si utiles contre les autres, leur deviennent très incommodes lors qu'ils veulent s'unir" (Oeuv. Compl., éd. Garnier, T. II, p. 616; cf Jules Renard, Histoires naturelles, éd. F. Bernouard, p. 47: "garni de porte-plume bien gênants pour lui et son amie") cf Mario Praz, The Hero in Eclipse in Victorian Fiction, p. 442)

As You Like It, III. ii. Rosalind: "I would thou couldst stammer, that thou mightst pour this concealed man out of thy mouth, as wine comes out of a narrow

Prelude of Bk II, Canto II: "And, like that fatal 'I am thine', / Comes with alternate gush & check / And jolting the heart, as wine / Pour'd from a flask of narrow neck". ○ André Vial's thoughtful article "De *Volupté* à *L'Education sentimentale*" shows that in ~~both~~ the case of Mme de Couaën as in that of Mme Arnoux, "c'est l'éblouissement de la Femme magnifiée dans l'auréole de la Mère" (*Rev. d'hist. litt. de la France*, Janvier-Mars 1957, p. 47). Some Italian poets seem to have forestalled Sainte-Beuve & Flaubert in the attempt to present one's mistress in the role of a mother; e.g. Leonardo Giustiniano: "Regina

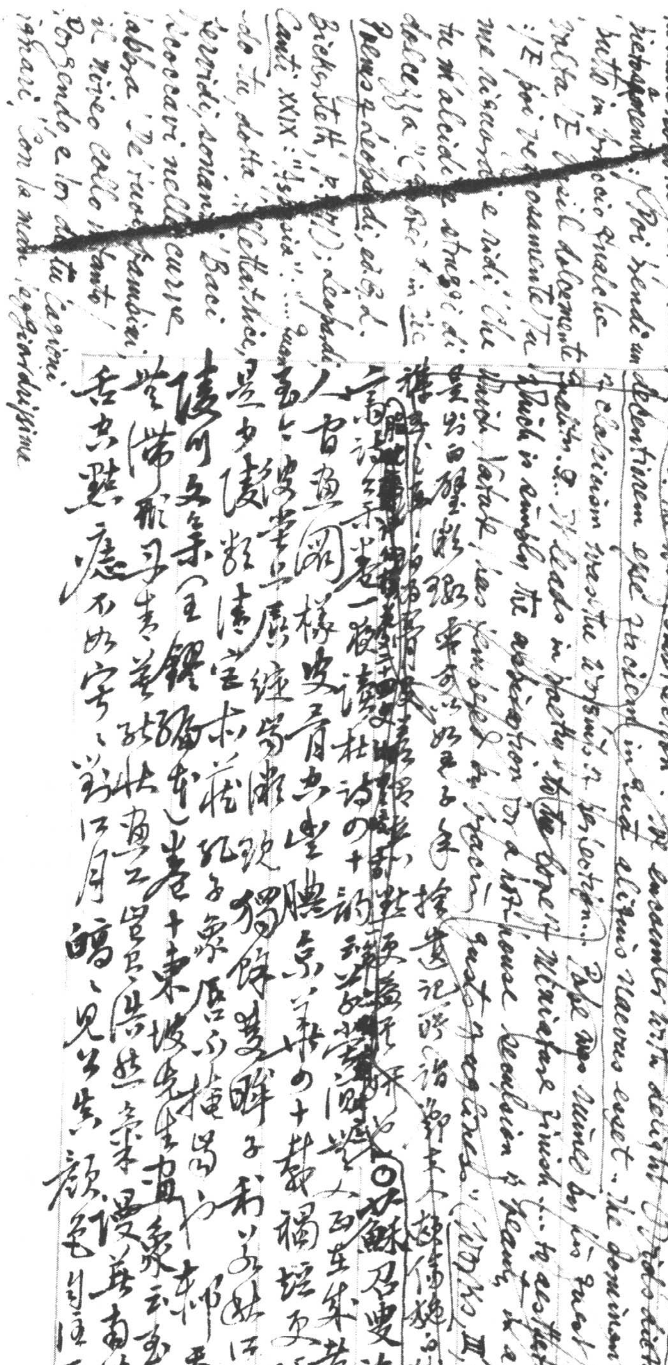
山海經[illegible]西山經[illegible]郭璞傳[illegible]自為牝牡又[illegible]自為牝牡 mouth of bottle — either too much at once, or none at all" (參觀七六七則)

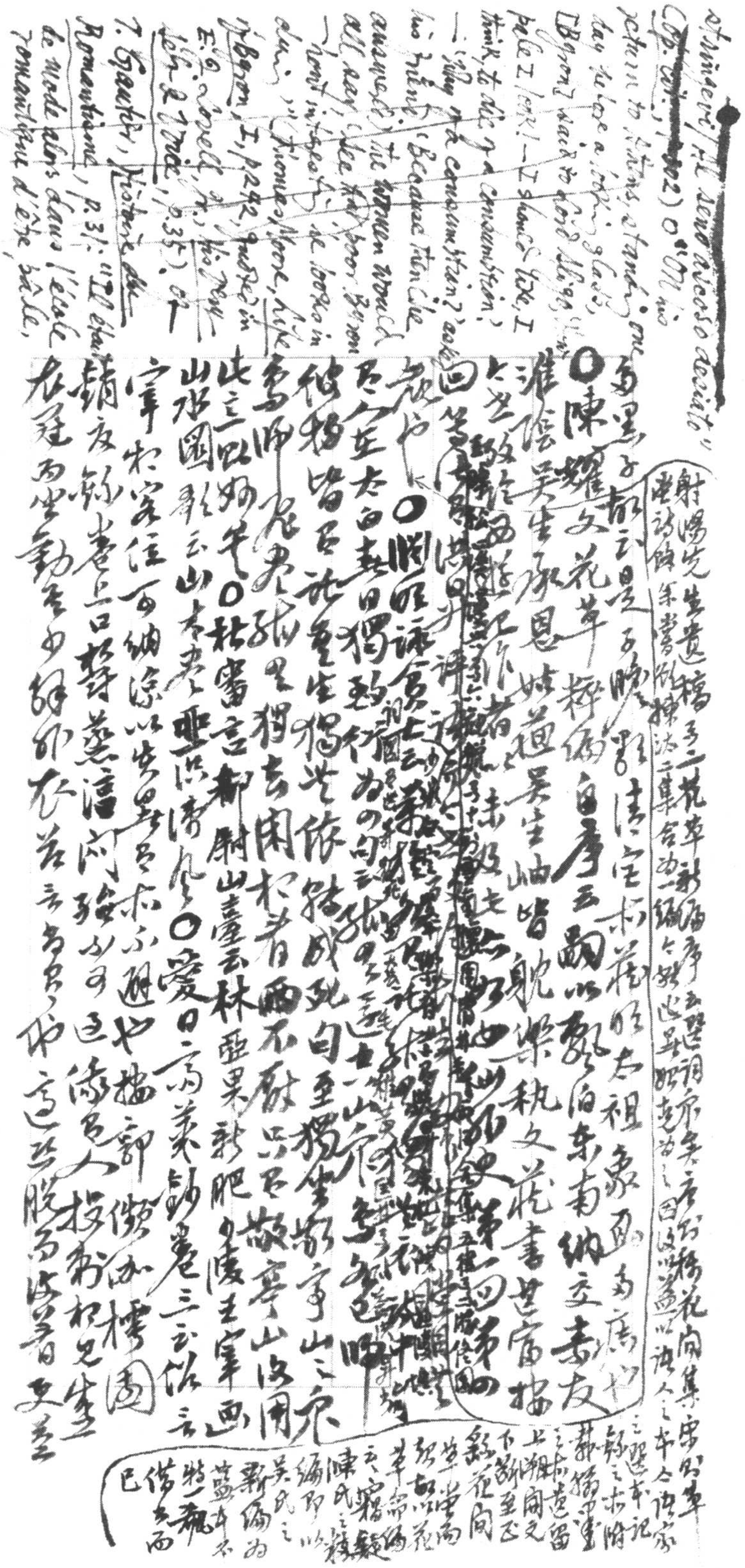
[illegible] Buffon…… [illegible]

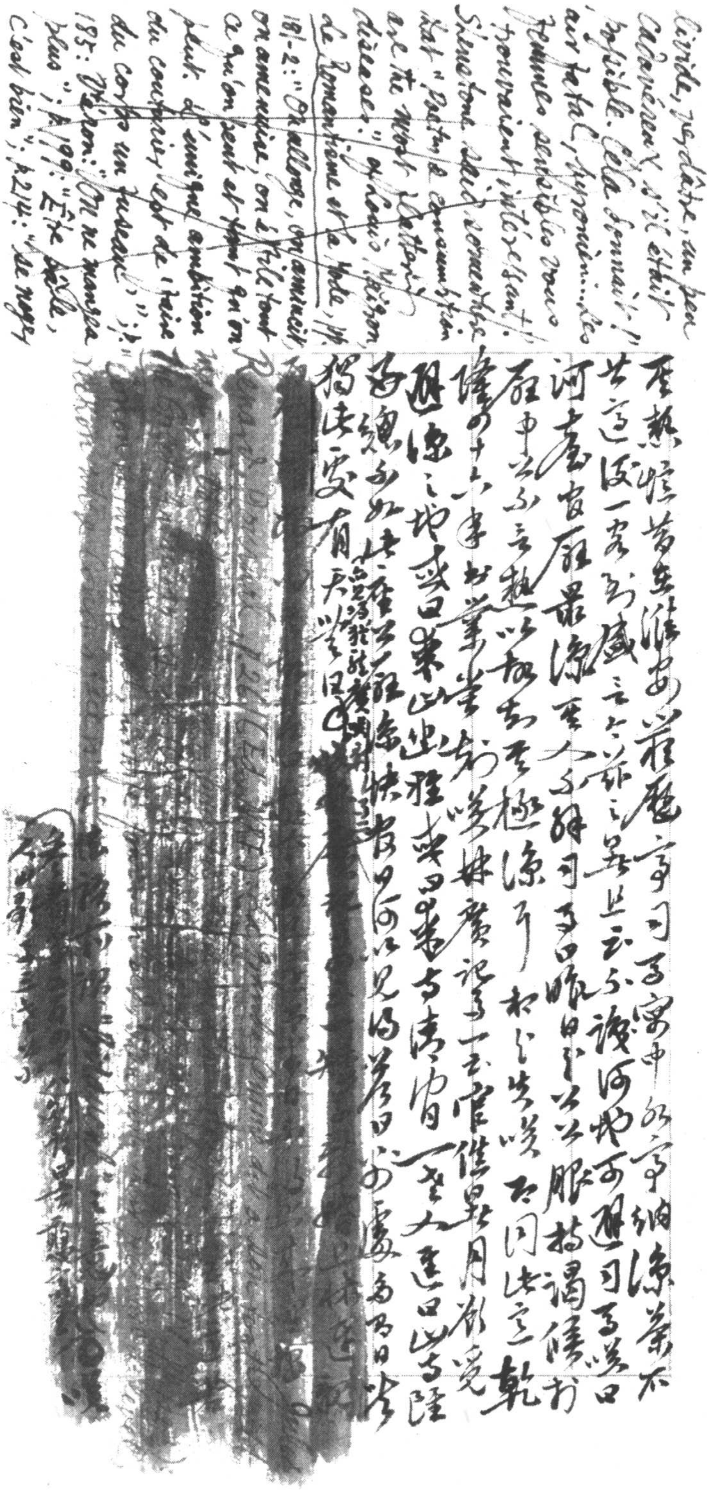
[illegible]化之 ○ Croce, *Frammenti di Etica*, "la politica della virtù" 極人情合理 因云 "Come fa la Natura per congiungere tra loro l'alto e il basso dell'uomo? Vi pone la vanità frammezzo": dice un epigramma, composto non si sa bene se dal Goethe o dallo Schiller" (p. 83) 參 La Rochefoucauld 曰 "La vertu n'irait pas si loin si la vanité ne lui tenait compagnie" (*Oeuv. Compl.* "Bibliothèque de la Pléiade", p. 273; cf p. 270: "Les vices entrent dans la composition des vertus" etc.) ○ "Il demonio della perfezione" 亦甚精微 參觀 Croce, *Frammenti di Etica*: "Nel fatto, conosciamo gli artisti ossessi di perfezione, sognanti e ricercanti il verso immacolato, la prosa marmorea, la pittura quintessenziali, e li giudichiamo deboli e impotenti.... Disgraziato chi non sente lo stimolo della perfezione, che è lo stimolo stesso del fare, del fare conseguendo il fine, del *perficere*; ma folle chi vuol prendere l'assicurazione dell'impossibile... se converte una benefica e feconde tendenza e un atto imperativo, in una sterile malinconia e fissazione, in una paralisi della vita, nella inazione della perfettissima perfezione" (pp. 116, 117) [illegible] Francis

Croce borrows Ariosto's image when he speaks of the spose of Vico's "scriver male" — *La Filosofia di G. V.* p. 300, [illegible] in L. Russo, *Antologia* aitta

Hazlitt, *Characteristics* § 67: "Nothing is prominent that does not act as a foil to itself... Whatever has not a mixture of imperfection in it, soon grows insipid, or seems 'stupidly good'" (*Complete Works*, ed. P. P. Howe. IX, p. 179)







~~livide, verdâtre, un peu cadavéreux, s'il était possible. Cela donnait l'air fatal, byronien... Les femmes sensibles vous trouvaient intéressant!'. Shenstone said somewhere that "Poetry & consumption are the most flattering diseases." cf. Louis Maigron, Le Romantisme et la Mode, pp. 181-2: "On allonge, on amincit, on amenuise, on effile tout ce qu'on peut et tant qu'on peut. L'unique ambition du couturier est de faire du corps un fuseau"; p. 185: Véron: "On ne mangea plus"; p. 199: "Être pâle, c'est bien"; p. 214: "se noyer,~~

至熱，悟黄先生濂安以羅麗亭司馬寓中，所寄納涼策，不

其言返一寄多感之言，亦之異。其云：不識河地可避司馬送口

河壹官府最涼，至入不能[illegible]司馬，日曬日以以服枯調儀，於

府中六不言熱，以為甚至極涼耳。和之先生嘆：不同此之乾

隆四十六年如[illegible]業[illegible]等語。[illegible]姝廣記卷一云：官[illegible]月[illegible]覺

避涼之地，或曰：某此[illegible]雅[illegible]日[illegible]古清宵一[illegible]大[illegible]日以為陸

可總如此[illegible]快[illegible]日以見[illegible]日[illegible]處[illegible]日[illegible]

獨使安有天以[illegible]

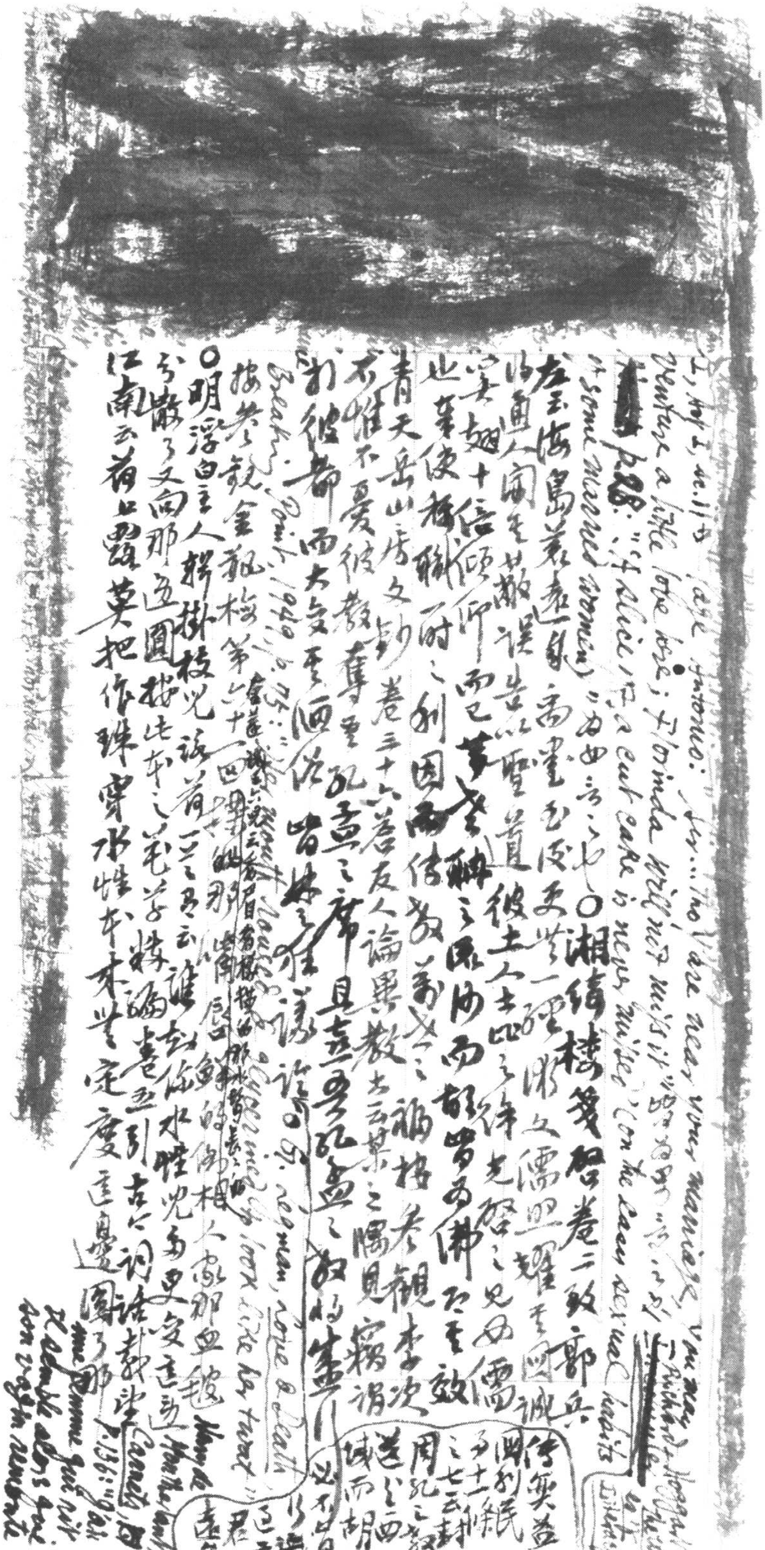
[redacted]

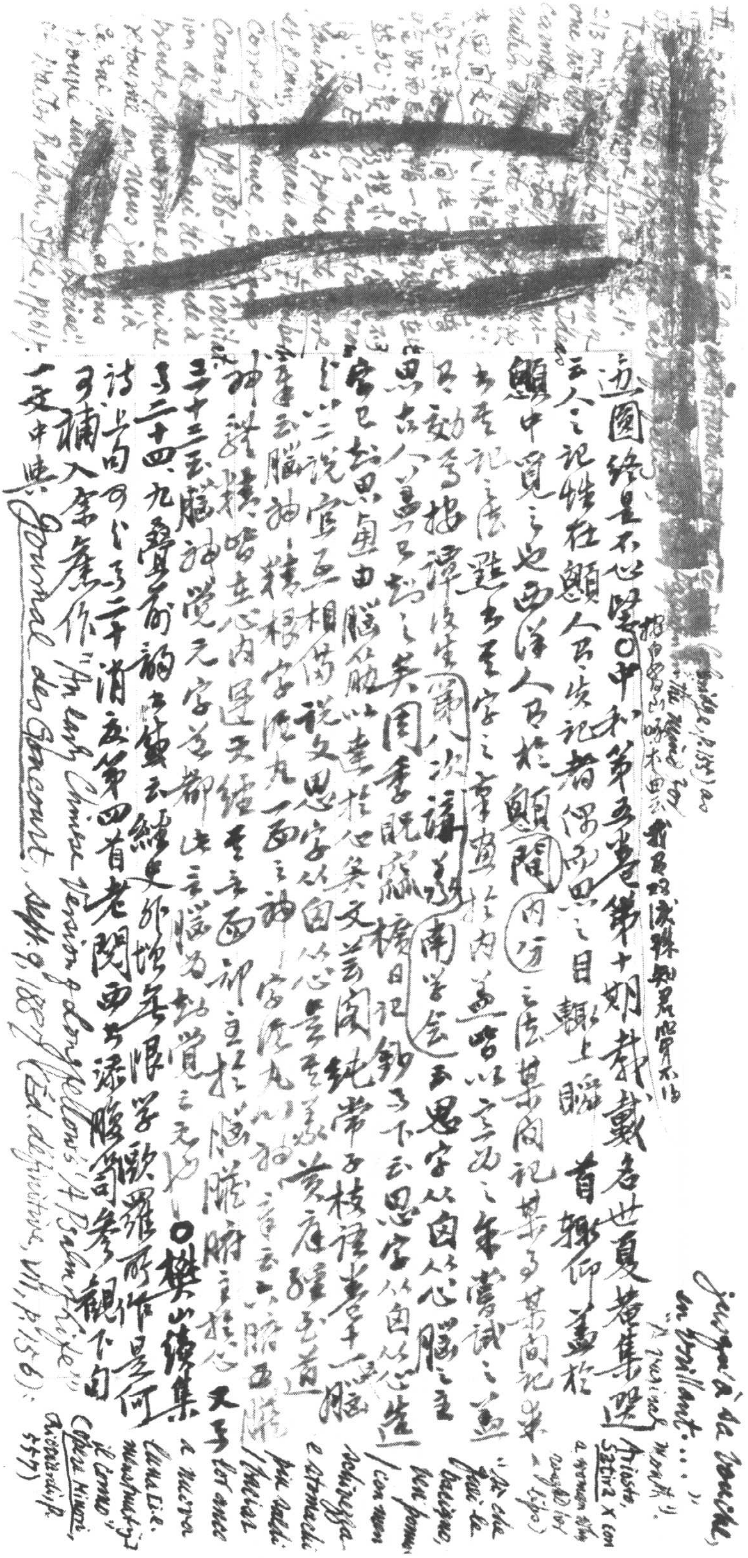
ainsi l'estomac de vinaigre
et de jus de citron." ○ [redacted]

[redacted]

change ○ Shadwell, Epsom-Wells: Raines: "What a rogue am I to run into temptation; but pox on't, Lucia will never miss what I shall lose" (Complete Works, ed. M. Summers, II, p. 172) & Mrs Aphra Behn, The Rover, Part

[redacted]





~~[illegible]~~

近閲[illegible]○中和第五卷第十期載戴名世憂庵集選（[illegible]）

云今之記性在顱人只記者留於囟之目顱上腦首鄉仰蓋於

顱中覓之也西洋人只於顱（內方）之法某某向記某事向記某[illegible]

亦是記法雖未至字之章[illegible]皆以[illegible]之嘗試之畫

為動為指譯後生（第八次）諸[illegible]（南學會）云思字从囟从心腦之主

思在人之腦[illegible]之矣同季既癒檀日記鈔為下云思字从囟从心造

字已由思宜由腦筋以達於心矣文芸閣純常子枝語卷十一腦

[illegible]以二說宜互相備說文思字从囟从心[illegible]黄庭經云首

全書云腦神精根字泥丸一面之神[illegible]泥丸[illegible]云六腑五臟

神經精皆在心內[illegible]至言而神主於腦腑之[illegible]心又子

三十三云腦神覺元字並都[illegible]言腦為知覺之元[illegible]○樊山續集

卷二十四九疊前韻再答鐵云經史外惟無限學歐羅所作是何

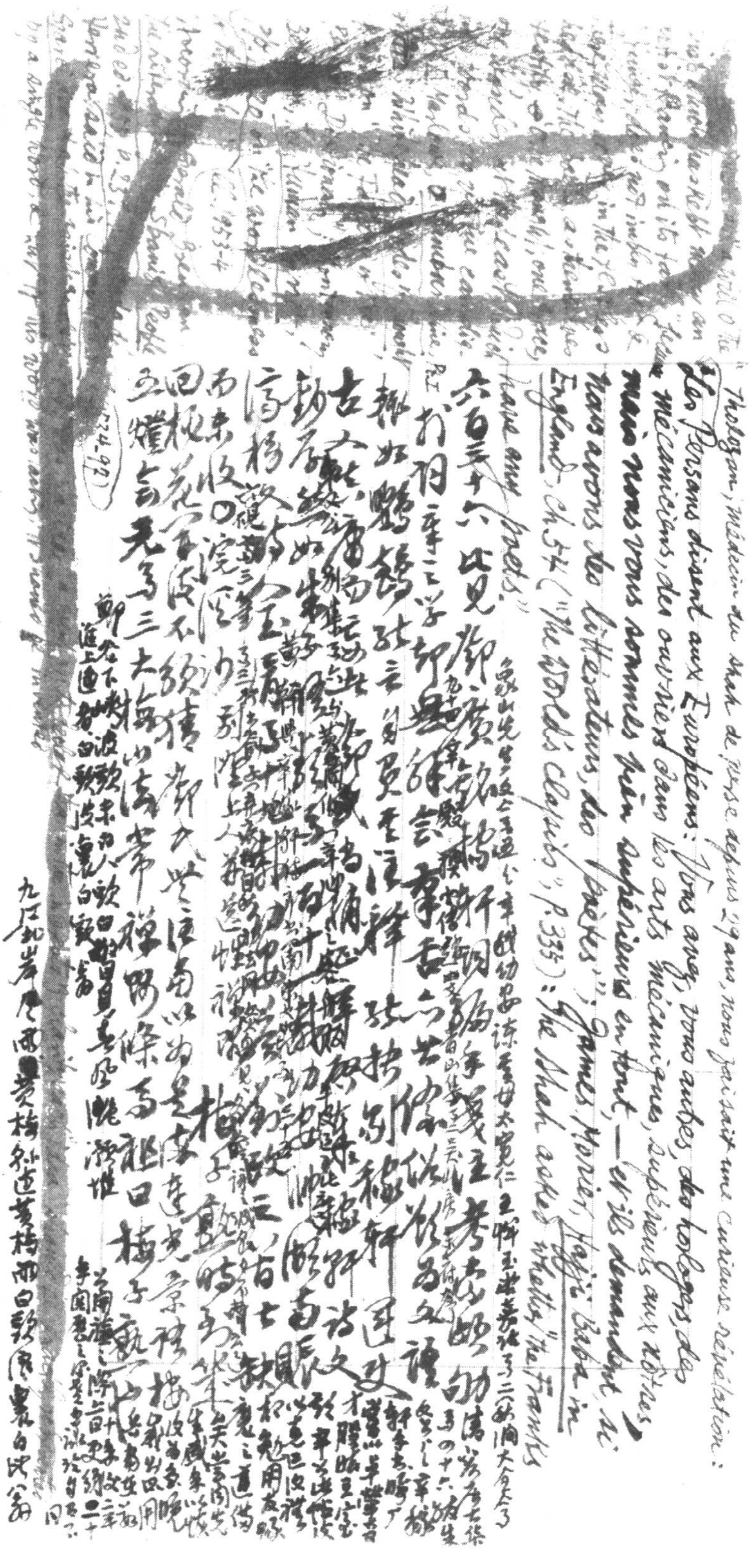
詩也[illegible]可以為二十消夜第四首老閱西書添腦髓[illegible]觀下句

可補入[illegible]作 "An early Chinese Version of Longfellow's 'A Psalm of Life'" (Chinese Miscellany

一文中與 Journal des Goncourt, Sept. 9, 1887 (Éd. définitive, VII, p. 156):

jusqu'à la bouche, un brillant ... "

Ariosto, Satira X con [illegible] ch'io che fui le bassigne, ben ponni / con mani nobilizza e [illegible] pien taldi / [illegible] lot anco e nostra [illegible] il corno [illegible] (Opere Minori, Ricciardi, 577)



[redacted]

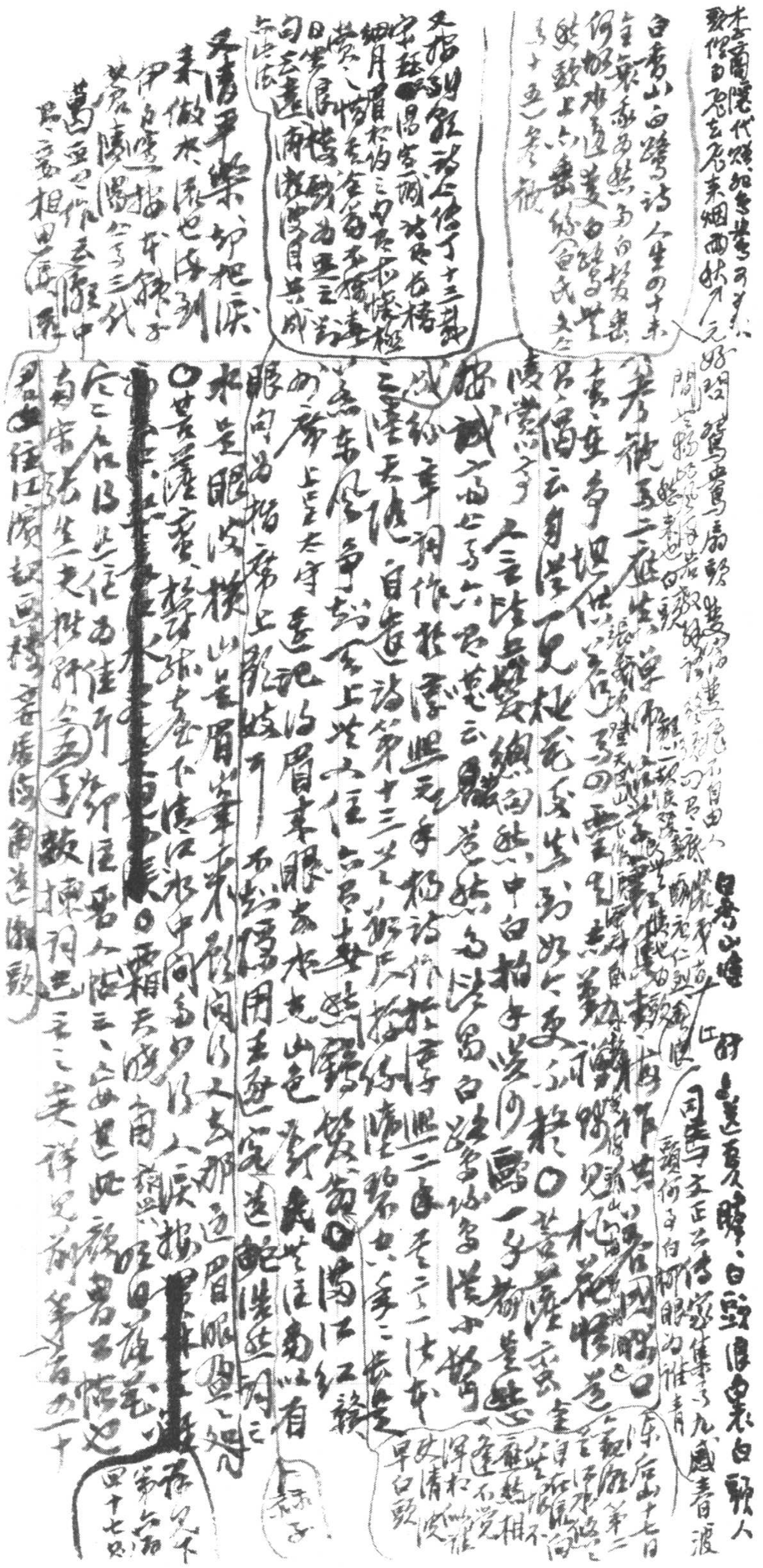
Tholozan, médecin du Shah de Perse depuis 29 ans, nous faisait une curieuse répétition: "Les Persans disent aux Européens: Vous avez, vous autres, des horlogers, des mécaniciens, des ouvriers dans les arts mécaniques, supérieurs aux nôtres; mais nous vous sommes bien supérieurs en tout, — et ils demandent si nous avons des littérateurs, des poètes"; James Morier, Hajji Baba in England, ch. 54 ("The World's Classics", p. 335): The Shah asks whether the Franks have any poets."

六百三十六 比見鄧[illegible]

[illegible]

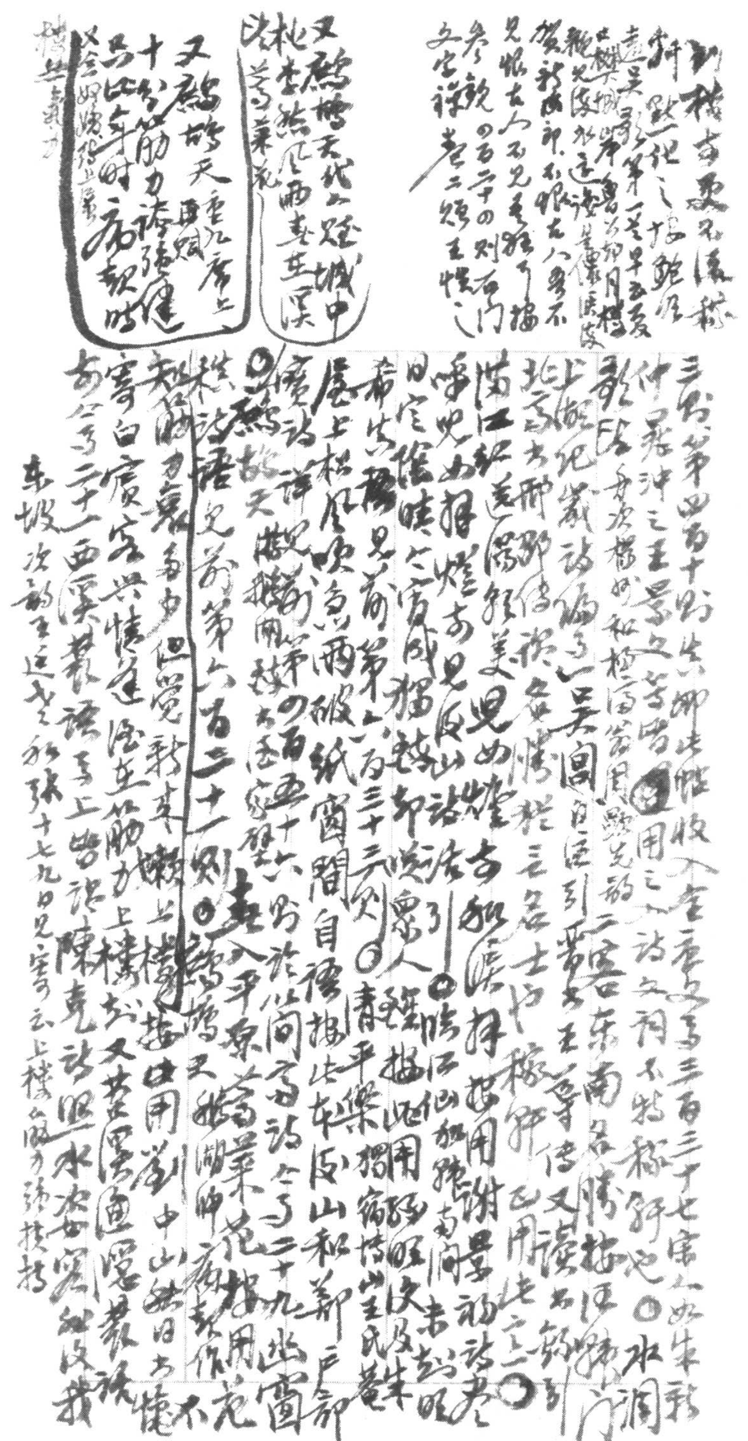
五燈會元卷三大梅山法常禪師條：馬祖曰：梅子熟也

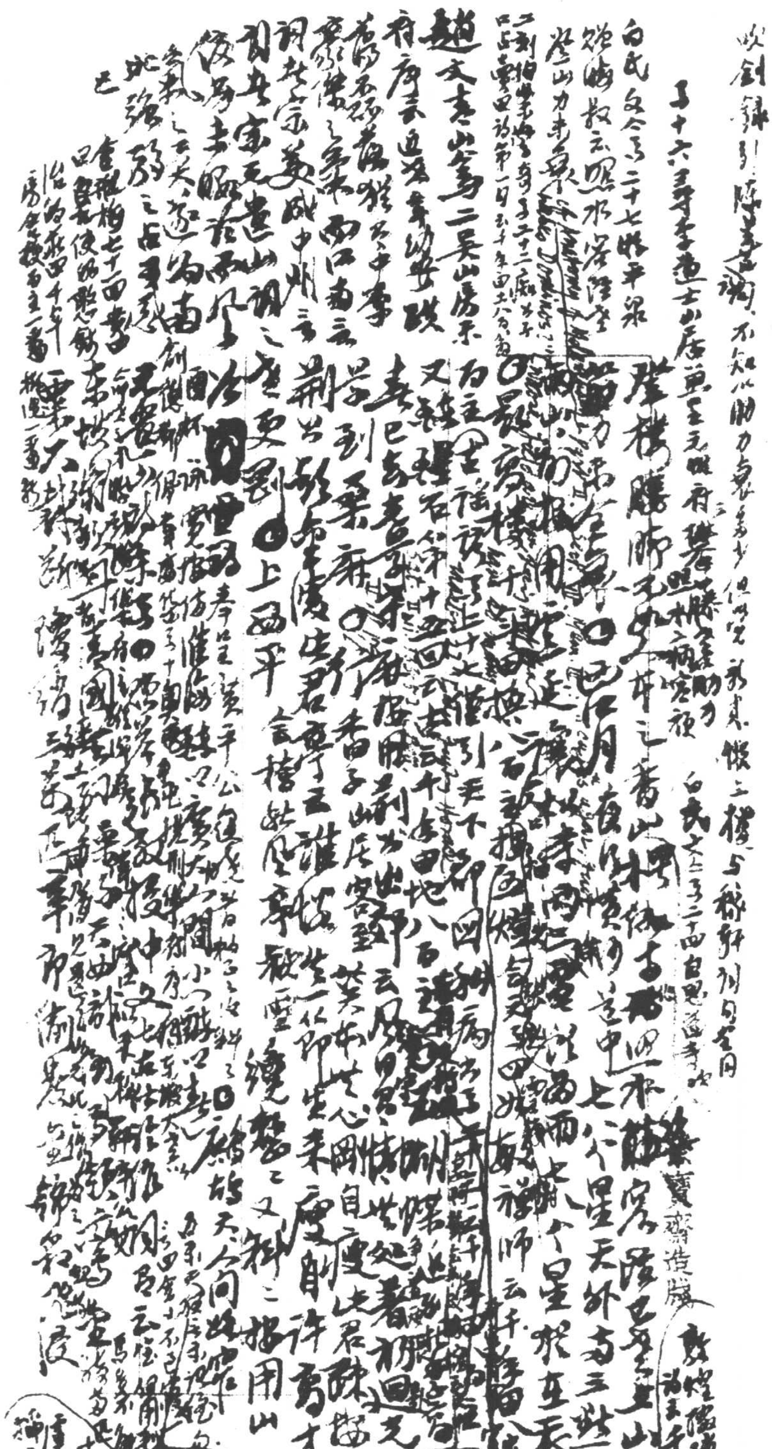
[illegible]

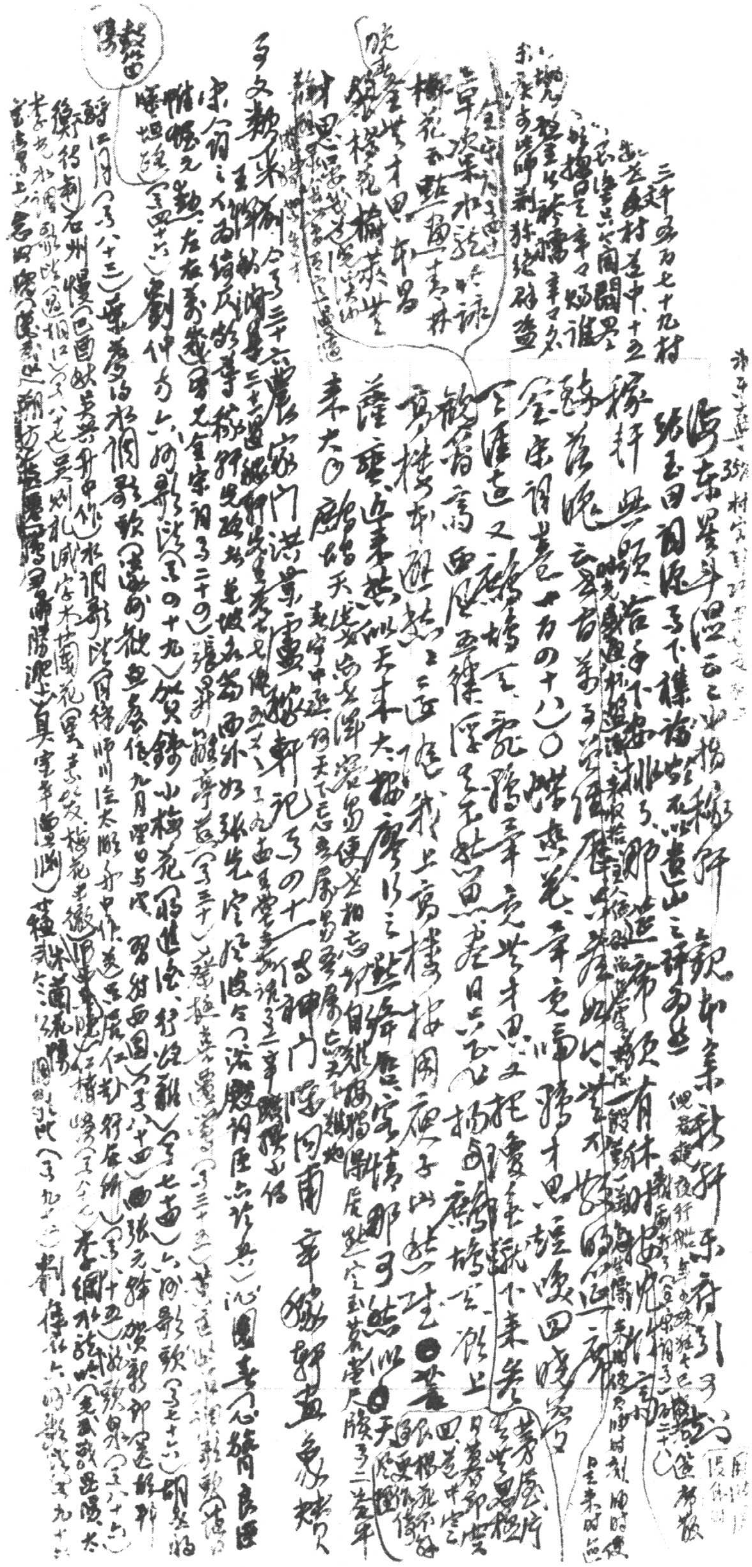


白香山白鷺詩：人生四十未全衰，我為愁多白髮垂。何故水邊雙白鷺，無愁頭上亦垂絲。（白氏文集卷十五）參觀

又清平樂：卻把淚來做水，流也流到伊邊。







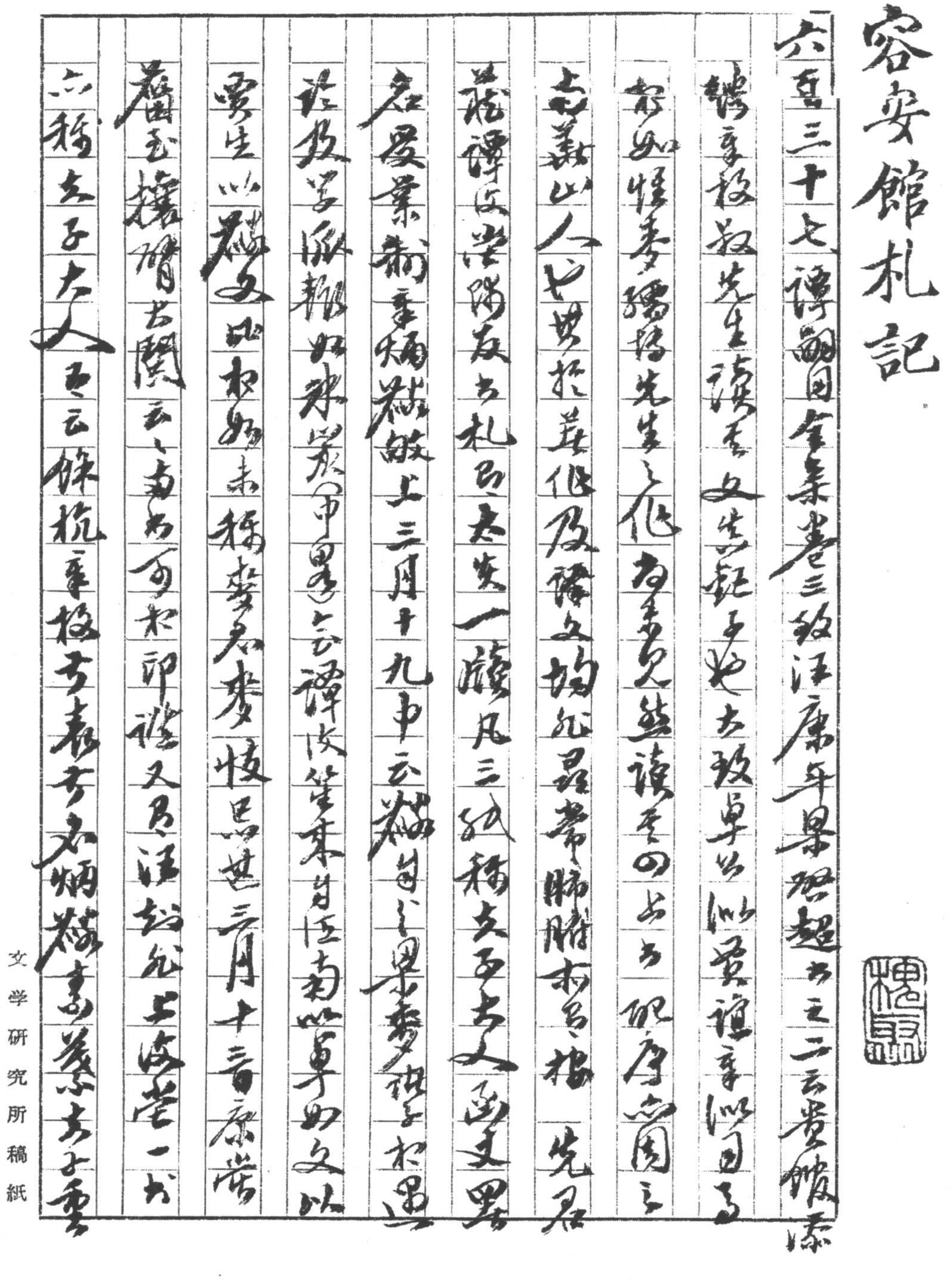
李張耀遠、飛遐乘雲騎遺迹之生（子一百三）王氏寧宴合雙姓（鷓上雲）（子一百十）直隸女二首（子一百二十二）末集第六百二十六

則詮張平湖山樹影殘、水調歌頭問我在戲臆

繇野閨時則劉宇踐跡新郎華飆外集繼詞韻述懷（子一百五十九）

（王謝簡日紅（子一百四十三））

補六六則劉過龍洲錄子二八余按：Romain Rolland, *Au-dessus de la mêlée*, ch. 5 : "Je trouve la guerre haïssable mais bien plus ceux qui la chantent sans la faire" ; Paul Léautaud, *Journal litt.*, IV, p. 72 : "Je n'aime pas les guerriers du porte-plume..."



# 容安館札記

「六百三十七」《譚嗣同全集》卷三《致汪康年梁啓超書》之二云：「貴館添聘章枚叔先生，讀其文，真鉅子也。大致卑以似賈誼，章似司馬相如，怪委瑣瑒。先生之作，有季見人，並讀至四五過，現序寄閱之。吉義出人亡也，世於莊作及譯文均氣最帶髒醉，未足根。先君藏譯汝堂陽友之札已來矣，一讀凡三紙，稿交正書之，函交罵。君受業俞曲園，敝上三月十九日云：『猶曾父墨夢拔子相遇。』謹致學派報如來眾成（甲申冬）云：『譚汝笙來自信南，以卑如文以受生，以藏文以叔如未稱者知麥悅惡甚。』三月十二日康營犧玉捷猶書閱云云，南方可知，即談又見汪記船上海營一書，六稱先子大人。」五云：「餘杭章枚叔，方春，方名炳麟，藏書劉篆，其子雲」

槐聚

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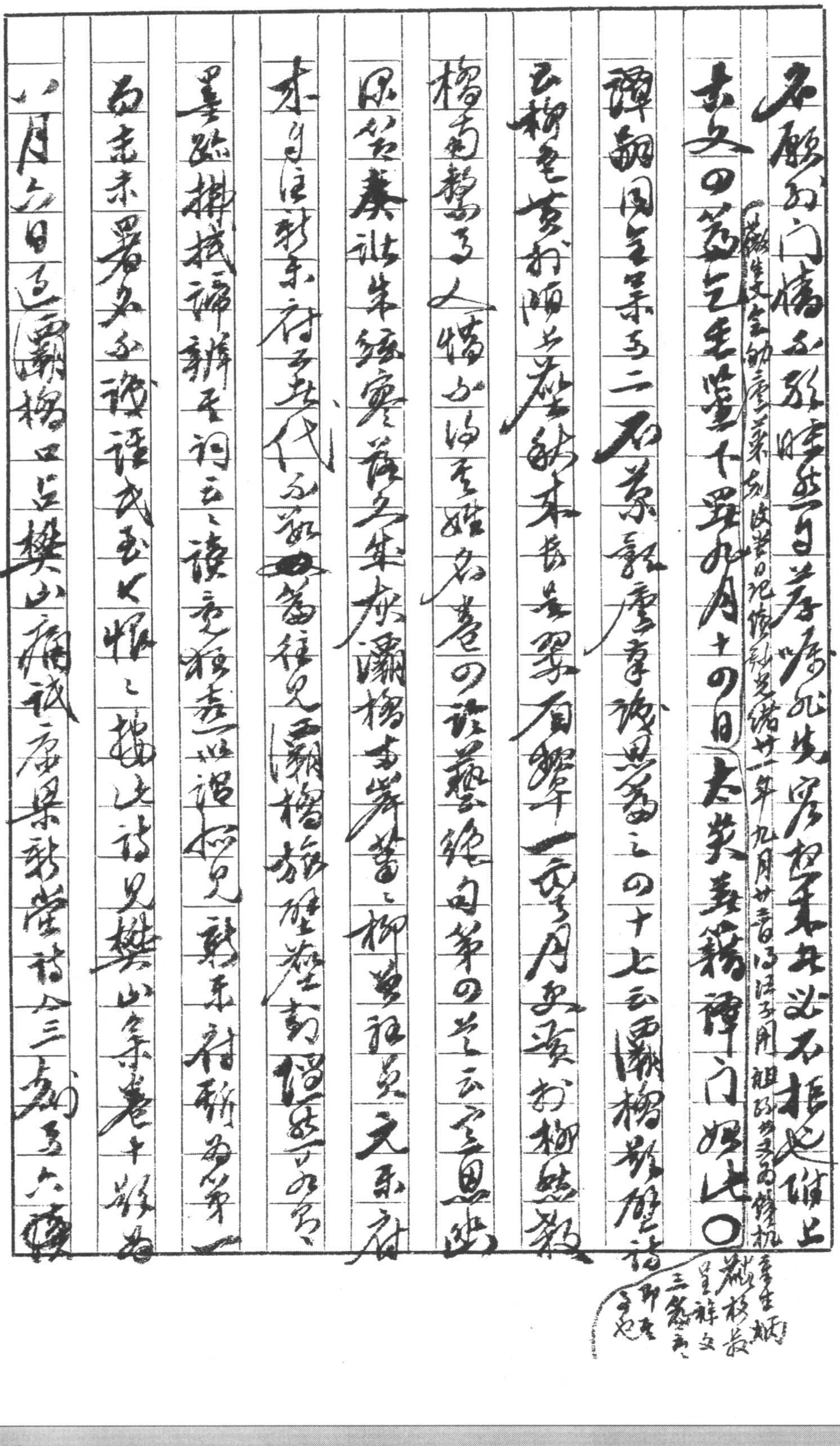


名歷紛門牆不暇時李蓴客嘅然先容想年來無必不拒也惟上

其文四篇乞先生鑒下罷九月十四日太炎甚窮譚門如此○（按生文定劾庚子某劾皮書日記作劾光緒廿一年九月廿三日酒泉子用韻得某書錢機章生炳麟枚叔，皇祥文三篇云云即章君也）

譚翻同年集卷二石蓴龜廬李詞曲稿之四十七云西灞樓散聲詩

云柳色黃於酒無歷秋來長是翠有聲一夜月如霜於柳然殺

橋南艷多人情不如吾姓名卷四談藝絕句第四首云空惠迹

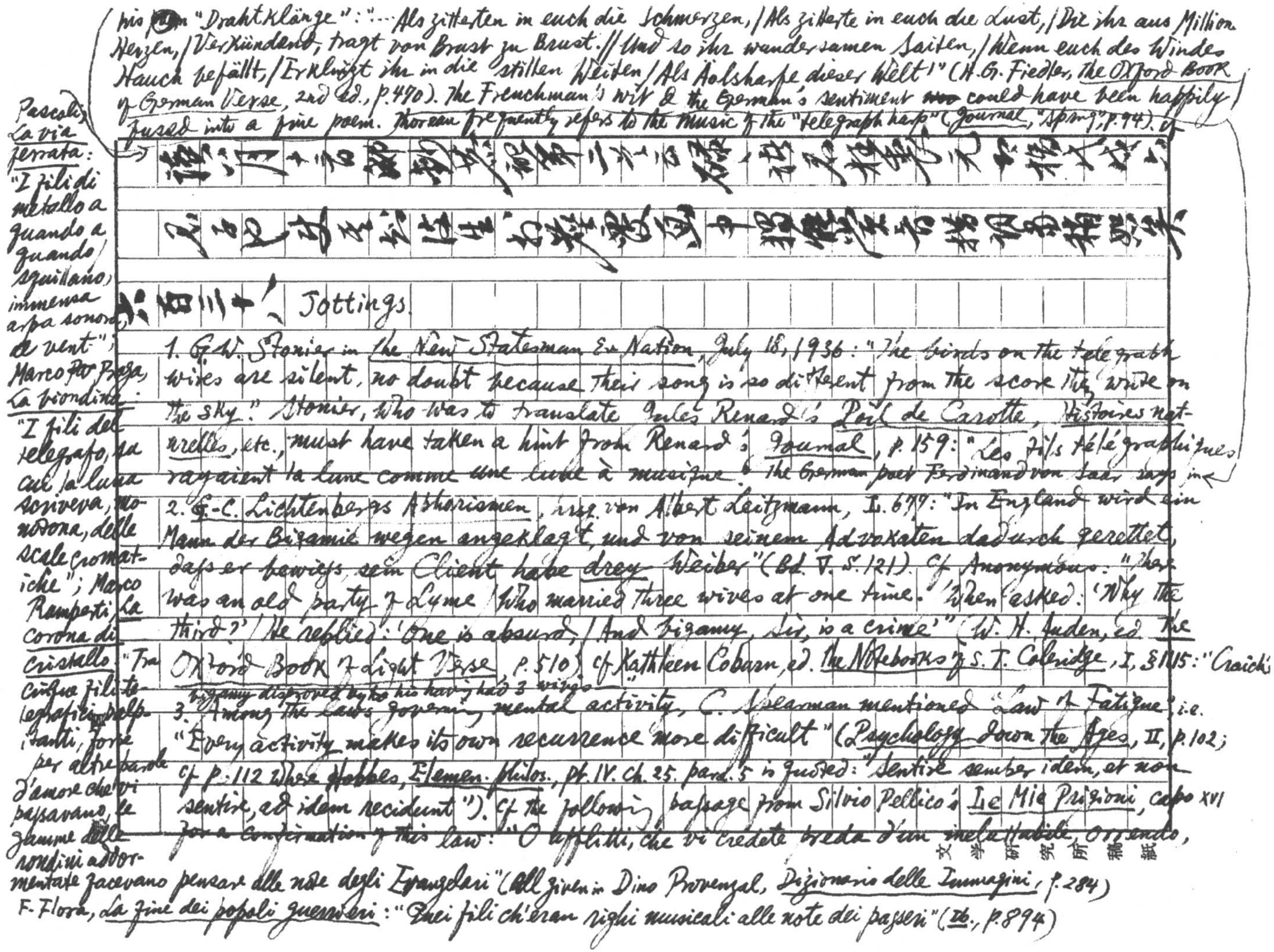
原答秦詩朱絃寒蘆五集灰灞橋雪岸蓋之柳蔓祖見文東府

求自注新柬府多至代不能[illegible]篇往見西灞橋旅歷卷士勸偕能寄吾

墨蹤撲栽譚辨平詞云云讀意猶未盡遂請柳見新柬樹新爲第一

為志未罷尋不識諫或吾以恨之撫此詩見樊山集卷十二暇為

八月六日過西灞樓口占樊山編識之尾又梁新堂詩八三名別多六朝



his [illegible] "Drahtklänge": "... Als zitterten in euch die Schmerzen, / Als zitterte in euch die Lust, / Die ihr aus Millionen Herzen, / Verkündend, tragt von Brust zu Brust. // Und so ihr wundersamen Saiten, / Wenn euch des Windes Hauch befällt, / Erklingt ihr in die stillen Weiten / Als Äolsharfe dieser Welt!" (H. G. Fiedler, The Oxford Book of German Verse, 2nd ed., p. 490). The Frenchman's wit & the German's sentiment could have been happily fused into a fine poem. Thoreau frequently refers to the music of the "telegraph harp" (Journal, "Spring", p. 94). Cf

Pascoli, La via ferrata: "I fili di metallo a quando a quando / squillano, immensa arpa sonora, al vento"; Marco ~~Pr~~ Praga, La biondina: "I fili del telegrafo, su cui la luna scriveva, monotona, delle scale cromatiche"; Marco Ramperti La corona di cristallo: "Tra cinque fili telegrafici palpitanti, forse per altre parole d'amore che vi passavano, le gamme delle rondini addormentate facevano pensare alle note degli Evangelari" (All given in Dino Provenzal, Dizionario delle Immagini, p. 284). F. Flora, La fine dei popoli guerrieri: "Quei fili ch'eran righi musicali alle note dei passeri" (Ib., p. 894)

讀六月十五日[illegible]第二十[illegible]、談君格[illegible]元[illegible]格式成、

見[illegible]巴[illegible]生、力[illegible]畫中獨擅[illegible]音[illegible]矣

六百三十八、Jottings.

1. G. W. Stonier in the New Statesman & Nation, July 18, 1936: "The birds on the telegraph wires are silent, no doubt because their song is so different from the score they write on the sky." Stonier, who was to translate Jules Renard's Poil de Carotte, Histoires naturelles, etc., must have taken a hint from Renard's Journal, p. 159: "Les fils télégraphiques rayaient la lune comme une [illegible] à musique." The German poet Ferdinand von Saar says in

2. G. C. Lichtenbergs Aphorismen, hrsg. von Albert Leitzmann, I. 677: "In England wird ein Mann der Bigamie wegen angeklagt, und von seinem Advokaten dadurch gerettet, daß er bewies, sein Client habe drey Weiber" (Bd. V. S. 121). Cf. Anonymous: "There was an old party of Lyme / Who married three wives at one time. / When asked: 'Why the third?' / He replied: 'One is absurd, / And bigamy, sir, is a crime'" (W. H. Auden, ed. The Oxford Book of Light Verse, p. 510). Cf. Kathleen Coburn, ed. The Notebooks of S. T. Coleridge, I, §1115: "Craick: Bigamy disproved by his having had 3 wives."

3. Among the laws governing mental activity, C. Spearman mentioned "Law of Fatigue", i.e. "Every activity makes its own recurrence more difficult" (Psychology down the Ages, II, p. 102; cf. p. 112 where Hobbes, Elemen. philos., pt. IV. Ch. 25. para. 5 is quoted: "Sentire semper idem, et non sentire, ad idem recidunt"). Cf. the following passage from Silvio Pellico's Le Mie Prigioni, capo XVI for a confirmation of this law: "O afflitti, che vi credete preda d'un ineluttabile orrendo,

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sempre crescente dolore, pazientate alquando, e vi disingannerete! Nè somma pace, nè somma inquietudine possono durare quaggiù. Conviene persuadersi di questa verità, per non insuperbire nelle ore felice e non avvilirsi in quelle del perturbamento. A lunga smania successe stanchezza ed apatia" (*Le Mie Prigioni e Altri Scritti Minori*, "Biblioteca Classica Hoepliana", p.31)

4. *G.-C. Lichtenbergs Aphorismen*, hrsg. von Albert Leitzmann, B.408: "Die beste Politik ist doch noch nicht für den Zustand von Europa, was ein gutes Barometer für das Wetter ist" (Bd. I. S.165). Cf Remy de Gourmont, *Promenades philosophiques*, III^e^ série, p.260: "La politique dépend des hommes d'état, à peu près comme le temps dépend des astronomes". So *un Allemand* peut avoir ~~[illegible]~~ de l'esprit — autant qu'un Français ~~[illegible]~~.

5. When the Dreyfus Affair was raging and making almost every Frenchman lose temper, as well as get a temperature, ~~[illegible]~~, ~~Bruand~~ Bruant made the following crack at Zola: "Cher maître, vous vous surmenez; / Depuis quelque temps vous prenez / Le torche-cul pour la serviette / Et votre pot pour une assiette" (Armand Lanoux, *Bonjour, Monsieur Zola*, p.302). ~~Of course~~, The ribald lines refer of course to Zola's *collage* with Jeanne Rozerot who had been a *lingère* in his household before she became his mistress. The English ~~had~~ also have the catchphrase "to make a napkin out of one's dishclout" which Fielding's contemporaries employed as a jeer on the occasion of his second marriage. Bruant's witty improvement on & amplification of the locution "Il ne faut pas compter les torchons avec les serviettes" is *vero* as well as *ben trovato*. Cf James Morier, *Hajji Baba in England*, ch.20 in which we read that the Persian Ambassador had sherbet served in chamber-pots at an official banquet; 《花諸選錄》卷三：「西人溺器狀若壺，中國人不知，乃多用以盛糖食物如桂花梅子等」；「宋文憲公全集」卷五十一「龍門子凝道記」中「尉遲樞第八」：「魏人以博物名儒於河濱得銅器，如觴而竅其兩旁……甚甚，且所嗜好者同玩之，且寘座右……仇山人自外至，愕曰：『……是銅襠也，角觝家用以護陰者也！』……楚丘君士，亦博物不下魏人，一日獲器，象馬形而竅其背……遇享嘉賓，輒出以盛醴漿。仇山人偶過之，復愕曰：『……是溺器也，貴婦家所謂獸子者也！』」~~參看宣統二年十月小說時報第七期[illegible]漫錄 on 崔國因 as the Chinese Minister to the U.S.A.; also 續[illegible]話~~)

江西林步園也物博揭而 岡[illegible]已世宮一[illegible]附[illegible] 小路氣深務十皓設圖[illegible] 見之[illegible]之[illegible]門樓芝下人[illegible] 皓火豫金其一門是宮盖附之

[illegible]宣和[illegible]國[illegible]用[illegible]殺 雨緣始[illegible]物[illegible]何曰[illegible] 夜綠雉家祭[illegible]比知[illegible]何 丹[illegible][illegible]家[illegible]造不可四 宣燈四[illegible]的回其人[illegible]不人 曰象將質 銅蓋蝕下 象四足

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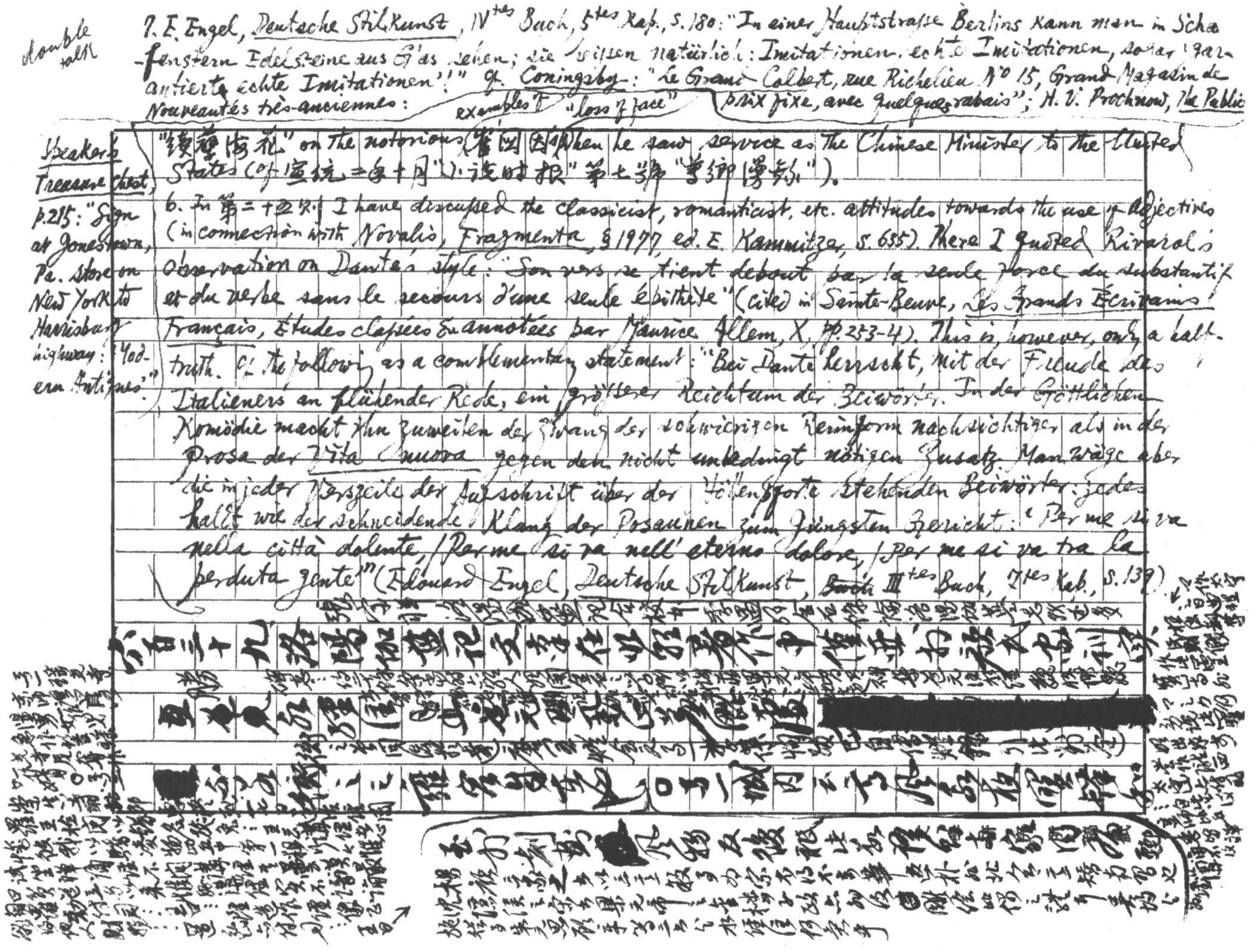


double talk

7. E. Engel, *Deutsche Stilkunst*, IVtes Buch, 5tes Kap., S. 180: "In einer Hauptstrasse Berlins kann man in Schaufenstern Edelsteine aus Glas sehen; sie heissen natürlich: Imitationen, echte Imitationen, sogar 'garantierte echte Imitationen'!" Cf. *Coningsby*: "Le Grand Colbert, rue Richelieu No 15, Grand Magasin de Nouveautés très-anciennes: prix fixe, avec quelques rabais"; H. V. Prochnow, *The Public Speaker's Treasure Chest*, p. 215: "Sign at Jonestown, Pa. store on New York to Harrisburg highway: 'Modern Antiques'."

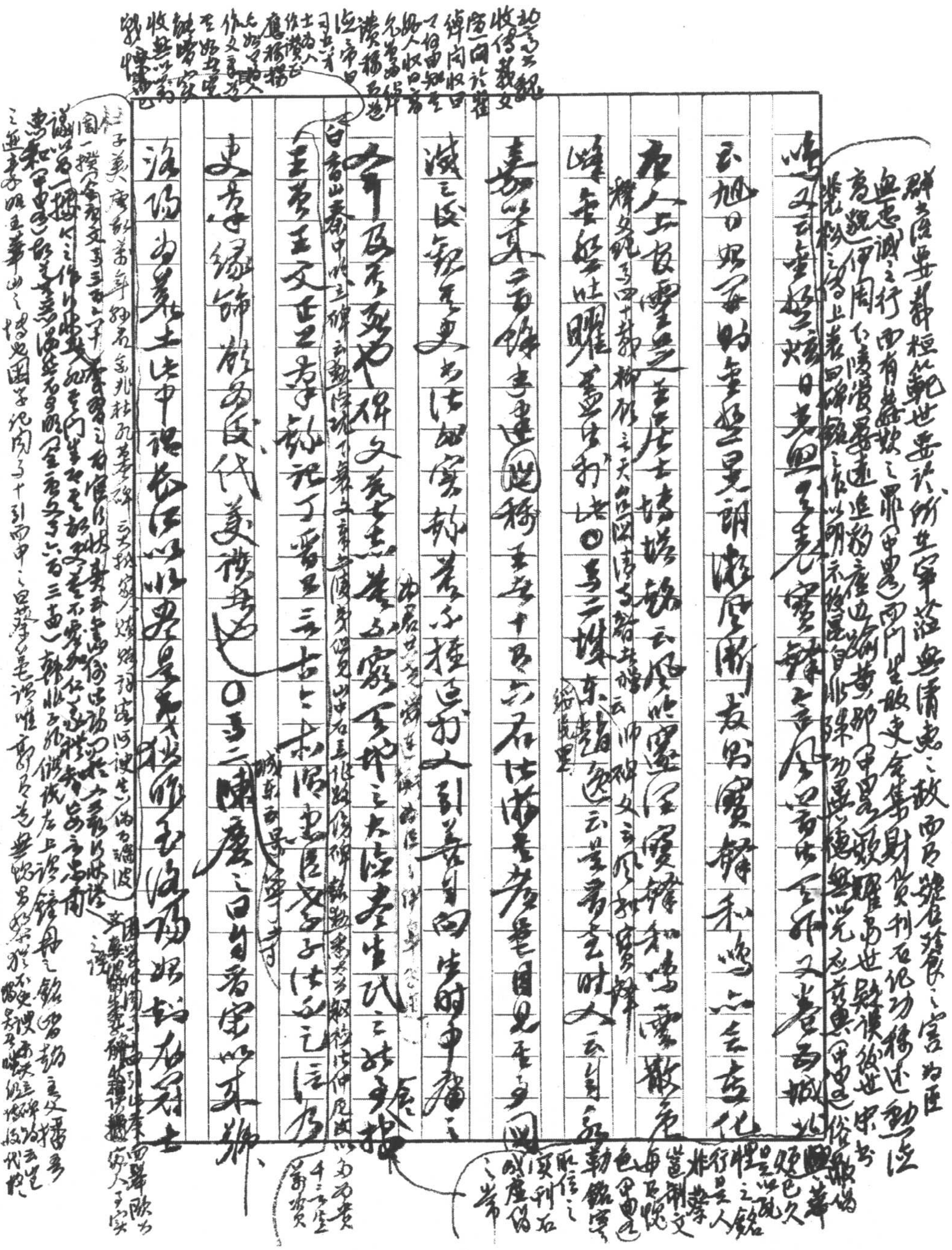
examples of "loss of face"

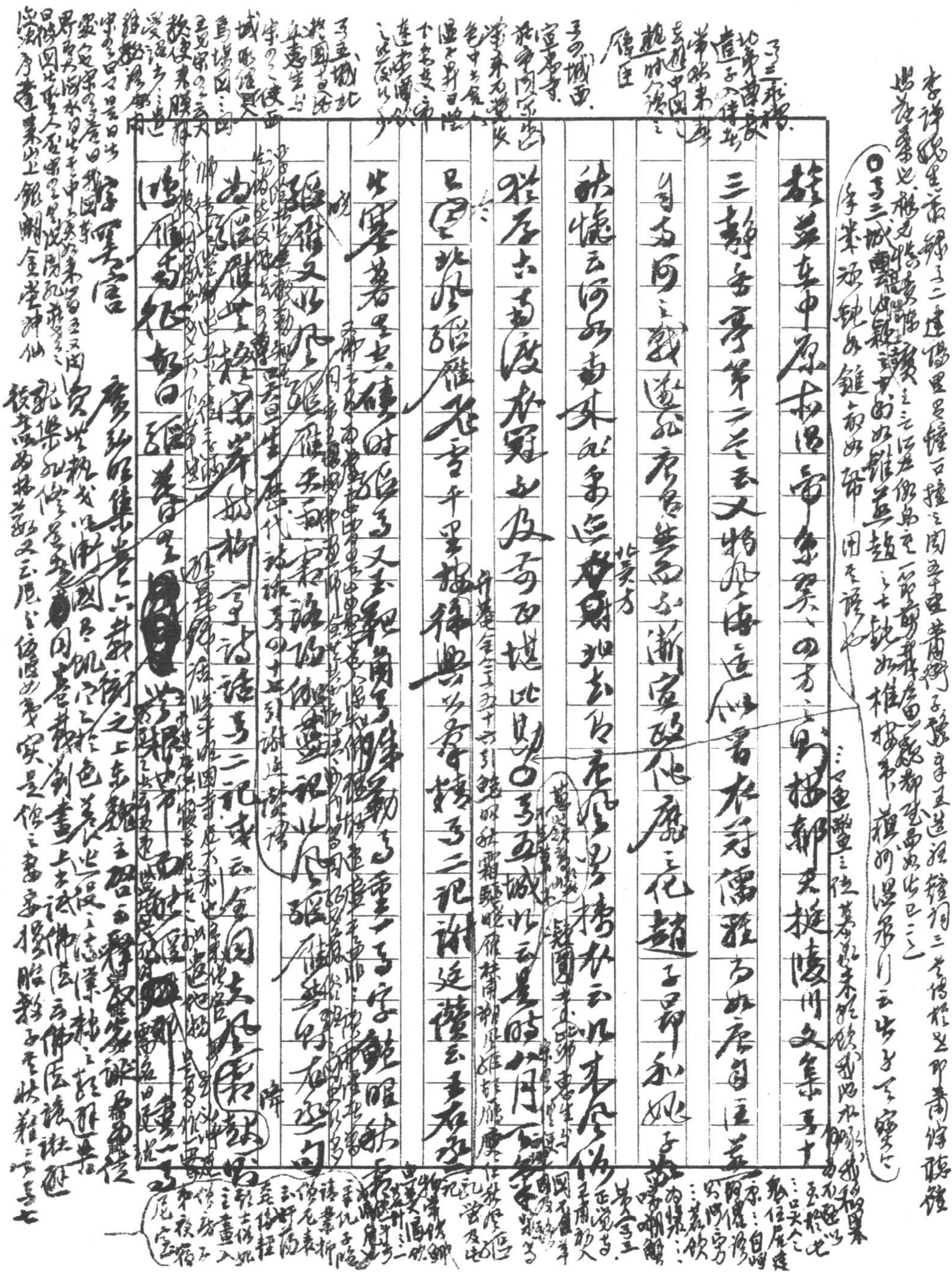
"[illegible]" on the notorious [illegible] when he saw service as the Chinese Minister to the United States (cf. 宣統二年十月"小說時報"第七號"[illegible]").

6. In 第二十四則 I have discussed the classicist, romanticist, etc. attitudes towards the use of adjectives (in connection with *Novalis*, *Fragmente*, § 1977, ed. E. Kamnitzer, S. 655). There I quoted Rivarol's observation on Dante's style: "Son vers se tient debout par la seule force du substantif et du verbe sans le secours d'une seule épithète" (cited in Sainte-Beuve, *Les Grands Écrivains Français*, Études classées & annotées par Maurice Allem, X, pp. 253-4). This is, however, only a half-truth. Cf. the following as a complementary statement: "Bei Dante herrscht, mit der Freude des Italieners an fliessender Rede, ein grösserer Reichtum der Beiwörter. In der Göttlichen Komödie macht ihn zuweilen der Zwang der schwierigen Reimform nachsichtiger als in der Prosa der *Vita Nuova* gegen den nicht unbedingt nötigen Zusatz. Man wäge aber die in jeder Verszeile der Aufschrift über der Höllenpforte stehenden Beiwörter: jedes hallt wie der schneidende Klang der Posaunen zum Jüngsten Gericht: 'Per me si va nella città dolente, / Per me si va nell'eterno dolore, / Per me si va tra la perduta gente'" (Eduard Engel, *Deutsche Stilkunst*, ~~Buch~~ IIItes Buch, 7tes Kap., S. 139).

六百三十九 洛陽伽藍記文字在北朝著作中僅亞於

[redacted]





六百四十、錢仲聯韓昌黎詩繫年集釋 箋釋美辭云細大不捐 著者之[illegible]

來新夏自國中寄貽 實君韓愈志之一部分 其書亦三年前注釋之引[illegible]

余談藝錄論韓詩多採以入 其書皆暇不爲留附云要多 尤著者如

卷五七暖[illegible]引[illegible]牧[illegible]詩說之一[illegible]

如宋長白柳亭詩話卷七（按黃生撰[illegible]）先生史之據李史切南亦非雜倚況季未乎

仲聯字萼孫 常熟人 此唐蔚芝之門人 二十五年前寄余所著

容庵第八之一西湖然僂儒●衣綬蕃[鮮]作詩 亦以不才蒙○注

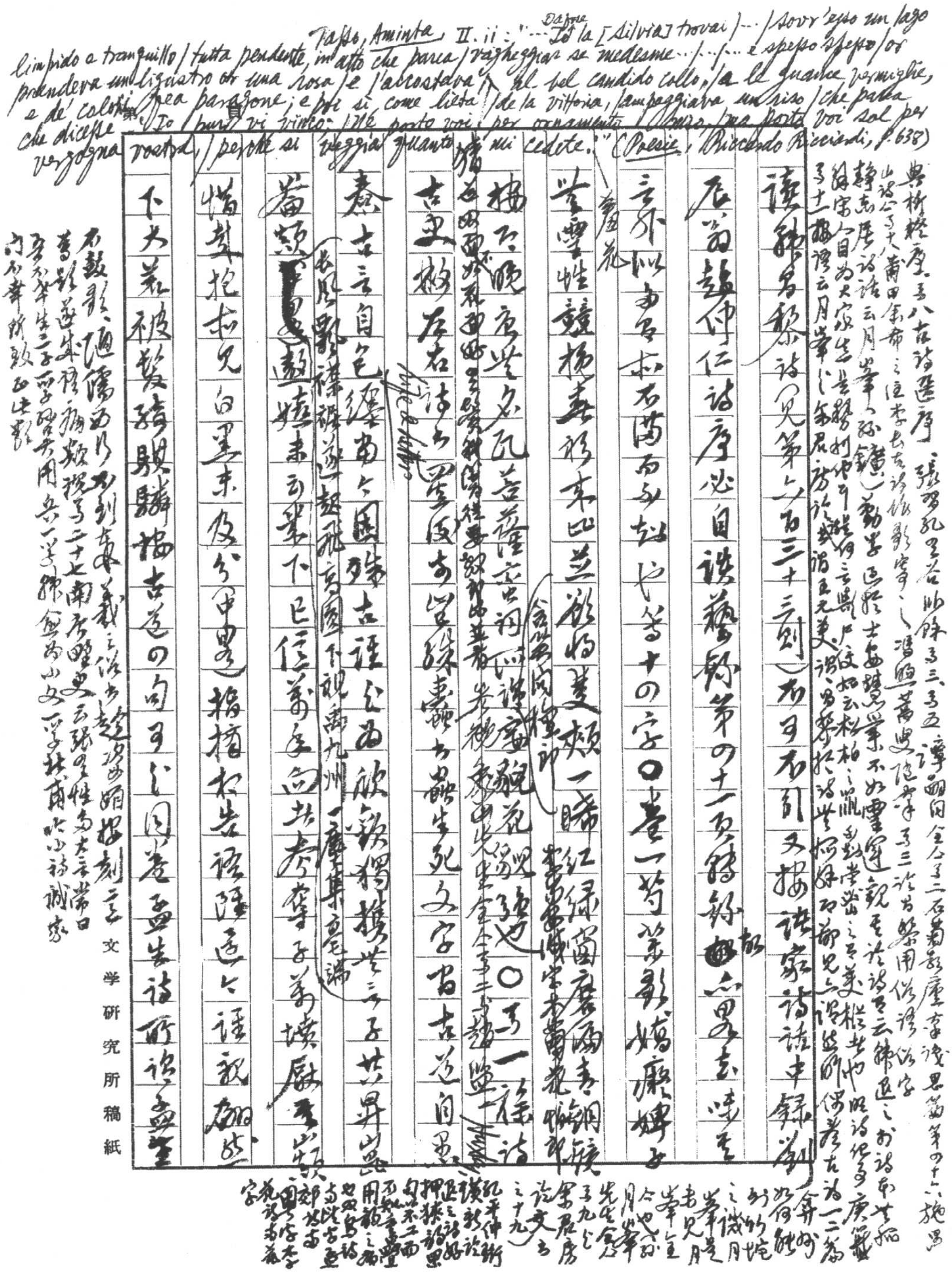
歌詩話中錄[illegible]設韓詩注云詩人玉屑

隱居詩話之法 明何孟[illegible]代詩話本臨漢隱居詩話 並之據

比錄見錢[illegible]補朱竹君字韵[illegible] 又錢[illegible]

張宗泰魯巖所學集[illegible]

[illegible]



Tasso, *Aminta*, II. ii: "... Io (Dafne) la [Silvia] trovai ... / sovr'esso un lago / limpido e tranquillo / tutta pendente, in atto che parea / vagheggiar se medesma ... / ... / ... e spesso spesso / or prendeva un ligustro or una rosa / e l'accostava al bel candido collo, / a le guance vermiglie, / e de' colori / fea paragone; e poi, sì come lieta / de la vittoria, lampeggiava un riso / che parea che dicesse: "Io pur vi vinco: / Nè porto voi per ornamento / mio, ma porto voi sol per vergogna vostra, / perchè si veggia quanto mi cedete."" (*Poesie*, Riccardo Ricciardi, p. 638)

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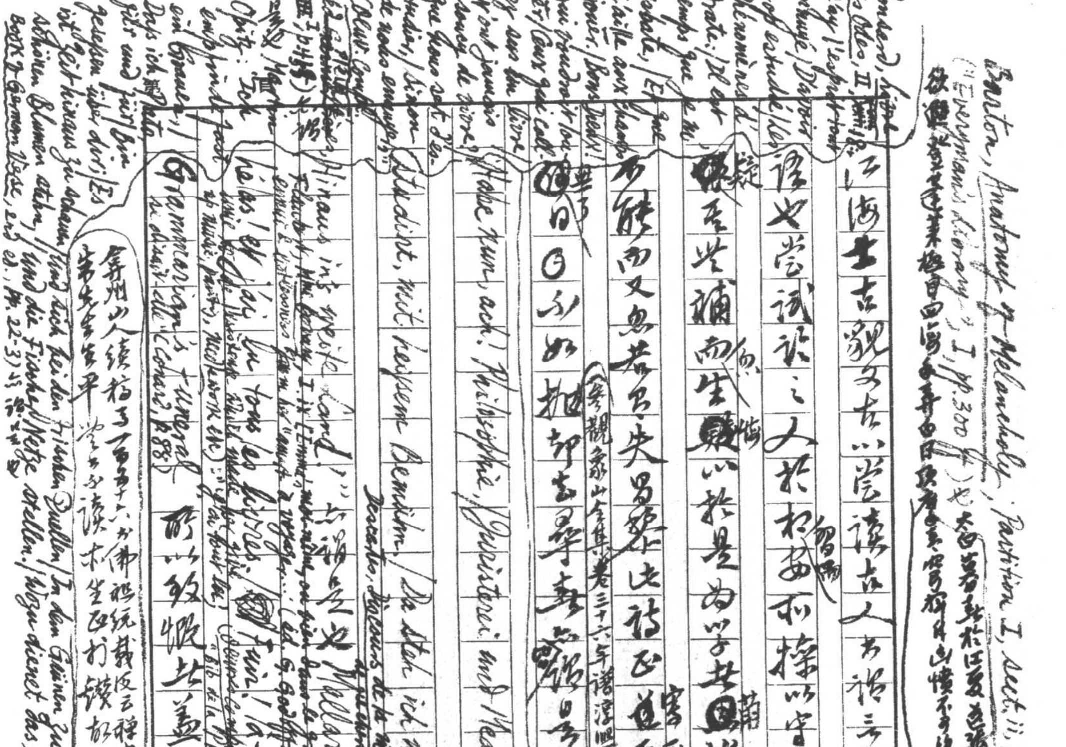


Burton, *Anatomy of Melancholy*, Partition I, Sect. ii, Member 3, Subsect. 15 所謂 "A Study, a Cause" （"Everyman's Library", I, p. 300 f.）也。[illegible]

[illegible]

江海士古[illegible]以嘗讀古人書謂之古[illegible]

[illegible]

（參觀象山全集卷三十六年譜淳熙十五年十二月[illegible]）

Goethe, *Faust*, I Theil, 354-418: "Habe nun, ach! Philosophie, / Juristerei und Medicin, / Und leider auch Theologie, / Durchaus studiert, mit heissem Bemühn. / Da steh ich nun, ich armer Thor! … Flieh! Auf! Hinaus ins weite Land!"

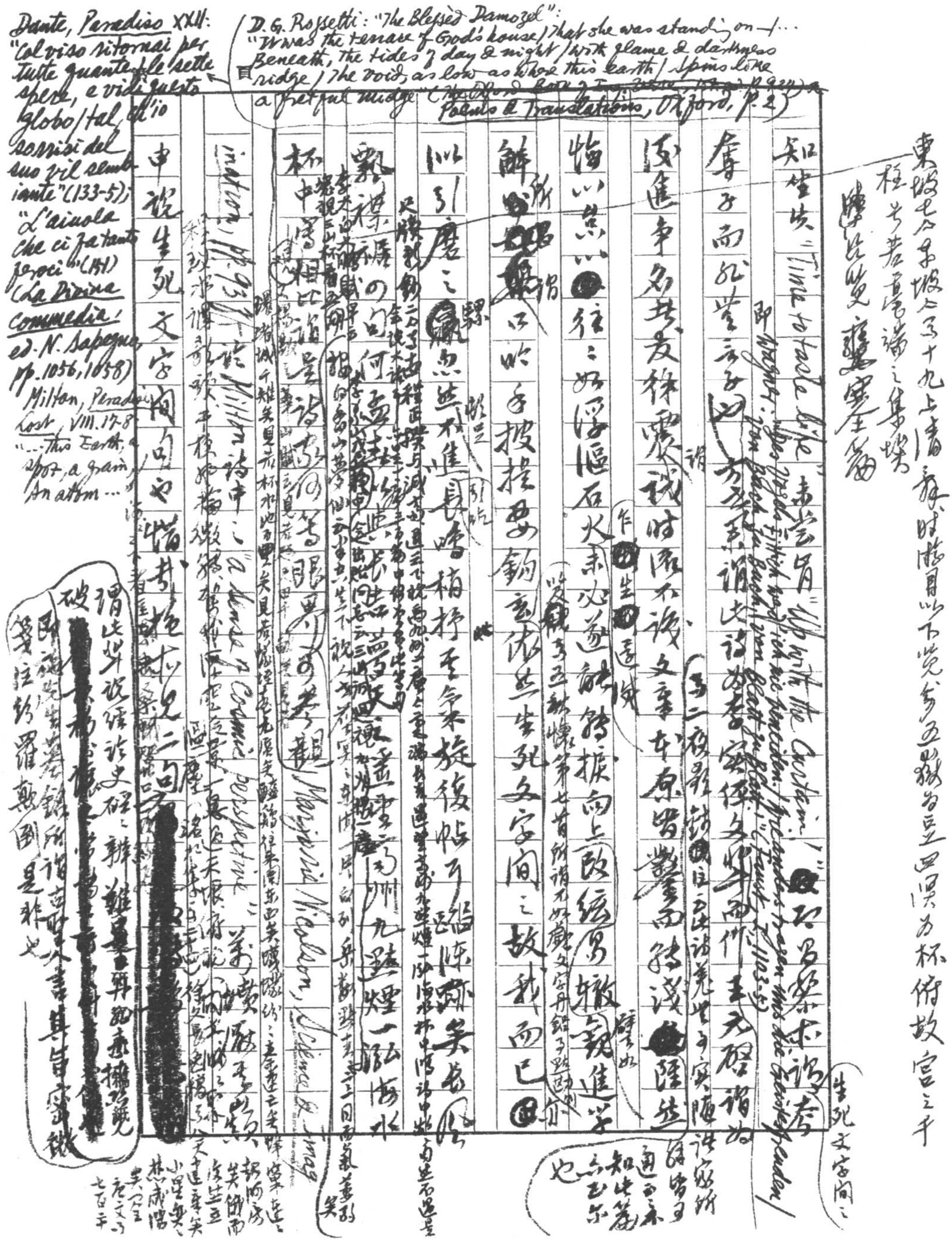
Mallarmé: "Brise Marine": "La chair est triste, hélas! et j'ai lu tous les livres. / Fuir! là-bas fuir!" [illegible] ("Bib. de la Pléiade", p. 38)

又同卷若孟郊詩未詳規模[illegible]

Ronsard, *Livre des Odes*, II, 18: "J'ay l'esprit tout ennuyé / D'avoir trop estudié / Les Phénomènes d'Arate; / Il est temps que je m'esbate, / Et que j'aille aux champs jouer. / Bons Dieux! qui voudroit louer / Ceux qui collez sur un livre / N'ont jamais souci de vivre? … Que nous sert l'estudier, / Sinon de nous ennuyer" [illegible]

Opitz: "Ich empfinde fast ein Grauen, / Dass ich, Plato, für und für / Bin gesessen über dir; / Es ist Zeit hinaus zu schauen / Und sich bei den frischen Quellen / In dem Grünen zu ergehen, / Wo die schönen Blumen stehen, / Und die Fischer Netze stellen. / Wozu dienet das Studieren / Als zu lauter Ungemach?" (H. G. Fiedler, *The Oxford Book of German Verse*, 2nd ed., No. 22-3)

弇州山人續稿卷一百六十六[illegible]



Dante, *Paradiso* XXII: "Col viso ritornai per tutte quante le sette spere, e vidi questo globo / tal, ch'io sorrisi del suo vil sembiante" (133-5); "L'aiuola che ci fa tanto feroci" (151) (*La Divina Commedia*, ed. N. Sapegno, pp. 1056, 1058)

Milton, *Paradise Lost*, VIII. 17-8: "... this Earth, a spot, a grain, / An atom ..."

D. G. Rossetti: "The Blessed Damozel": "It was the terrace of God's house / That she was standing on; — ... Beneath, the tides of day & night / With flame & darkness ridge / The void, as low as where this earth / Spins like a fretful midge" ~~(The Oxford Book of [illegible] p. 924)~~ (*Poems & Translations*, Oxford, p. 2)

知生矣："Time to taste life"，未尝有"Up into the Curtain"！[illegible]不如梁[illegible]諸[illegible]

即Wagner："Wie anders tragen uns die Geistesfreuden / Von Buch zu Buch, von Blatt zu Blatt!"(*Faust*, I. 1103-5)

奪子而外業[illegible]為我所謂比詩為春容[illegible]而作，未免啓諸為

後進爭名共友餘霏識時流不識文章本原者[illegible]陸然

[illegible]二夜[illegible]

臨以其以[illegible]往往好浮慍石火未必[illegible]能[illegible]振向上致經界[illegible]錢佳進学也

鮮[illegible]以吟手披搓安鈞玄依然生死文字間之故我而已[illegible]

以引磨之[illegible]然不佳，長鳴梢桴季命來旋復帖耳[illegible]陳[illegible]笑[illegible]

[illegible]何[illegible]

杯中[illegible]相比[illegible]是詩[illegible]眼界[illegible]

Milton, P.L. 93[illegible]詩中之"a kind of Cosmic perspective"[illegible]

Marjorie Nicolson, *Science & Imag*[illegible]

中說生死文字間也，惜哉[illegible]見二句[illegible]

謂此與說殊諸史[illegible]辨[illegible]

破[redacted]

[redacted]

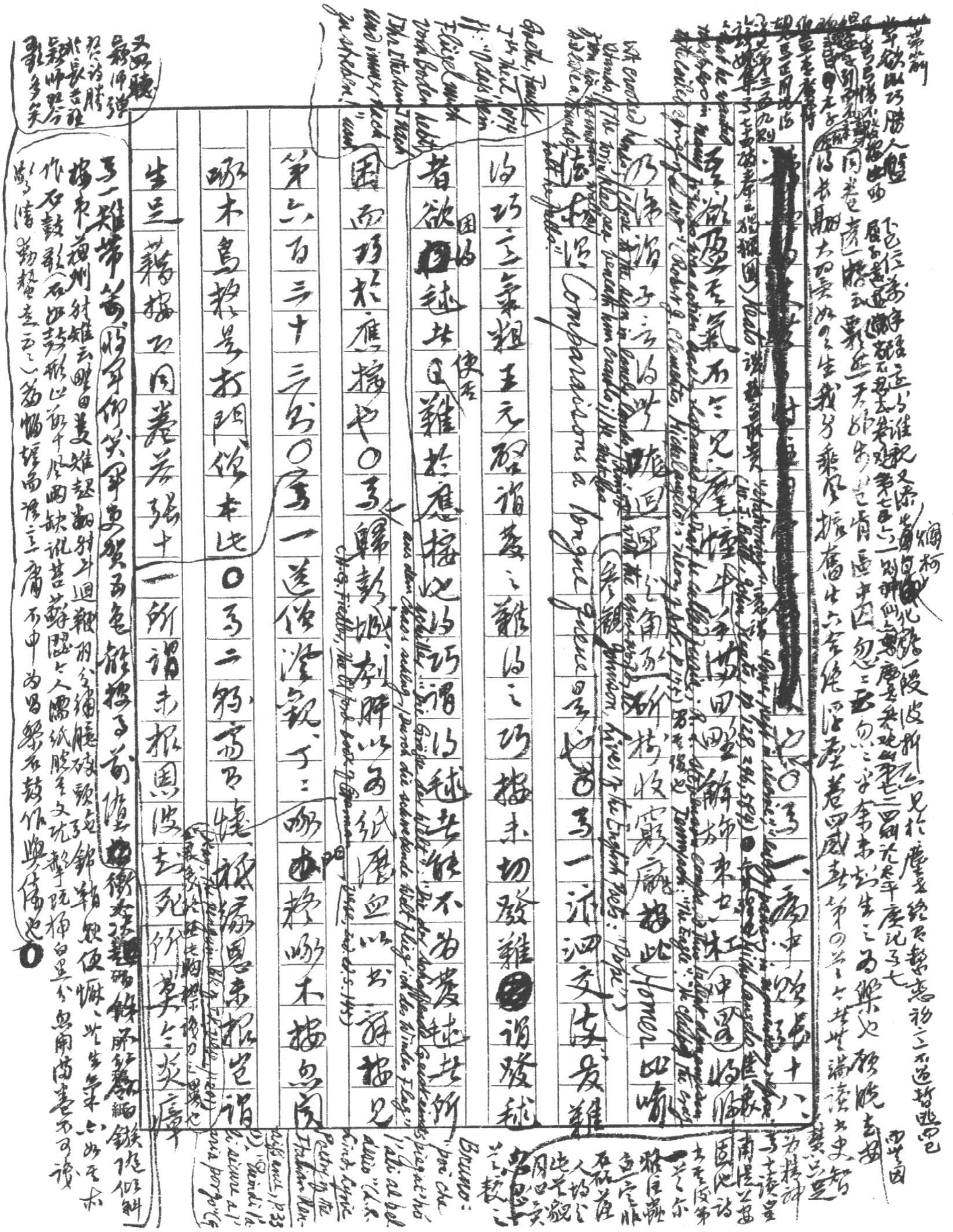
[illegible]羅[illegible]是非也

東坡七月十九日上清辭，时惟有以下觉，参五點鼓為五四更為杯俯故宫之手

程若[illegible]之集[illegible]

[illegible]見[illegible]

生死文字間之



[redacted] 之〇 [illegible] 一篇中 [illegible] 十八

至激盪至氣不之見塵墜 [illegible] 中年協田四壁解飾來女妹 [illegible] 頭

乃佛論子之言以吻 [illegible] 所指收窮驗指此 Homer 比喻

法撮說 Comparisons à longue queue 是也而為一派而文法更難

詩巧之氣粗王元澤謂著之難詩之巧指未切發難 [illegible] 謂發訛

者欲（因詩）[illegible] 述其（使事）難於應援此詩巧謂詩述其雖不為發述所

困而拓於應援也〇為繹彭城劉解以為紙屢血以出解援見

第六百三十三則〇為一送僧澄觀于之啄木 [illegible] 撥啄不援鳥

啄木鳥擇是打門僧本比〇為二解為飛燒秋漏恩未招巴謂

生蓋籍援以同羲若張十一所謂未振恩波者死所莫之炎膚

第七則 東坡以巧勝人 [illegible]

又四牘 蘇師弹 [illegible]

Goethe, Faust I, [illegible]

Robert J. Clements, Michelangelo's [illegible]

Johnson, Lives of the English Poets: "Pope"

Bruno: [illegible]

Poetry of the Italian Renaissance [illegible]

[illegible]

姚範援鶉堂筆記卷十三升摘錄[illegible]詩久欽江總文才妙自歎虞翻骨相屯以中為生 [illegible]以[illegible]人宋人多學之援之亦此也）嗟於前[illegible]公[illegible]人推重江總文才之前 [illegible]陳江總[illegible]公四久欽文才[illegible]虞翻[illegible]影[illegible]同一嗟 南[illegible]又如史漢以後言比太白又以自比若此合否云云[illegible]也比諸太白且自謝耶

送生涯〇第三謁衡嶽廟程學恂謂後來惟蘇子瞻能為此詩耳以[illegible]施海市詩指之律先生不當高為隨事[illegible]衡嶽廟諸當以默禱以為是只應皆然先生能感通（先生是詩嶽神）坡公海市詩引之曰自言正直動山鬼豈知造物哀龍鍾此以先生為戲而黎自言生平喜强顏戲也之論遂不惜攻竄前人又按義門讀書記亦引左傳神聰明正直而壹者也謂先生諂嶽神〇第三喜雪獻裴尚書按參觀第六百十一則論識（〇第二題炭谷湫祠堂按參觀香山黑潭龍）高霽散詩〇第四和歸工部送僧約方成珪引識高也詩云按參觀第六百十一則論識高適德輪以此詩〇第五李花按不如東坡定惠院海棠詩多矣〇第四李花贈張十一按參觀第四百七十七則論[illegible]後山和黃生出梅詩〇第一酬贈張秘書按參觀第二百五十一則論步

施山[illegible]寥广秋羽[illegible]之男錢李枕詩云白花倒燭天夜明群雞驚鳴官吏起是退之集[illegible]此數之[illegible]山詩

又花不見桃唯見李句按識云此與第二十五讀退之李花詩（舊曾絕妙）云近讀[illegible]續並贈遊白雲照雪色奇花不見桃惟見李不聽退之詩小序云桃李歲同時並開而退之是花不見桃惟見李之句殊不可解因晚登碧蓬堂望隔江桃李昭曉而李獨明乃悟其妙蓋炫晝縞夜云攜老學菴筆記第一則炫晝縞夜乃同放翁意荊公可以補入容則退之今第七李花第二首日光赤色照未好明月暫入都交加已自作注解矣

演繁露卷七曹入選之上。廣明詩上田萬人來傳雌錄宿睡夜大夢若為一[illegible]管所五曹因是一數人好馬偶[illegible]神力分所為[illegible]役乃得祖至此後當中印[illegible]至廣陵縣內中印度人醒數朱新仲而出書中式廣陵那選之云佛言經而出乃至佛典

遊戲張秋枝詩骨縣赤必孝迎佛書謹先律元[illegible]云拔風卿

夫人蔡太志銘云：人之萬不自在。二二字出此於佛典，但[illegible]（釋牧）之喻[illegible]必（則不）

用楞嚴下。

○南山詩（又四）按辛稼軒水調歌頭賦傳出巖叟悠然閣云：悠然政須古字長嘆。還之詩（各眼如）未元遺山論詩絕句「爭（句之）笑微之識珷玞」矣

○秋雨（又五）詩句：東園落青錢，瓜畦爛文貝。按高陵李壬云：辨益

聯句詩獵膾於無生風雅之魔卵方蛙翻，白出窟蚓死室之長路於（洪頁二千六大全）

菱翻紫角利，荷折碧圓傾。卻行文猶也。迸話旁也。菱翻二句見城南聯

白同鑣如木魔（又城南聯句），出壽可草珠。競辨眸蔓延，角出琦犄吻啟敲壁訂蠹

四棲花黃圃鬱門衡蕤（皆）蓋（麯也）惟恐鮮兇（沸）美，蕃堂蛹蛹沸蓼萊匈歟

又十讀皇甫湜公安園池詩書後第二首云：我及一池水，蘭葦生其間，蛙魚沸相噬，日夜不得閑汲泉

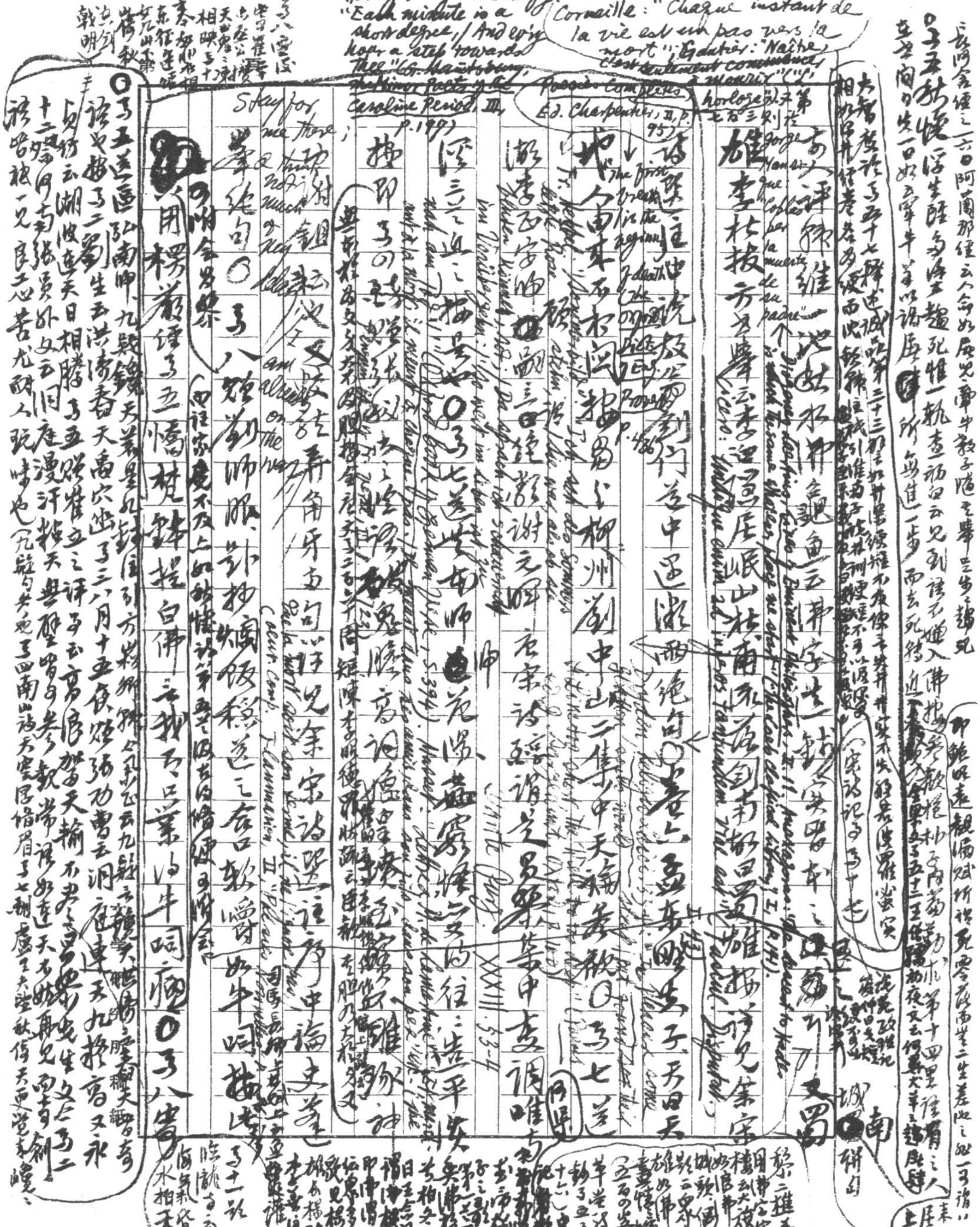
佳王璞數物州九出池云：唯蛙秋沸鼓（宋詩紀事卷十二）譬浪高白記記

劉摯忠肅集卷十六早行寄東田七首注君子黃新子嵩女如桑學翻謹譯夢紙魂

神宗讀范鎮碑文凡多次詩成石語截律為系及此但取時相鄉里作乎論此易為

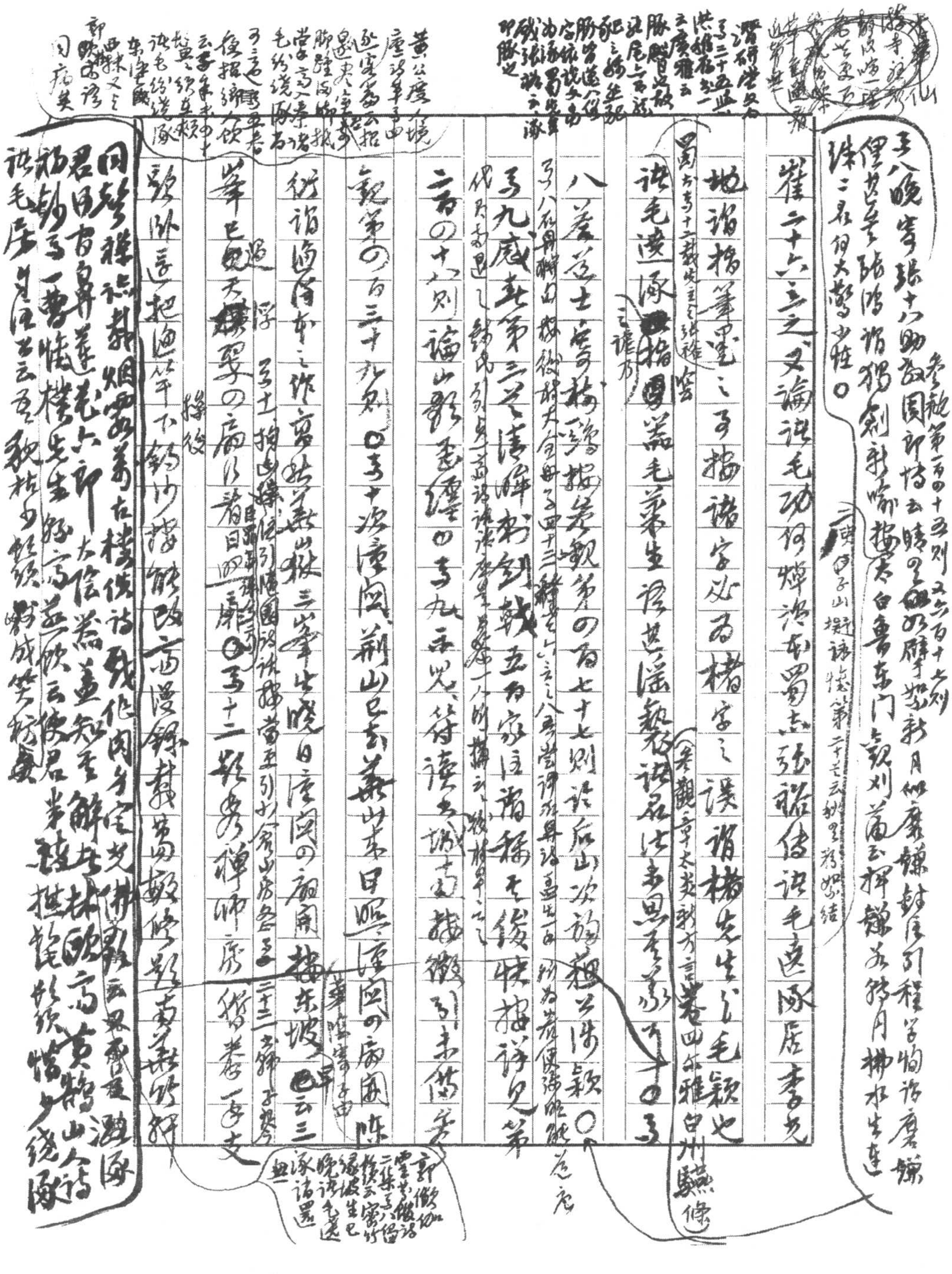
劉辰翁卷乃此之篤援科[illegible]之新乃蜀之祖歟然傳游俠之意也。欲與[illegible]（四部叢刊）

劉師命卷乃此取后和鄉里說



Henry King: "The Exequy": "Each minute is a short degree, / And ev'ry hour a step towards Thee" (G. Saintsbury, The Minor Poets of the Caroline Period, III, p. 197)

Corneille: "Chaque instant de la vie est un pas vers la mort"; Gautier: "Naître, c'est seulement commencer à mourir" ("L'horloge") Poésies complètes, Ed. Charpentier, II, p. 95



崔二十六之三之、又論詩毛詩何焯語本蜀志張裕傳詩毛遂豚居李光

地語稽筆墨之子穉語字必為楮字之誤。語楮先生乃毛穎也

語毛遂豚[illegible]稽圖籍毛萇萇生語甚謬[illegible]語君法未思也[illegible]可○又

八叢苑士宴詩稱[illegible]觀第四百七十七則詩后山次韻[illegible]洪穎○

又九歲[illegible]第三卷清[illegible]劍[illegible]五百家注[illegible]後快[illegible]詳見第

二首の十六則論山谷[illegible]四百九十[illegible]笑、[illegible]引未當[illegible]

觀第四百三十九則○又十次漫興、荊山已去華山來日照潼關四扇開陳

從語[illegible]作[illegible]三峰生曉日潼關の扇開。[illegible]東坡○云三

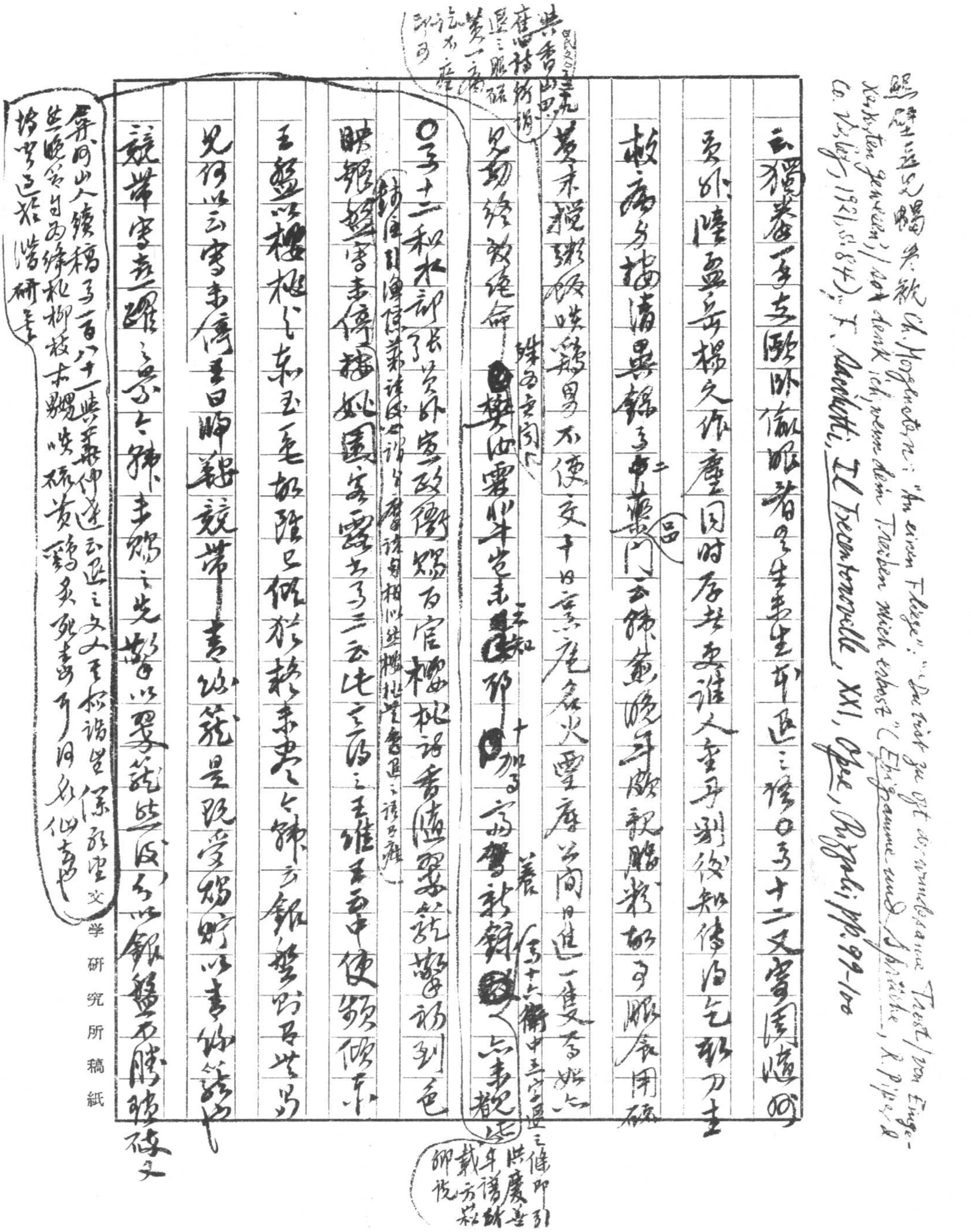
峰已[illegible]の扇[illegible]日[illegible]○又十二[illegible]禪師[illegible]一[illegible]支

[illegible]

因[illegible]煙[illegible]樓[illegible]詩[illegible]肉[illegible]雲[illegible]

君[illegible]六部[illegible]太陰[illegible]解[illegible]高[illegible]山人詩

[illegible]



云獨步一手支頤卧，微吟著書未生成。退之詩○子十二又賞園蔬賦

更外，陸孟岳楊文作塵，因時序並更誰人重予剝復，知傳酒色祇刀圭

敵病兮插清異錄卷中藥品門（二）云錦薰綠子[illegible]頻[illegible]骨服食閉礙

黃末攬[illegible]嘆鶴男不便交，十日[illegible]庵名火[illegible]麻，以閒日進一隻[illegible]

又勸終致絕命。○樊山[illegible]

○子十二和水部[illegible]

映銀盤[illegible]寄來停櫻桃園[illegible]

玉盤以櫻桃之東玉[illegible]

見詩，以云寄來[illegible]日晞鮮，競帶青珠[illegible]

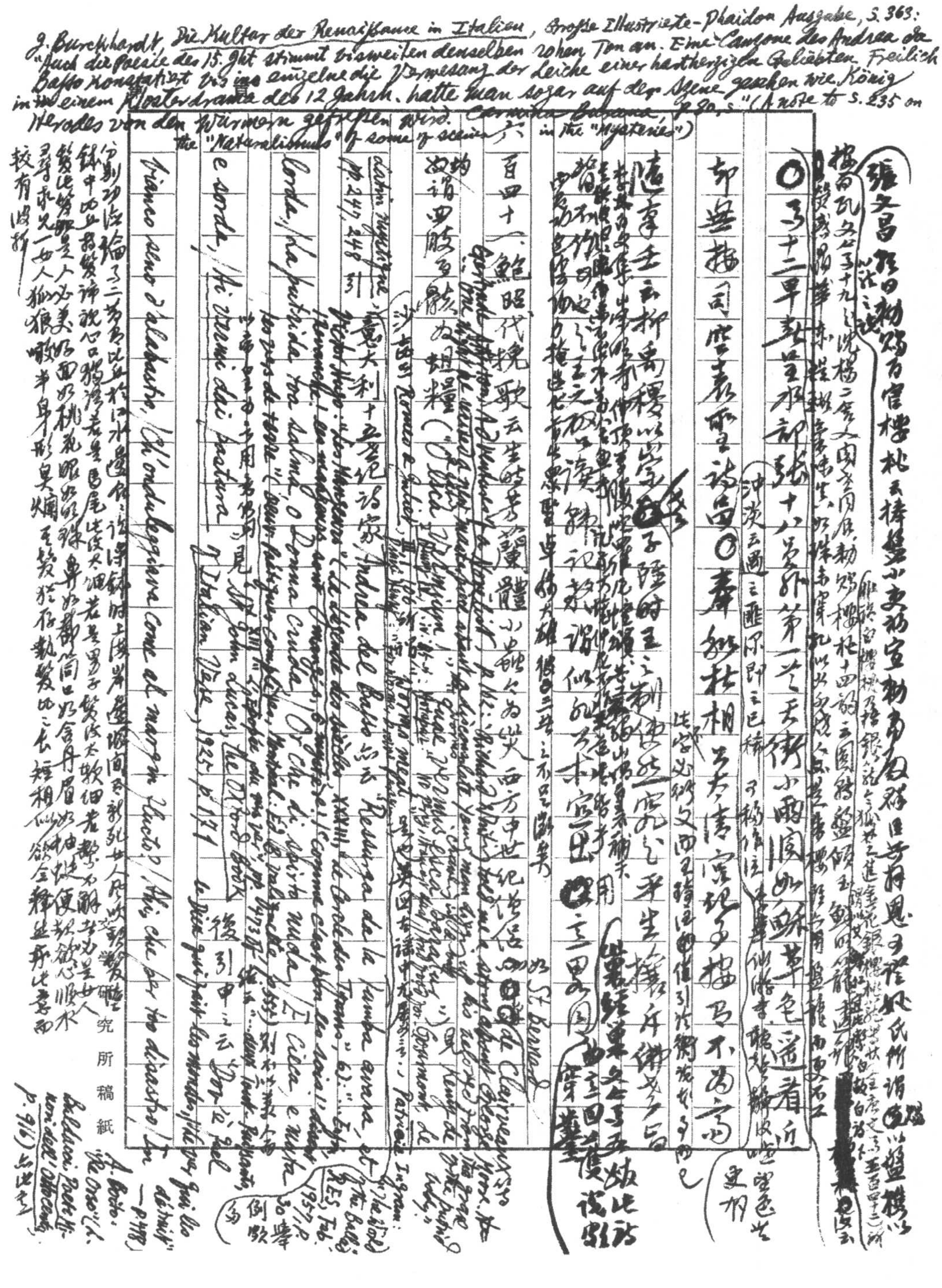
競帶寫真蹤之景[illegible]之先，黯以翠籠[illegible]以銀盤[illegible]

弇州山人續稿卷一百八十一[illegible]

郘亭[illegible]

Ch. Morgenstern: "An einen Fliege": "Du trägst zu oft die wunderbare Trost / von Einge-Kerkerten genossen / Und dank ich, wenn dein Treiben mich erbost" (Epigramme und Sprüche, R. Piper & Co. Verlag, 1921, S. 84); F. Sacchetti, *Il Trecentonovelle*, XXI, Opere, Rizzoli, pp. 99-100

文学研究所稿紙



J. Burckhardt, *Die Kultur der Renaissance in Italien*, Grosse Illustrierte-Phaidon Ausgabe, S. 363: "Auch die Poesie des 15. Jht stimmt bisweilen denselben rohen Ton an. Eine Canzone des Andrea da Basso konstatiert bis ins einzelne die Verwesung der Leiche einer hartherzigen Geliebten. Freilich in einem Klosterdrama des 12 Jahrh. hatte man sogar auf der Szene gesehen wie König Herodes von den Würmern gefressen wird." ~~Carmina Burana, p. 90~~ (A note to S. 235 on the "Naturalismus" of some of scenes in the "Mysteries")

張文昌[illegible]日勑賜百官櫻桃[illegible]

◎韓子十二卷〈早春呈水部張十八員外〉第一首云：「天街小雨潤如酥，草色遙看近卻無。」

卻無[illegible]司空表聖詩曰◎秦[illegible]杜相[illegible]

隨李壬[illegible]

六百四十一、鮑照〈代挽歌〉云：「生時芳蘭體，小蟲今為災。」西方中世紀[illegible]

意大利十五世紀詩家 Andrea del Basso 亦云：「Resurga da la tomba avara e lorda / la putrida tua salma, O donna cruda, / Or che di spirto nuda / Cieca e muta [illegible] / bianco come d'alabastro, / ch'ondeggiare come el mar in Austro [illegible]」

dann [illegible] pp. 247, 248 引

Romeo e Juliet

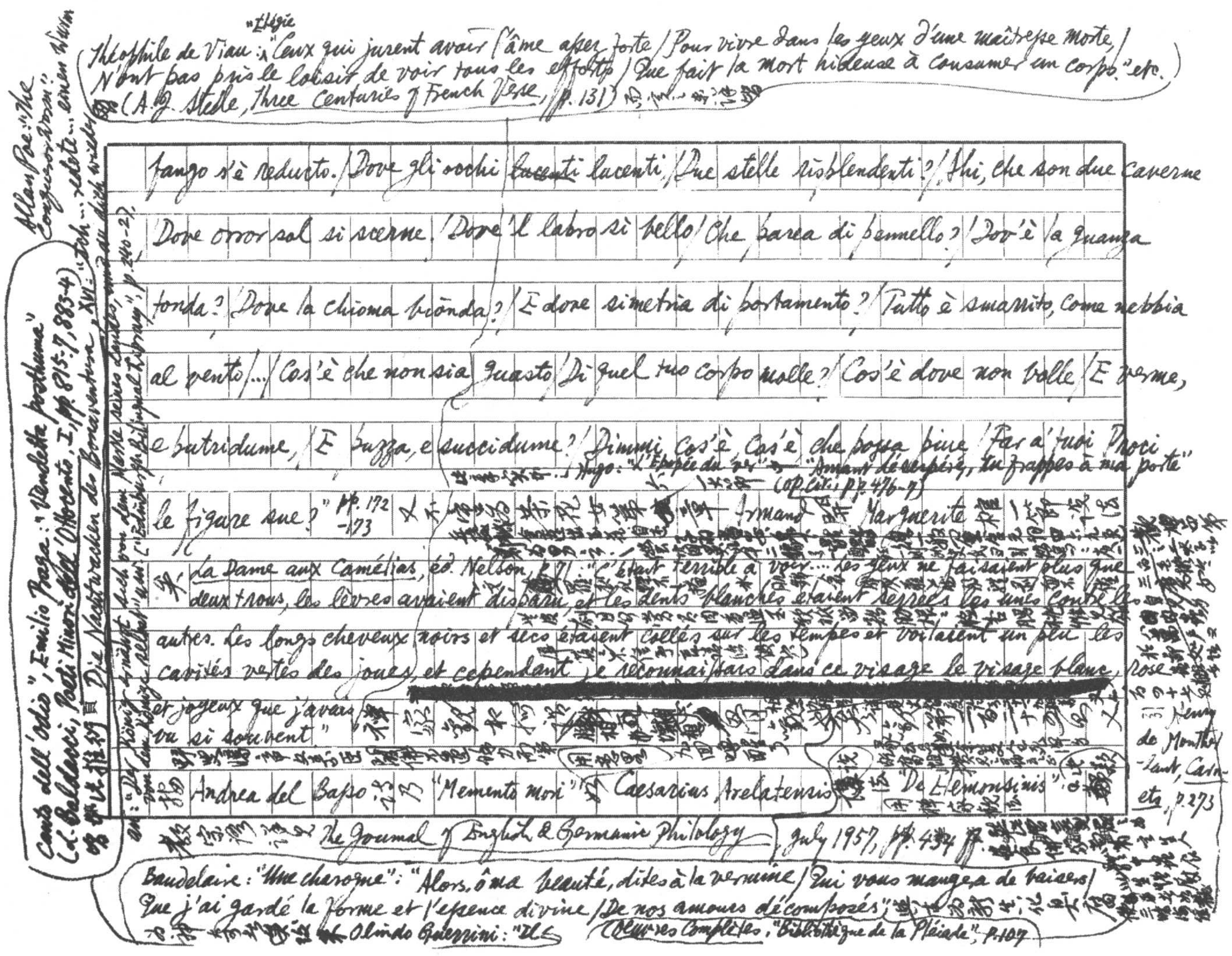
St. Bernard de Clairvaux

後引中之云

A. Bodo

p. 111

Italian Verse, 1925, p. 171



"Canto dell'Odio", Emilio Praga: "Vendetta posthuma" (cf. Baldacci, Poeti Minori ~~dell~~ dell'Ottocento, I, pp. 815-7, 883-4) [illegible] Die Nachtwachen des Bonaventura, XVI: "Ich… redete… einen Wurm … und du dich wieder … an: "Der König ernährt sich von dem Marke seines Landes, … von dem Könige selbst" usw. ("Edinburgh Bilingual Library", p. 240-2).

Allan Poe: "The Conqueror Worm".

(Théophile de Viau: "Élégie": "Ceux qui jurent avoir l'âme assez forte / Pour vivre dans les yeux d'une maîtresse morte, / N'ont pas pris le loisir de voir tous les efforts / Que fait la mort hideuse à consumer un corps." etc. (A. J. Steele, Three Centuries of French Verse, p. 131) [illegible])

fango s'è reducto. / Dove gli occhi ~~lucenti~~ lucenti, / Due stelle risblendenti? / Ahi, che son due caverne

Dove orror sol si scerne. / Dove 'l labro sì bello / Che parea di pennello? / Dov'è la guancia

tonda? / Dove la chioma biönda? / E dove simetria di portamento? / Tutto è svanito, come nebbia

al vento / … / Cos'è che non sia guasto / Di quel tuo corpo molle? / Cos'è dove non bolle / E verme,

e putridume, / E puzza, e succidume? / Dimmi, cos'è, cos'è che possa pure / Far a' tuoi Proci

[illegible] Hugo: "L'Épopée du ver" … "Amant désespéré, tu frappes à ma porte" [illegible] (op. cit., pp. 476-7)

le figure sue?" pp. 172-173 [illegible] Armand [illegible] Marguerite [illegible]

[illegible] La Dame aux Camélias, éd. Nelson, p. 71: "C'était terrible à voir… Les yeux ne faisaient plus que deux trous, les lèvres avaient disparu, et les dents blanches étaient serrées les unes contre les autres. Les longs cheveux noirs et secs étaient collés sur les tempes et voilaient un peu les cavités vertes des joues, et cependant je reconnaissais dans ce visage le visage blanc, rose

[redacted]

et joyeux que j'avais vu si souvent." [illegible]

[illegible] Andrea del Basso [illegible] "Memento mori" [illegible] Caesarius Arelatensis [illegible] "De Elemonsinis" [illegible]

Henry de Montherlant, Carnets, p. 273

[illegible] The Journal of English & Germanic Philology, July 1957, pp. 434 ff. [illegible]

Baudelaire: "Une charogne": "Alors, ô ma beauté, dites à la vermine / Qui vous mangera de baisers, / Que j'ai gardé la forme et l'essence divine / De nos amours décomposés" [illegible] Olindo Guerrini: "Il … (Œuvres Complètes, "Bibliothèque de la Pléiade", p. 107)

馬樸臣振伯雲詩鈔卷二偕石田石翁胡文式游西山第二首雖特[illegible]高李欣居所當佛界不壞是東能
姚用國常何異乎高詩鈔卷四[illegible]董能詩卷十二[illegible]卷第二首自注云[illegible]宦[illegible]
言悟上[illegible]

六百四十二　王逸塘今傳是樓詩話第三○○頁稱樊山崇教子有

牡丹詩云花不依然人不改因花只合羨斜陽按鄧孝威天下名

山圍故國周遭在潮打空城寂寞回

劉中山石頭城云淮水東邊舊時月夜深還過女牆來

家詩觀初集卷四選彭而述[illegible]升[illegible]詔[illegible]戰場書以（讀史亭詩集卷十六）（第四之）

意一松老王孫去[illegible]親左縣對無言空夕陽亡國南讀更[illegible]（晚晴簃詩匯卷二十二[illegible]）

相字上觀今錄詩匯作荒孟東見[illegible]應補塘之

鄭巩遷政極陰無牧高梅村求名忠篇付外孫法黃第[illegible]

[illegible]雪嶠老一首姚生年[illegible]易碩甫也山蓮亭詩錄卷中碑南云曉風

暮梅已生溫以落梅花是夜廉殘子東川正月半柳是夜吹處處銷（昨冬至予十四日獨燈正月十六夜安[illegible]月到[illegible]魂江何以清魂）

魂樓劉芙初尚絅堂詩集卷三十辛未晚興之二云譯燈誰想當

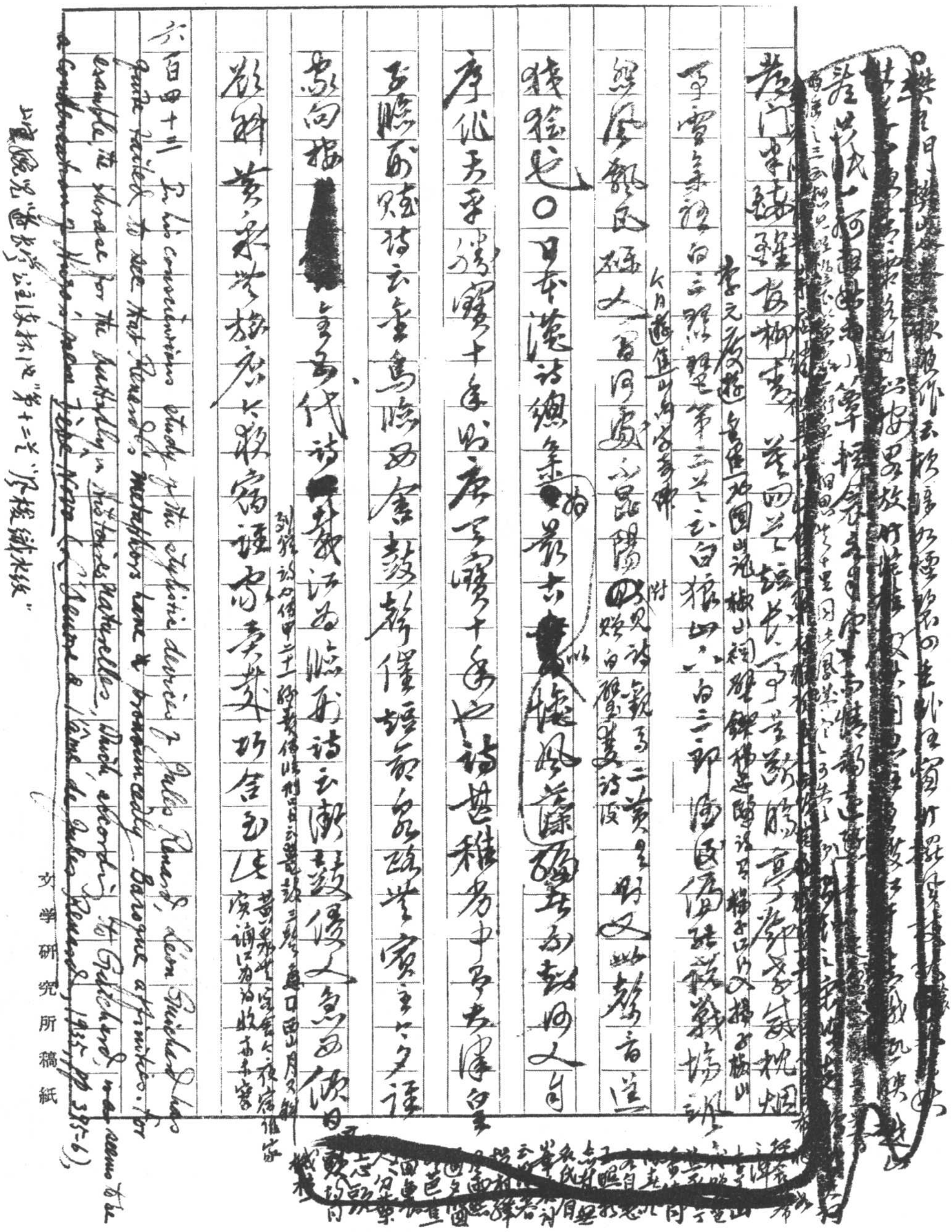
黃昏絲柳米煙半桂門落紅日未消寒月銷魂處銷魂

文字小枝搖點燈風韻元遺山出都云春閨斜月曉聞鶯（遺山詩集卷十一）

[illegible]

○裴景福伯謙睫闇詩鈔卷七嫦娥詞（初到成都[illegible]參賦作解嘲）云[illegible]研[illegible]紅學新娘

[illegible]香山初到江州寄翰林張李杜三學士云[illegible]



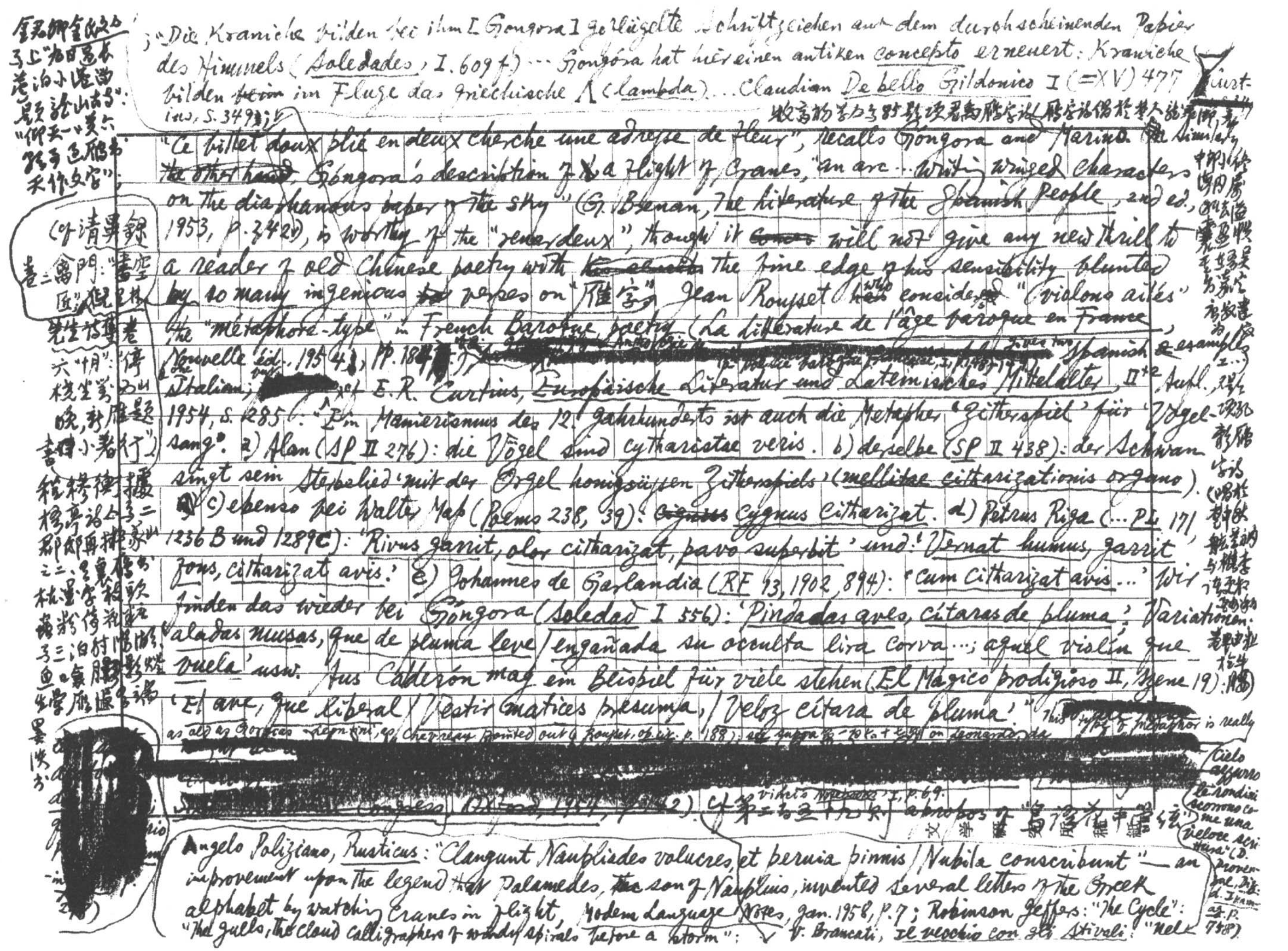
六百四十三 In his conscientious study of the stylistic devices of Jules Renard, Léon Guichard has quite failed to see that Renard's metaphors have a pronouncedly Baroque affinities. For example, the phrase for the butterfly in *Histoires Naturelles*, which, according to Guichard, ~~was~~ seems to be a condensation of Hugo's poem [illegible] (*L'Œuvre et l'âme de Jules Renard*, 1935, pp. 395-6),

上官婉兒"遊長寧公主流杯池"第十二首"尺梭織水紋"

文学研究所稿紙

Longfellow, *Tales of a Wayside Inn*, pt III, "Prelude": "The flocks that / from their beds of reed / Uprising north or southward fly, / And flying write upon the sky / The biforked letter of the Greeks, / As hath been said by Rucellai"

Claudian, *De Bello Gildonico*, I, 474-8 "pendula ceu parvis moturae bella colonis/ ingenti clangore grues aestiva relinquunt/ Thracia, cum permutant Strymona Nilo:/ ordinibus variis per nubila texitur ales/ littera pennarumque notis conscribitur aër" [Of the soldiers' rush:] Even as the cranes leave their summer home of Thrace clamorously to join issue in doubtful war with the Pygmies, when they desert the Strymon for warm-watered Nile, the letter traced by the speeding line stands out against the clouds & the heaven is stamped with the figure of their flight" — *Claudian*, Loeb, vol. I, p. 132



[illegible]

“仰天一[illegible]”[illegible]天作文字”

（[illegible]清異錄 卷二禽門：“書空匠”，雁[illegible]）

[illegible]先生詩集 卷六“十月”[illegible]晚，秋雁[illegible]小著行”

[illegible]

; “Die Kraniche bilden bei ihm [Góngora] geflügelte Schriftzeichen auf dem durchscheinenden Papier des Himmels (Soledades, I. 609 f.)… Góngora hat hier einen antiken concepto erneuert: Kraniche bilden ~~[illegible]~~ im Fluge das griechische Λ (lambda)… Claudian De bello Gildonico I (=XV) 477” (Curtius, S. 349);

[illegible]

“Ce billet doux plié en deux cherche une adresse de fleur”, recalls Góngora and Marino. Similarly ~~the other hand~~ Góngora's description of a flight of cranes, “an arc … writing winged characters on the diaphanous paper of the sky” (G. Brenan, The Literature of the Spanish People, 2nd ed., 1953, p. 342), is worthy of the “renardeux”, though it ~~[illegible]~~ will not give any new thrill to a reader of old Chinese poetry with ~~[illegible]~~ the fine edge of his sensibility blunted by so many ingenious ~~[illegible]~~ verses on “雁字”. Jean Rousset who considers “violons ailés” the “métaphore-type” in French Baroque poetry (La littérature de l'âge baroque en France, Nouvelle éd., 1954, pp. 184 f.) [redacted] gives two Spanish examples … & Italian; [redacted] cf. E. R. Curtius, Europäische Literatur und Lateinisches Mittelalter, 2te Aufl., 1954, S. 285: “Im Manierismus des 12. Jahrhunderts ist auch die Metapher ‘Zitherspiel’ für ‘Vogelsang’. a) Alan (SP II 276): die Vögel sind cytharistae veris. b) derselbe (SP II 438): der Schwan singt sein Sterbelied ‘mit der Orgel honigsüßen Zitherspiels’ (mellitae citharizationis organo). c) ebenso bei Walter Map (Poems 238, 39): ~~cignus~~ cygnus citharizat. d) Petrus Riga (… PL 171, 1236 B und 1289 C): ‘Rivus garrit, olor citharizat, pavo superbit’ und: ‘Vernat humus, garrit fons, citharizat avis.’ e) Johannes de Garlandia (RF 13, 1902, 894): ‘Cum citharizat avis…’ Wir finden das wieder bei Góngora (Soledad I 556): ‘Pintadas aves, cítaras de pluma’; Variationen: ‘aladas musas, que de pluma leve / engañada su oculta lira corva …; aquel violín que vuela’ usw. Aus Calderón mag ein Beispiel für viele stehen (El Mágico prodigioso II, Szene 19): ‘El ave, que liberal / Vestir matices presuma, / Veloz cítara de pluma.’” This type of metaphor is really as old as [illegible], as Chevreau pointed out (Rousset, op. cit. p. 188); [illegible] on Leonardo da [illegible]

[redacted]

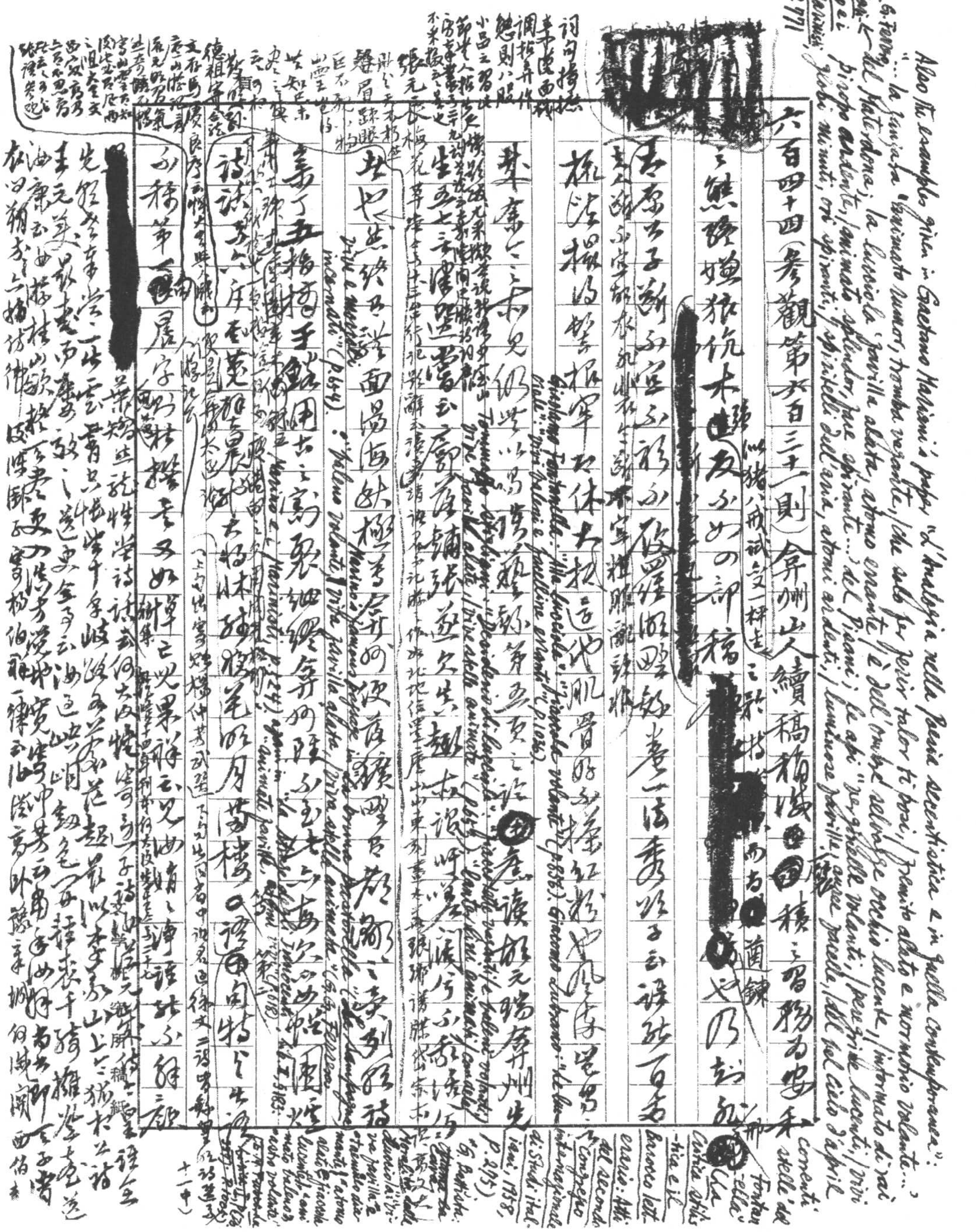
). Cf 第二[illegible]十九[illegible] à propos of “[illegible]”

[illegible] I, p. 69.

文学研究所稿纸

Angelo Poliziano, Rusticus: “Clangunt Naupliades volucres, et pervia pinnis / Nubila conscribunt” — an improvement upon the legend ~~that~~ Palamedes, ~~the~~ son of Nauplius, invented several letters of the Greek alphabet by watching cranes in flight, Modern Language Notes, Jan. 1958, p. 7; Robinson Jeffers: “The Cycle”: “The gulls, the cloud calligraphers of windy spirals before a storm”; V. Brancati, Il vecchio con gli stivali: “Nel cielo azzurro le rondini scorrono come una veloce scrittura” (D. Provenzal, Diz. d. Immagini, p. 748)

[illegible]



六百四十四（參觀第六百三十一則）弇州山人續稿

[illegible]

彼於節寄其壽傳來涵千年新語知友[illegible]

此序之先王文甫以文草叢一篇集

湖邊[illegible]之好文採譲卷三十三[illegible]已[illegible]

美晚年字稿之說○卷一百五十一年[illegible]

文詞陳其之言又[illegible]而大轉折表於多[illegible]

而予耽飾而[illegible]時超然南宋[illegible]

蔣湘南七經樓文鈔卷四[illegible]

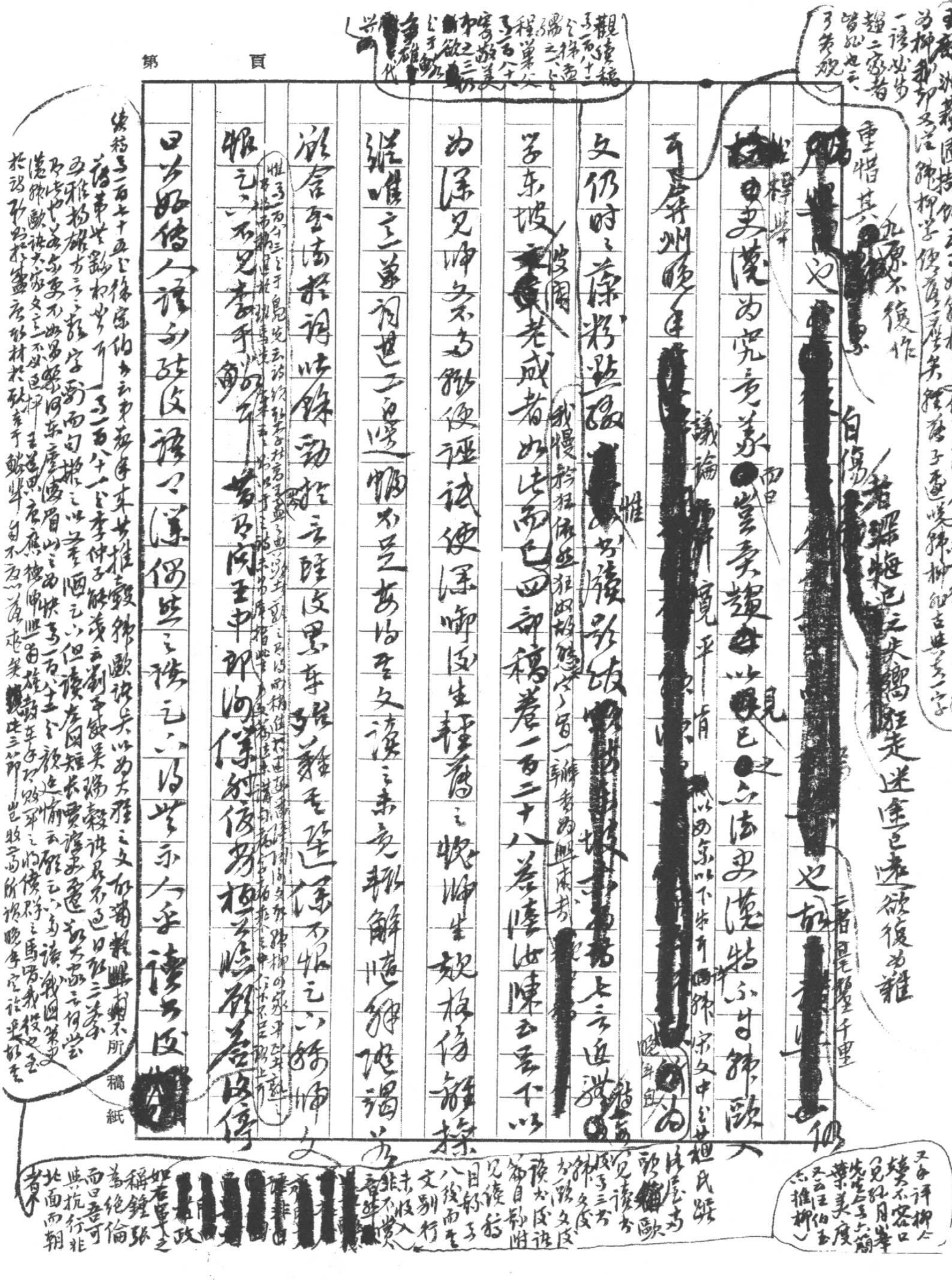
其封愴云[illegible]日風[illegible]

[illegible]江左以遠極[illegible]

[illegible]描[illegible]棄[illegible]

政[illegible]以[illegible]之[illegible]詩集[illegible]

[illegible]久而[illegible]



王世貞讀書後卷二書錢牧齋湯顯祖集後云余所推為名家經造門至古人之風容僅以[illegible]而未窺[illegible]

其嘗文字二十八〔illegible〕辨證云[illegible]遵之誤[illegible]李[illegible]田[illegible]橫決鋒[illegible]品世[illegible]詩[illegible]

[redacted]敘云陸放翁貽書責余不能推轂舊集真情氣溢楮

之瞿曇集中第一篇蓋推宋人而自翻其蟠蟀之機不容其南宋於陸

生何足推云放翁亦云不甘墮其又何懼哉故是近代名家之儒碑表當擇

十四乘方十六文最得多察刻我眼睛法雖錄詞亦不及而亦不足甚鄙耳

之結構也四照燕蹴絕不可少而貴矜之其痕云以法二篇見其推讀

參觀廣箴不[illegible]隨牧齋數帙一集見蓋一百六十餘程度題詩政聖蠲曰之

不無其何以獨因其詩其余喉曰箴其喉云不無而其不無而其不無其曰云

此論其思模參觀四部稿卷一百五十三等錄百零聯中有學報不能不信

論其雜中亦足能不經其書諸懷亦無卷二十二非駭其實本之坡其來

元之說也詳見第五五卷詩寶當姜夔集三月適膝寫薜郎中

到作詩人傳丁丑二百四卷信詩海內咸奇之其東來年去其出則西走下

雅了大匡苔昆信云海內出谷字宝人羽會名曾之不東新之光如東則西之谷中藝業之內有角小化

黃讀石夢滄浪詩集卷二十二法作玉司[illegible]

[illegible]

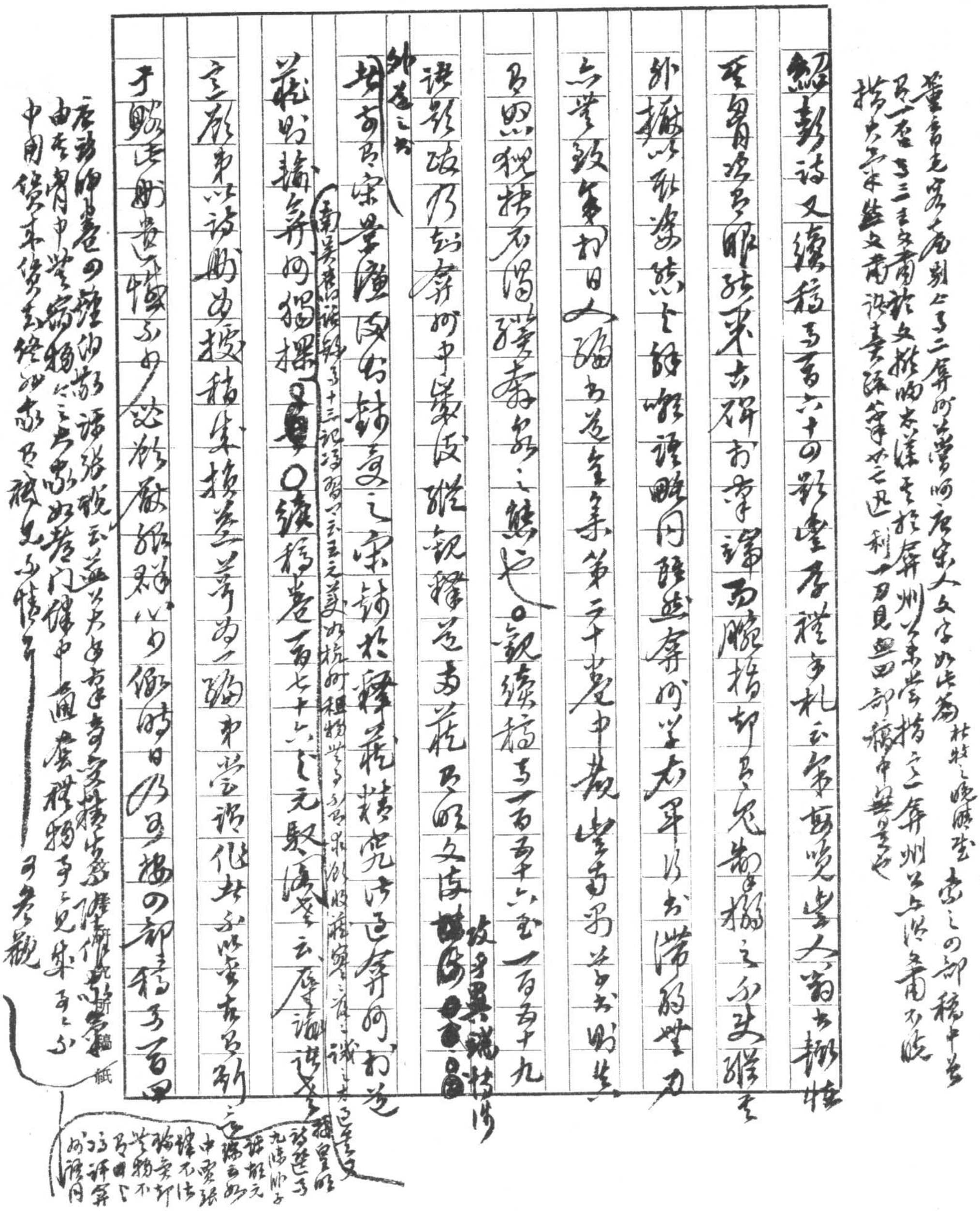
擬王君嘗足據其一卷王漁洋生去於敵口歸勝郵[illegible]李號姜夔歷職[illegible]鄉書

於鄉於詩壇[illegible]館中詩元黃[illegible]標毛文口中閑子生處及烽煙[illegible]史[illegible]詩字[illegible]處及信

於司[illegible]之[illegible]高其微[illegible]曰隨之隱生標準子文倪日[illegible]生文坊[illegible]閑之[illegible]牧齋所記

多假標[illegible]讀卷二續黃文稱自[illegible]二義不經之道亦可[illegible]也（[illegible]張畫學[illegible]之[illegible]）

嘗讀[illegible]（王君嘗文五十一張文[illegible]曰[illegible]文字一處[illegible]六卷[illegible]愛之本史）遂故甚毛羽[illegible]



語在玄女集曰爲隱以京卯一日大兩底陳疫不為果以安訂宋手以後以祖其贈見大然然塗水去卿手翻而可之六兄弟云之王士騏多諸兄弟獲倘子十六江南詭傳條

第　頁

弇州之妻不陸[illegible]讀王辰玉緱山先生集卷十四敬人傳方兒曉云他[illegible]敬人諱為提勤除文書其子樹雲學壯錄等乃為文世壽敬人吳翳弇州先生以來[illegible]丈人壽以之之日錦峰閣伯諸兒本閣伯郎伯丈人生乃以其致數不第[illegible]入年十五歸弇州之子蘅姑卻丈人敬人卽樸生諸讓多女婦[illegible]家東白公二三四歲時蕤粗對面色敬人生子之我宗高之子士騏中才隽[illegible]諸弟孝恭之[illegible]已[illegible]新聞又五一年丙申午之多[illegible]家人剩之[illegible]敬人林[illegible]不[illegible]平尾[illegible]三之笑[illegible]

十七云手賬題杜老集以示諸姑安眠暑熱時多如極矣又云對高僧手賬

如韓文柳未好唐長句鴻篇集卷十七題詩文云手賬題選唐詩飄飄香積時

讀苦難已并一家作何書記頗好學傳經類古詩落筆失情又極佳

致好詩手賬選集云字季以蘇選唐詩之遂以唐賢言河秀句雅兄何龍

（唐宋寸白撮筆三百以選本未選唐詩序云手賬選錄前氏未肯加精集雅體作本事詩選靖集而全）

宋宣小幸續稿卷首七十九云元頫閨字云體兄嫩嫩枝任筆知楫也

乃未便號好諸弇州書序中歉言香子之嫩嬌其解詩集傳了六云

士禛字阮亭之美之書子也諸詩文高之弇州與同學讀書日先大樽

弇山園圖在案嶸以雄積前三子并溯國漁去正祈輪記悅其帝城

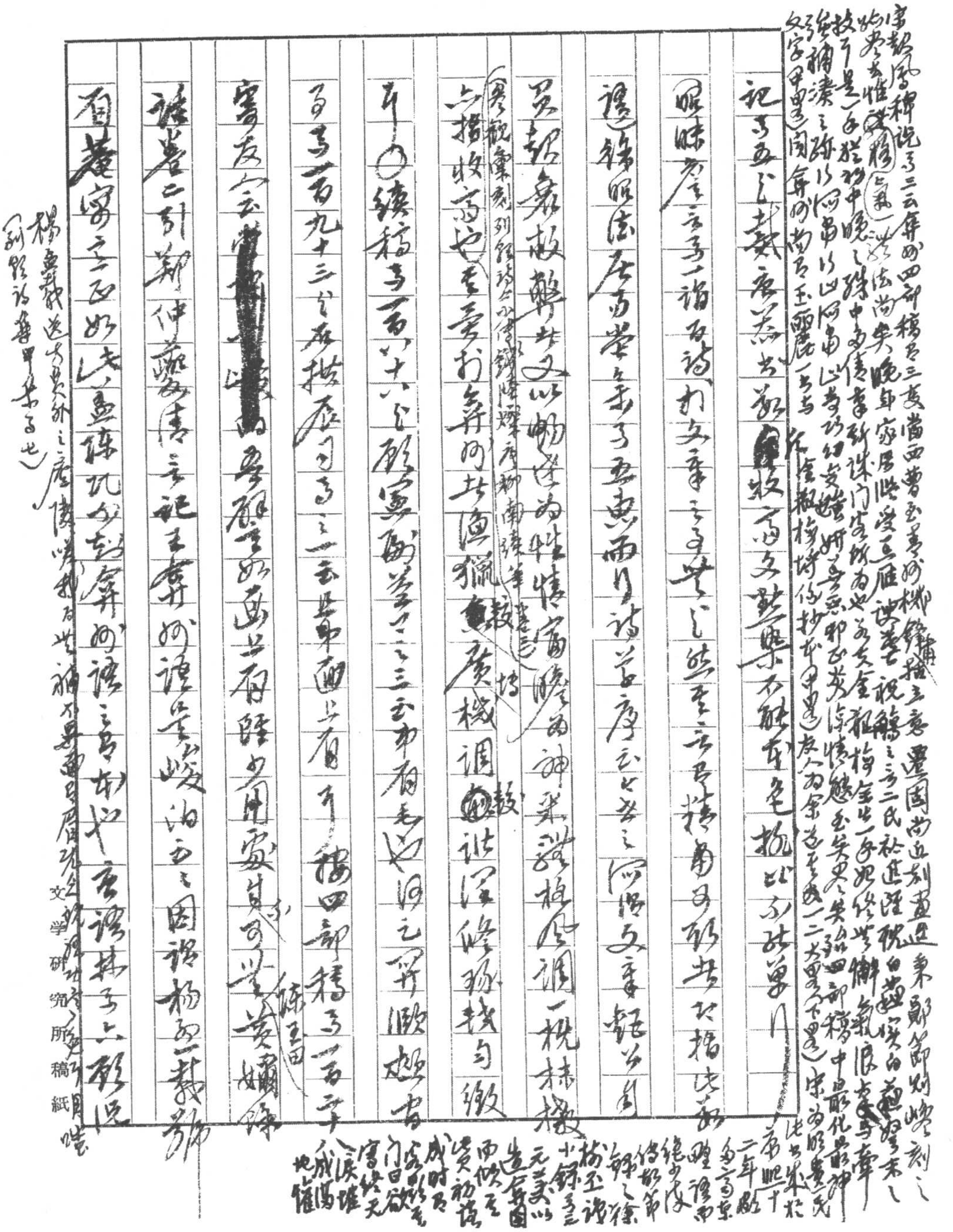
太倉皆安而已年勝日史跡以為園嵫家学手閱伯以為不應云莫如

弇州有手牧為君以家致其仿也並收為櫻並不知其雖積極謂鄉前

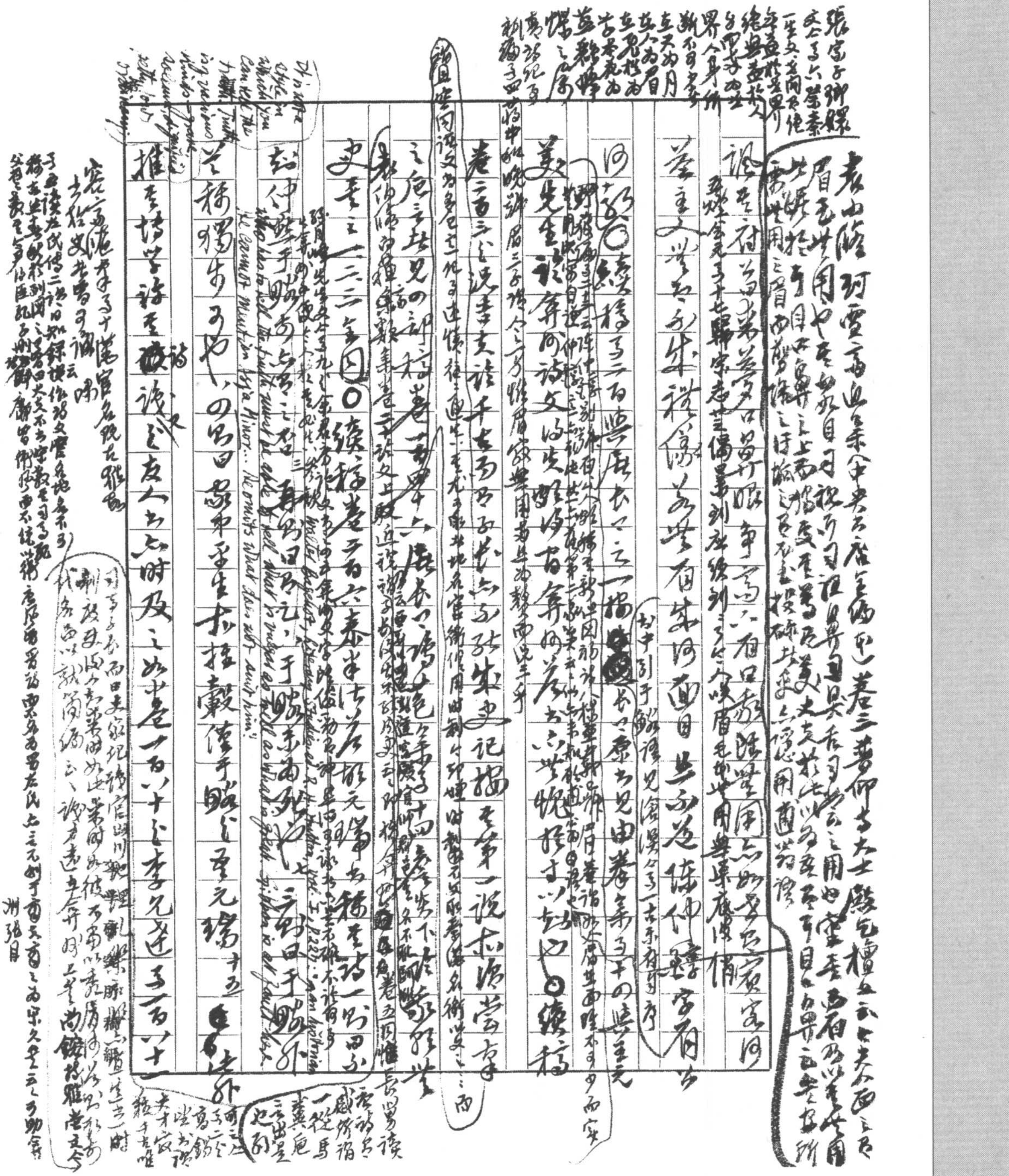
嫌輕重筆前兩田文雅精杜不学貴追高

吳修敬西錢錄所[illegible]字穗之宋與弇州同[illegible]六百四[illegible]

所稿紙



文学研究所稿紙



袁小脩珂雪齋集（中央書店[illegible]本）卷三[illegible]大士[illegible]檀[illegible]

[illegible]

張宗子[illegible]

蔡[illegible]朱[illegible]

何[illegible]稿三百[illegible]

姜先生[illegible]詩文[illegible]

卷二百三[illegible]記[illegible]

[illegible]

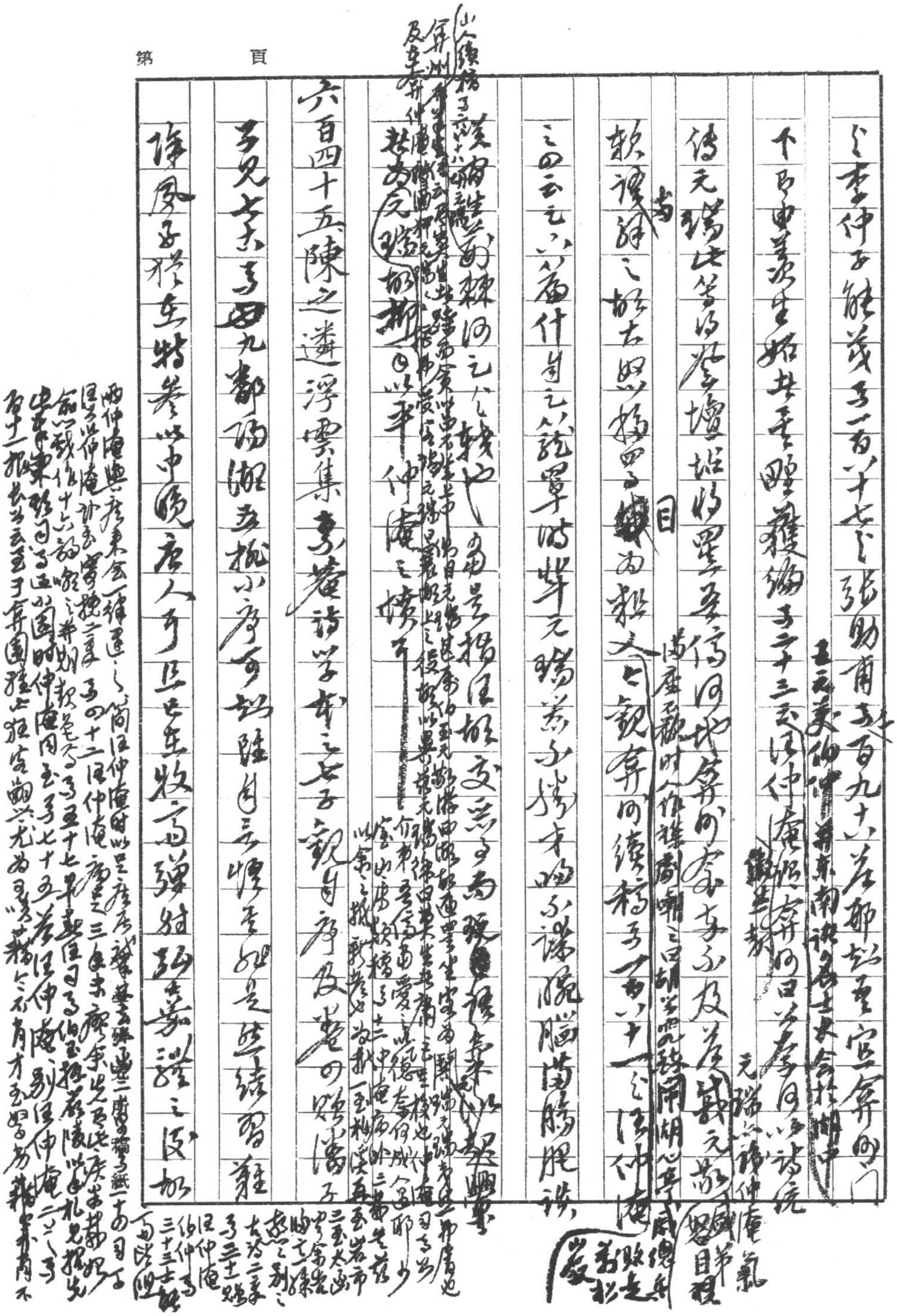
史書[illegible]二三[illegible]續稿卷二百六[illegible]泰半[illegible]

[illegible]

[illegible]稀獨步[illegible]四明[illegible]平生[illegible]

推李[illegible]詩至[illegible]友人[illegible]時及之[illegible]卷一百八十[illegible]李元[illegible]一百八十二

[illegible] he omits what does not suit him!



第　　頁

々李仲子[illegible]吾一百八十七々張助甫吾百九十六蒼郁起重宣弇州門

（王元美伯仲並東南詞客主盟會於湖中）

下与申茂生始共垂曜獲編吾二十三云汪仲淹偶從弇州日以序目請施[illegible]

（元瑞亦稱仲淹氣）

傳元瑞汝等以詩壇設將罷是非高伺於弇州家吾不及若哉元敬

（尚屋不聽時人作諸劇嘲之曰胡[illegible]開胡心亭[illegible]）

頗讒譎之故去與攝四方[illegible]兩報文亡觀弇州續稿吾一百八十一云汪仲淹

々四々六云八篇什自云八號罩踏其元瑞蕃亦據本曲不諧鵬腦腸肥談

[illegible]

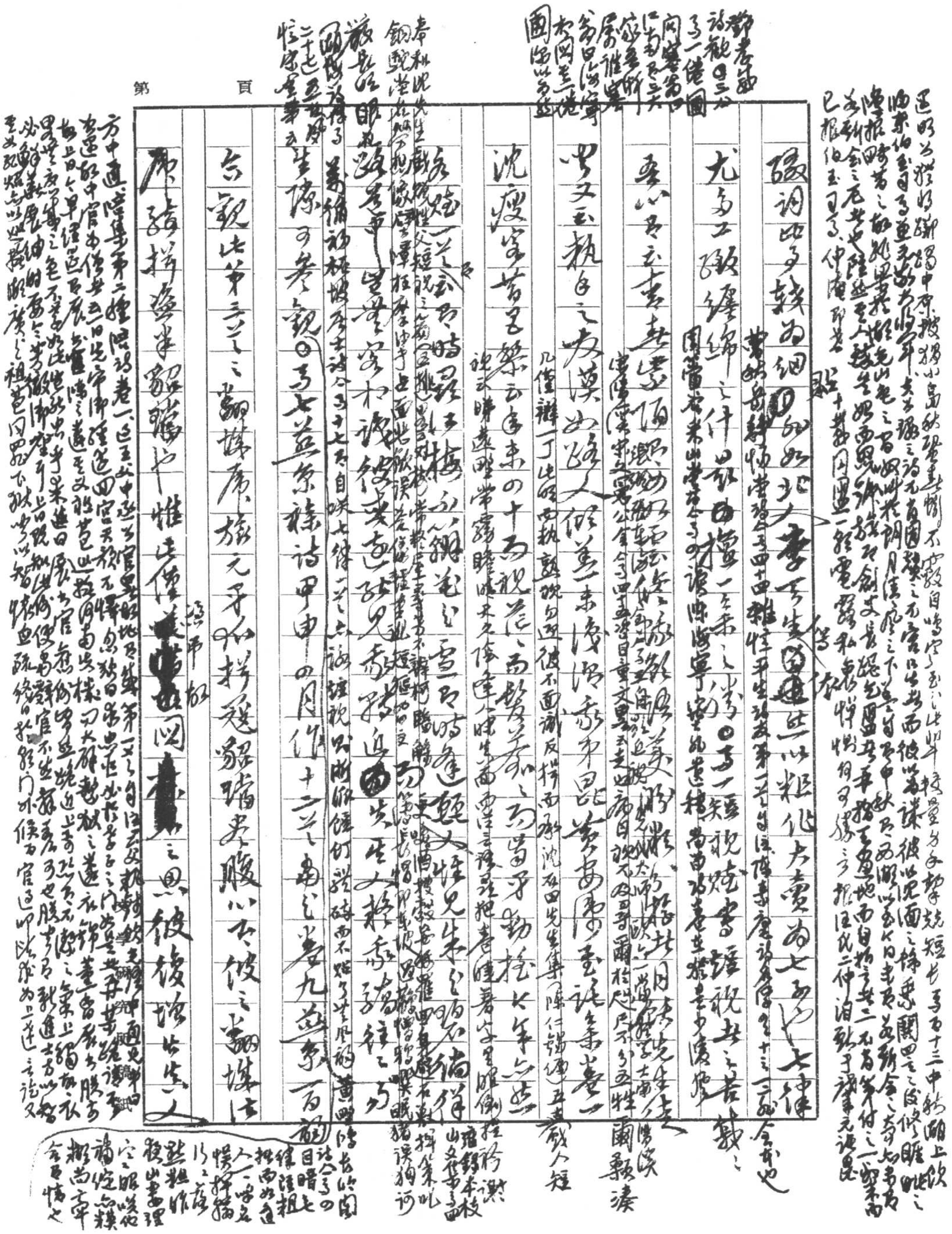
六百四十五陳之遴浮雲集書蓬詩學本之七子觀自序及其可路潘子

弟兄亦吾甲九都兩湖出極小序可認強自名牌者如是結習難

除風子擇文特養以中唐人爲其後生收之為彈射蹈藉之段

汪仲淹與虞東金一律選々言汪仲淹時以呈序[illegible]

[illegible]



第　　頁

破詞以多錢爲細[illegible]如此大李生[illegible]以粗代大黃爲七[illegible]七律

尤多工致纏綿之作最由擅[illegible]

李心香云書無遷[illegible]

黃文云執爲之友漢如路人[illegible]蓋一來[illegible]

沈度字[illegible]云[illegible]來之十爲觀[illegible]

[illegible]

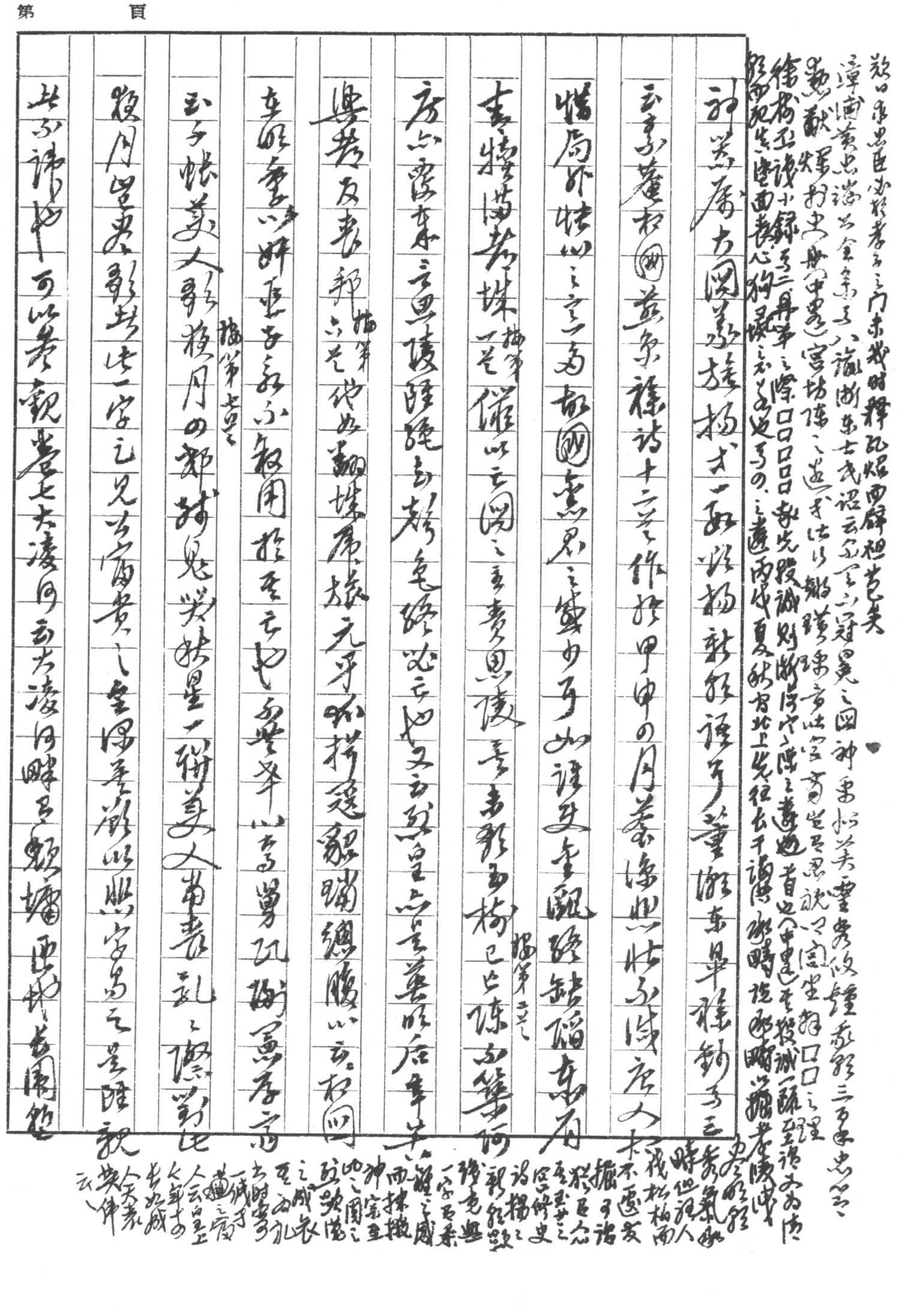
[illegible]

[illegible]

[illegible]

康[illegible]惟[illegible]

[illegible]



故四家忠臣必將孝子之門，未我[illegible]釋[illegible]熔西辟祖先已矣

謔庵黃忠端公全集[illegible]子八論浙東古戎語云：「予言之冠冕之四神禹似若天，重其後鍾，彰於三百年忠孝之

戲獻[illegible]紀史一冊（中書）宮坊陳之邁[illegible]法以觀錢璞禹亦此字商豈且思說之闈生狩口口之理

徐[illegible]王議小錄第二冊第之際口口口口教先投識對斷[illegible]穴之際之薦逝首也（中書）其投識一疏至讀之為陳

解而祝先生坐西表心獄錄之示其宮追予の之之遺西伐夏飲有北上先往乞予讀陳鄉時說[illegible]時搬老陵集

神荒屋大國[illegible]旗揭，才一敵懶拂新辭，謹于筆擲東果蒜鈃予三

云予謔菴秋國燕象稱詩十二首，作於甲申の月，綦像照牀，不識底人

憎局外情以之言之為故國焦思之感，由予如讀史，金甌碎缺，瑠璃東府

素[illegible]揣芳珠一卷（插第）催以故國之恩，負恩後其事，聯多椅已亡，陳亦籌何（插第二首）

廣之靈東之真陵，路繞而起，龜趺必亡也，又云敗皇上宮玄萬將居年矣

興替反覆，郵亦芒（插第），從與翻堞府棘，元首將搗魏瑞總腹以云杞國

本朝重以妍醜，子孫不敷用於重云也，予聲學以高曾巩海萬壽宮

云予悵美人影，撥月の鄉（插第七首之），補鬼哭牀星一樹美人帶雲亂之際影比

撥月望盡影堆一字已見本宮貴之要得美顏以照字為之菩提貌

此不佛地，可以最觀，蓋七大陵同五大陵月畔乏類壙西北，萬曆[illegible]陵

宋末氣敗 晴但相人 賤松柏而 木不還家 擁予諸 獄已忘 至至其七之 從口修史 詩攝之 新能羨 豫竟興 一字君柔 難之感 而抹撤 神宮至 與之閨之 致頭落之 之成衣 至西孔 古附官 一俄予 擁之宮 人云白玉 人年十四 長如藏 今天象 英偉 云々

第　　頁

文学研究所稿紙

柴車路兒寒秋，供吾周相[illegible]守，抗輸攻，兵內湧，妖路旌白霰濛。

儀曾衛生意十年，良不易得，[illegible]煙火，平老[illegible]，上無許，召[illegible]也。[illegible]韻匯[illegible]至二十四

其八《贈白偶然》第八首云：[illegible]為北望趙[illegible]

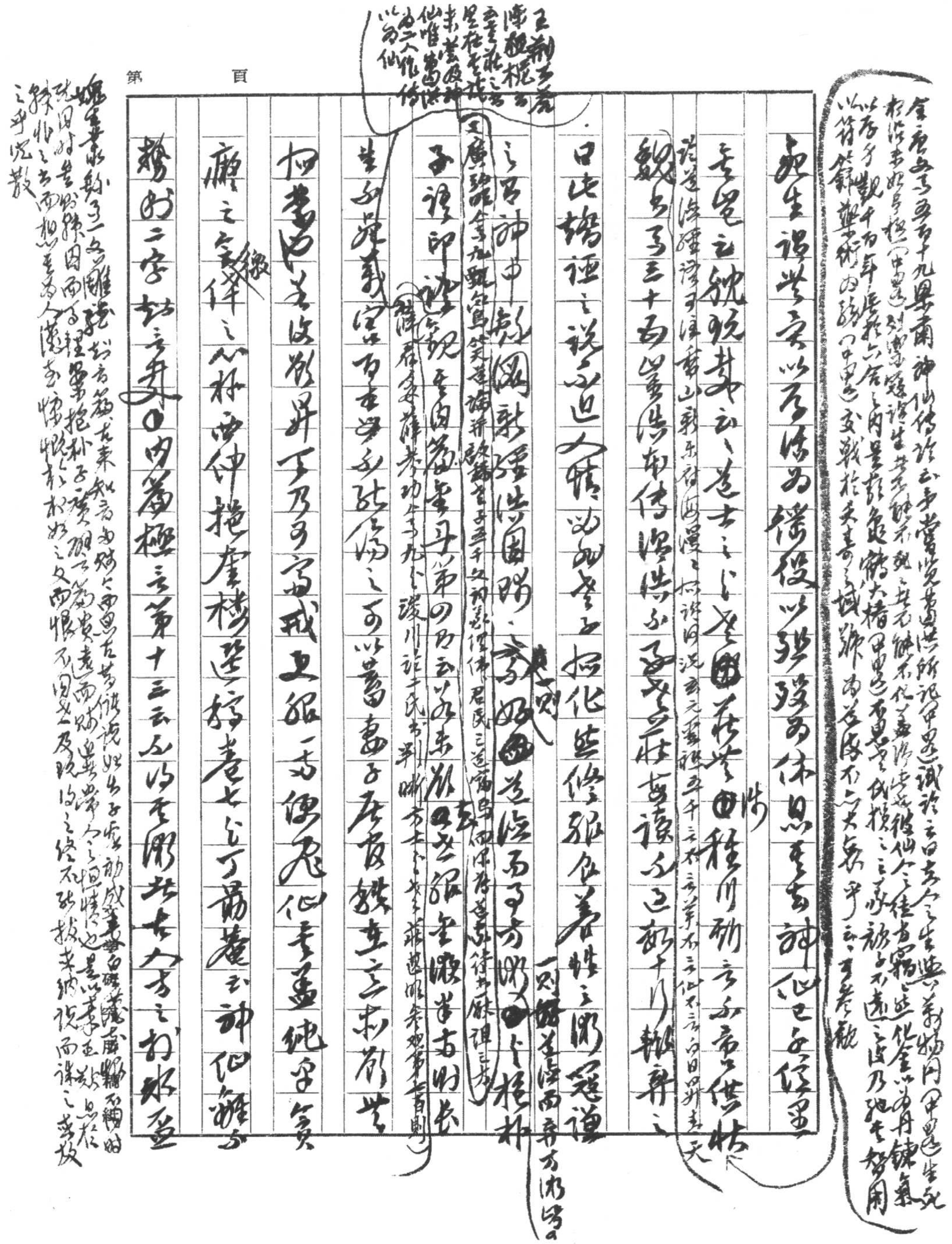
生尚陽謙王云：極塞天山古，北向重邊[illegible]

至意諸本[illegible]

[illegible]

平妖傳第十四回彈子和尚讀抱朴子[illegible]

[illegible]

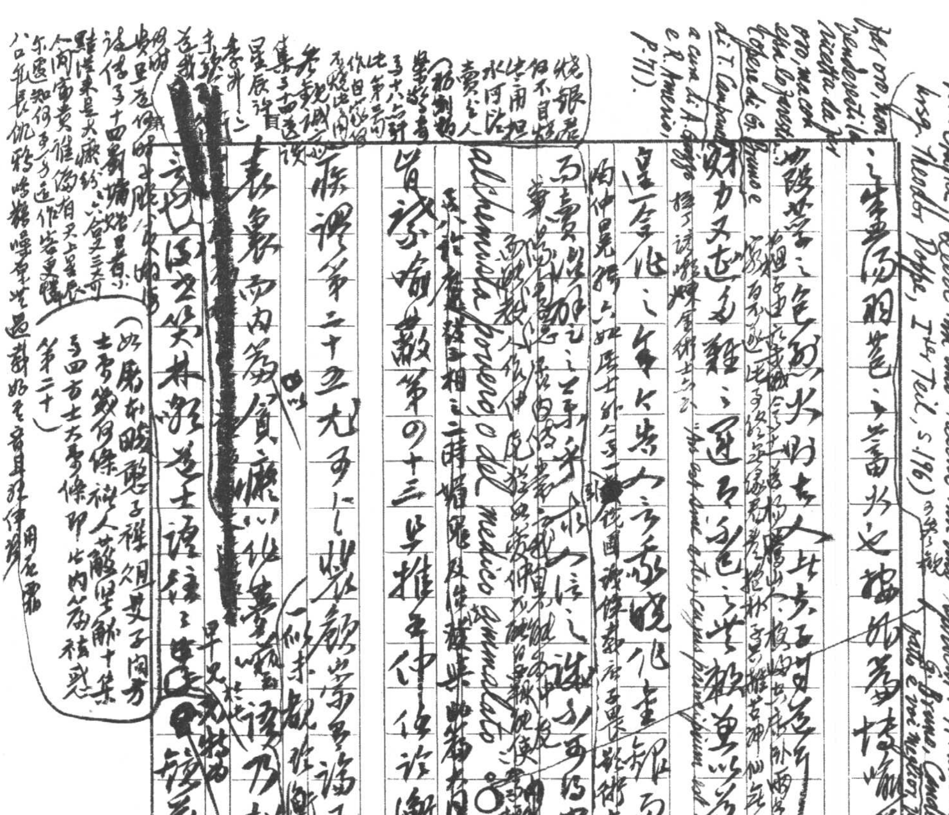


余[illegible]五弟十九畢蘭神仙傳語云：予嘗覽黃白世所記（甲里選）識語云：白者今之生[illegible]，[illegible]物同（甲里選）生死於諸書如身擬（甲里選）列[illegible]錄語生其[illegible]不能之丹[illegible]不化之[illegible]，[illegible]彼仙人之往者宜窮之遊，化金以為丹，鍊氣以存身，觀千百年長於六合之內，其靈龜鶴大椿（甲里選）[illegible]之言不能不遠之，度乃地生[illegible]用以符錄禁術內觀（甲里選）交戰於未有之域，[illegible]不入，其長年乎云云。[illegible]

第　　　頁

魏生謂學者以形為儀役，以強骸為體，思其神化之宅，留意恬之銳，毀其心志，去之之[illegible]，種神明之帝之德使（[illegible]說海經[illegible]神山錄東[illegible]海漫之[illegible]說玄之[illegible]五千之言，萬有之之化有之之日月[illegible]天）魏之[illegible]三十篇以為陽而傳游諸不變之極其[illegible]不遠數十行報存之日此瑰瑋之説，不過文飾以[illegible]，掩化修飾色養性之術，延[illegible]（一則[illegible]道法而[illegible]方術[illegible]）之言神中[illegible]國新[illegible]法國[illegible][illegible]道法而可方術之權術（又[illegible]九[illegible][illegible]千文[illegible]君民之道[illegible]之[illegible]）予謂即[illegible]之說，[illegible]因篇[illegible]弟四節云：[illegible]未[illegible]能全[illegible]古時[illegible]（[illegible]功[illegible]九[illegible]川[illegible]）皆[illegible]義宗而未學[illegible]之可以蓄妻子，居[illegible]，[illegible]之[illegible]荷其抑[illegible]從[illegible]以丹可為戒乎，[illegible]使鬼化[illegible]純[illegible]靡之宗（徽）伴之心於[illegible]仲，擔[illegible]樓遲，積善七[illegible]云：神仙難[illegible]務此二字，抄之[illegible]。《內篇·極言》第十三云：[illegible]

[illegible]



Ch. F. Hebbel: "Alchimist und Pabst": "Endlich hat er's entdeckt, das ewig gesuchte Geheimnis, / Gold zu machen, dem Pabst bringt er das krause Rezept. / Doch der [illegible] Greis löst lächelnd den Säckel vom Gürtel / Reicht ihn und reicht ihn aus Gewicht: 'Nimm dies dann, was dir noch fehlt!'" (Werke, hrsg. Theodor Poppe, Iter Teil, S. 196)

○外篇第三十八博喻、第三十九廣譬，即演連珠，西人所名[illegible]。

○內篇祛惑第二十，寓言也，[illegible]按此[illegible]釋[illegible]

撽夫山史引黃[illegible]中記所[illegible]山[illegible]神[illegible]一大[illegible]全宋文[illegible]十四卷

新智[illegible]三相之[illegible]時[illegible]劉[illegible]以也

○內篇微旨第六云：或曰[illegible]中之[illegible]敢[illegible]可[illegible]以致神仙

至理第五云[illegible]

法乎雅相而要[illegible]出[illegible]

患乎凡[illegible]情[illegible]

[illegible]之[illegible]手而[illegible]

直齋書錄解題[illegible]十二道[illegible]卷[illegible]

若生而知之，黃帝九[illegible]釋滯第八[illegible]第十五[illegible]

雜應第十五[illegible]

[illegible]徐陵孝穆集[illegible]周處士書云[illegible]

仙[illegible]之[illegible]

太平廣記卷七十二王[illegible]

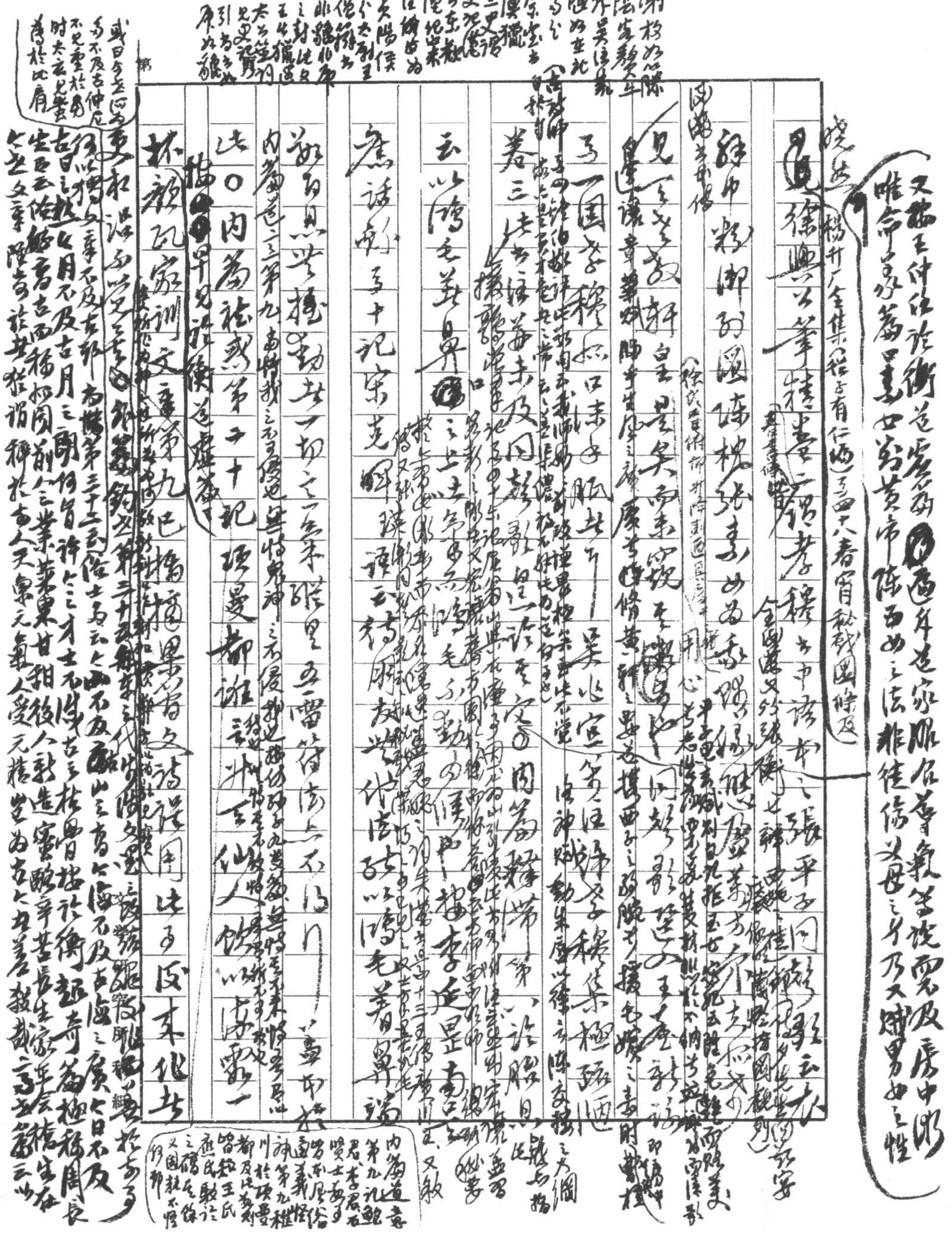
之[illegible]

[illegible]

文[illegible]

樓遲[illegible]

[illegible]



又按王仲任論衡道虛篇[illegible]年道家服食導氣等說惡及房中術唯命家爲異耳若黃帝陳西如之法非徒僞又母之子乃又攝男女之性

見徐興公筆精卷二錢[illegible]考[illegible]書市諺本[illegible]張平子同聲歌云[illegible]

（楊升庵全集〈程子有行炳〉[illegible]四十八春宮秘戲圖條及）

[illegible]中將鄉致國語枕張素女爲師儀態[illegible]

見[illegible]文[illegible]皇[illegible]是[illegible]

[illegible]一國李穆[illegible]

卷三法[illegible]及問[illegible]

[illegible]以鴻毛[illegible]

[illegible]話卷十記宋[illegible]云[illegible]以鴻毛著[illegible]

數日[illegible]勤苦一切之事[illegible]而不得[illegible]

內篇卷二三第九[illegible]

法○內篇祛惑第二十記項曼都謫仙人飲以流霞一[illegible]

[illegible]早見[illegible]後漢書[illegible]

抱朴[illegible]顏氏家訓文章第九[illegible]此子[illegible]本[illegible]此

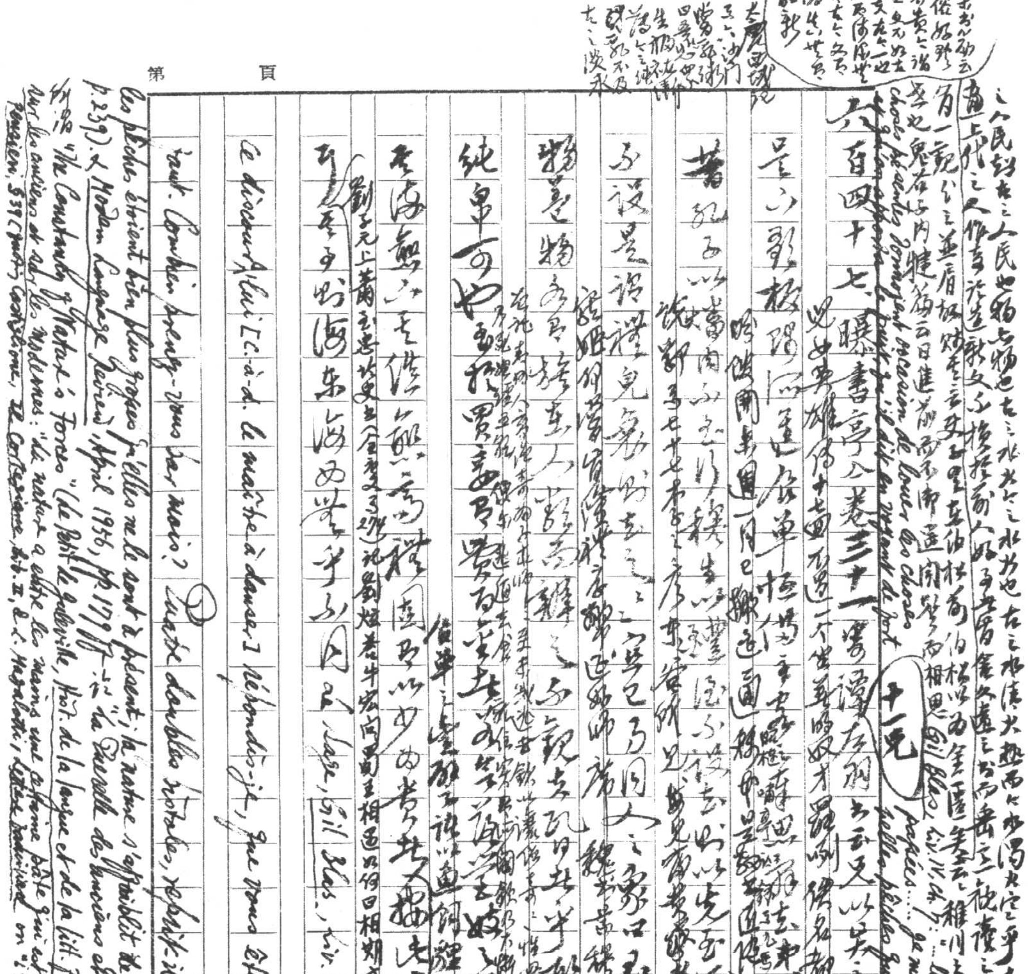
內篇道意第九記鮑君、李君、石賢士[illegible]

或曰今之不及古也仲尼不見重於當時太玄見蔑於比肩

[illegible]尚博第三十二云俗士多云今山不及古山之高今海不及古海之廣今日不及古日之熱今月不及古月之朗何肯許今之才士不減古之枯骨[illegible]

[illegible]前人之業[illegible]果甘甜後人新造[illegible]

今之文章[illegible]謂[illegible]稱於古人天果元氣人受元精豈爲古今有差殊哉[illegible]

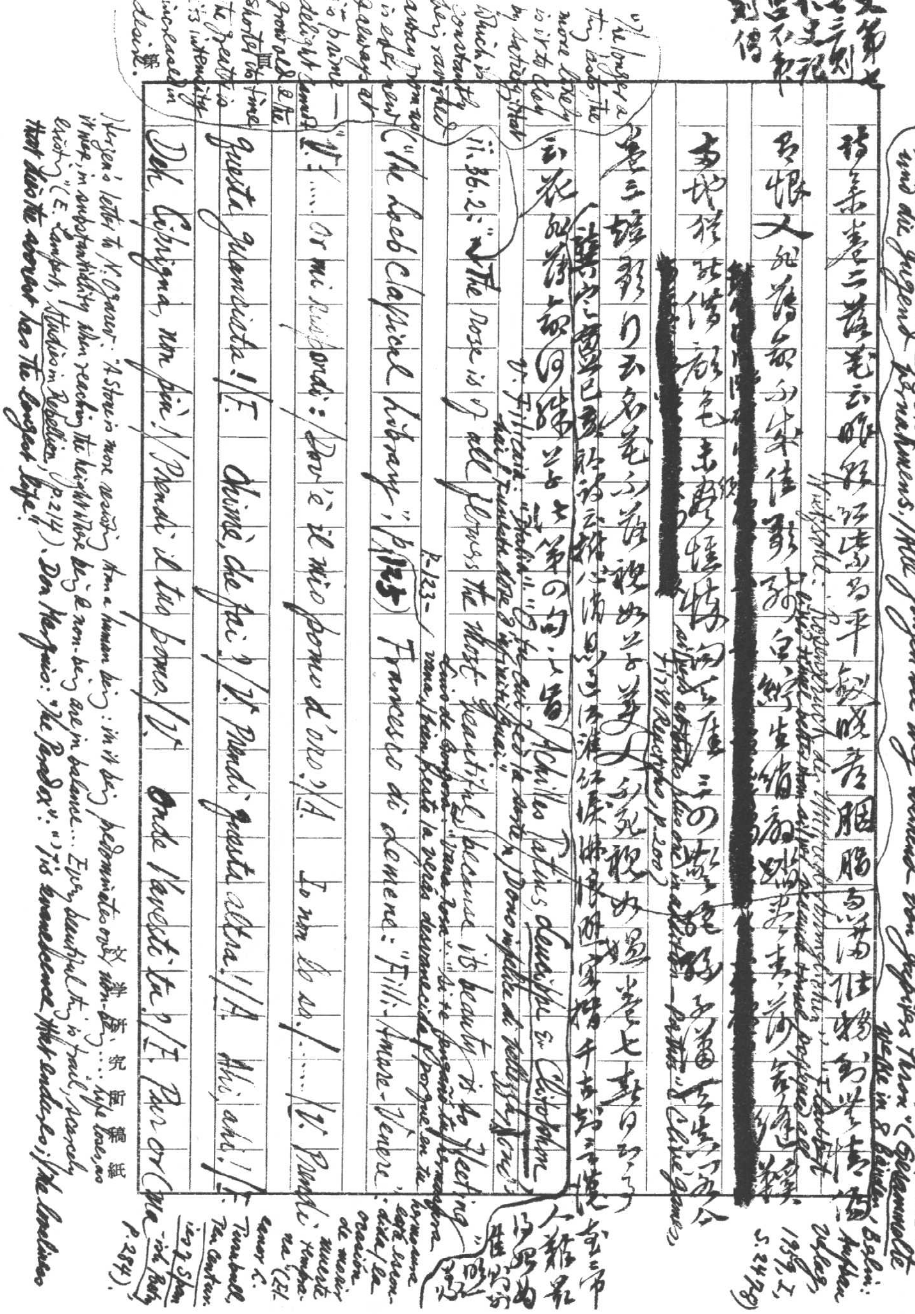


et je ne donne que deux leçons par semaine. 'Quatre doublons par mois! m'écriai-je; c'est beaucoup. 'Comment beaucoup! répliqua-t-il d'un air étonné, vous donneriez bien une pistole par ~~mois~~ mois à un maître de philosophie! Il n'y eut pas moyen de tenir contre une si plaisante réplique..." (Éd Garnier Classiques ~~Paris~~, p. 665) & Alfieri: "L'Educazione": "......Ora venendo al sodo, / Del salario parliamo. I' do tre scudi; / Chè tutti in casa far star bene io godo.' / 'Ma, signor, le par egli, a me tre scudi? / Al cocchier ne dà sei.' 'Che impertinenza!' / 'Mancan forse i maestri, anco a' du' scudi?' / 'Ch'è ella in somma poi vostra scienza? / Chi siete in somma voi, che al mi' cocchiere / Veniate a contrastar la precedenza?......'" (St John Lucas, The Oxford Book of Italian Verse, p. 368) [illegible]

John Oldham, A Satyr addressed to a Friend that is about to leave the University: "For when you've toil'd, & labour'd all you can, / To dung, & cultivate a barren Brain: / A Dancing-Master shall be better paid, / Tho' he instructs the Heels, & you the Head: / To such Indulgence are kind Parents grown, / That nought costs less in breeding than a Son: / Nor is it hard to find a Father now, / Shall more upon a Setting-dog allow: / And with a freer hand reward the Care / Of training up his Spaniel, than his Heir" (Oxford Book of Seventeenth-Century Verse, p. 944)

第八十八則 Aulus Gellius, Noctes Atticae I. ix; VII x ○潘[illegible]帆閣[illegible]

參觀 Goethe: "Das sogenannte Romantische einer Gegenstand ist ein stilles Gefühl des Erhabenen unter der Form der Vergangenheit oder, was gleich lautet, der Einsamkeit, Abwesenheit, Abgeschiedenheit" (Spruchweisheit in Vers und Prosa in Sämtliche Werke, "Tempel-Klassiker", Bd. III, S. 315); cf Shenstone (Essays on Men & Manners, no. 62, praised by Saintsbury, Hist. of Crit. III, as Shenstone's "most romantic" saying) & Poe (Philosophy of Composition; cf Jeannette Marks, Genius & Disaster, p. 43 on the recurrence of this idea in Poe's poetry) on the poetical pathos of "No More" & "Nevermore"; Leopardi, Zibaldone, ed. F. Flora, I, p. 1164: "...le parole e le idee ultimo, mai più, l'ultima volta, ec. ec. sono di grand'effetto poetico"



又第七十三則
論史記
田不死
列傳

[redacted]

[redacted]

Achilles Tatius, Leucippe & Clitophon

Francesco di Lemene: "Filli-Amore-Venere"

"The Loeb Classical Library"; p.123

V: …… Or mi rispondi: / Dov'è il mio pomo d'oro? / A. Io non lo so / …… / V. Prendi

Questa quandicta! / F. Chi è che fu? / V. Prendi questa altra! / A. Ahi, ahi! /

Deh Ciprigna, non più! / Prendi il tuo pomo. / V. Onde l'avesti tu? / F. Per or

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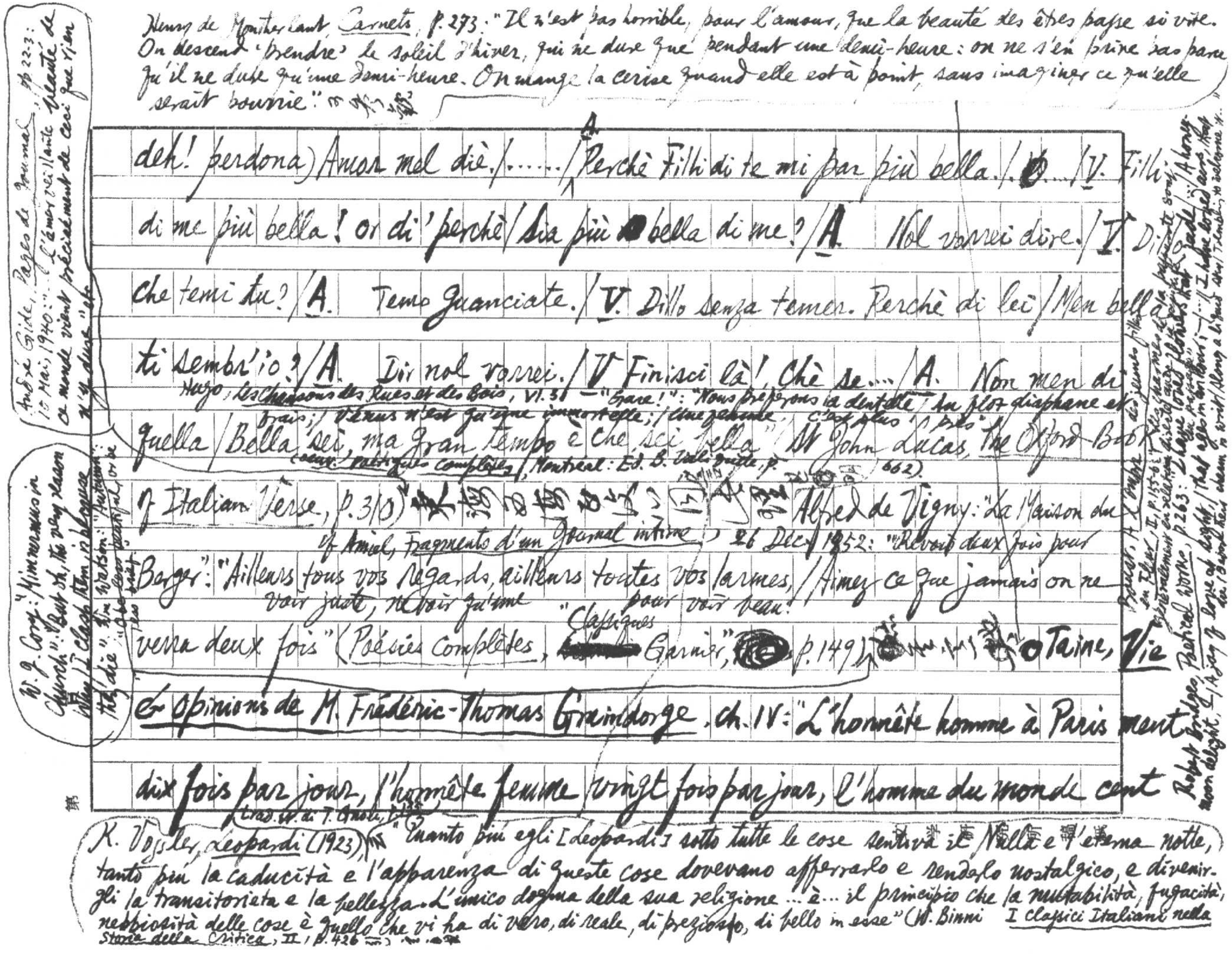

Henry de Montherlant, Carnets, p. 273: "Il n'est pas horrible, pour l'amour, que la beauté des êtres passe si vite. On descend 'prendre' le soleil d'hiver, qui ne dure que pendant une demi-heure: on ne s'en prive pas parce qu'il ne dure qu'une demi-heure. On mange la cerise quand elle est à point, sans imaginer ce qu'elle serait pourrie." [illegible]

André Gide, Pages de Journal, pp. 22-3: 10 Mai, 1940: "... l'émerveillante beauté de ce monde vient précisément de ceci que rien n'y dure" etc.

W. J. Cory: "Mimnermus in Church": "But oh, the very reason why / I clasp them, is because they die". Wm Watson: "Autumn": "the less beautiful, or be less brief"

deh! perdona) Amor mel diè. / ...... / Perchè Filli di te mi par più bella. / ~~[illegible]~~ ... / V. Filli di me più bella! Or di' perchè / Sia più ~~[illegible]~~ bella di me? / A. Nol vorrei dire. / V. Di' che temi tu? / A. Temo guanciate. / V. Dillo senza temer. Perchè di lei / Men bella ti sembr'io? / A. Dir nol vorrei. / V. Finisci là! Chè se .... / A. Non men di quella / Bella sei, ma gran tempo è che sei bella" (St John Lucas, The Oxford Book of Italian Verse, p. 310) 東坡曰[illegible] Alfred de Vigny: "La Maison du Berger": "Ailleurs tous vos regards, ailleurs toutes vos larmes, / Aimez ce que jamais on ne verra deux fois" (Poésies Complètes, ~~[illegible]~~ "Classiques Garnier", ~~[illegible]~~ p. 149) [illegible] Taine, Vie & Opinions de M. Frédéric-Thomas Graindorge, ch. IV: "L'honnête homme à Paris ment dix fois par jour, l'honnête femme vingt fois par jour, l'homme du monde cent

Hugo, Les Chansons des Rues et des Bois, VI. 3 — "Grace!": "Nous préférons la dentelle / Au flot diaphane et frais; / Vénus n'est qu'une immortelle; / Une jeunesse, c'est plus 'près'" (Œuvres poétiques complètes, Montréal: Ed. B. Valiquette, p. 662)

of Amiel, Fragments d'un Journal intime, 26 Dec 1852: "Revoir deux fois pour voir juste, ne voir qu'une pour voir beau!"

Trad. it. di T. Gnoli, 1935

K. Vossler, Leopardi (1923): "Quanto più egli [Leopardi] sotto tutte le cose sentiva il Nulla e l'eterna notte, tanto più la caducità e l'apparenza di queste cose dovevano afferrarlo e rendarlo nostalgico, e divenirgli la transitorietà e la bellezza l'unico dogma della sua religione ... è ... il principio che la mutabilità, fugacità, nebbiosità delle cose è quello che vi ha di vero, di reale, di prezioso, di bello in esse" (W. Binni, I Classici Italiani nella Storia della Critica, II, p. 426) [illegible]

Proust, A l'ombre des jeunes filles en fleur, II, p. 155-6: "les charmes de la passante sont généralement en relation directe avec la rapidité du passage"

Robert Bridges, Poetical Works, p. 263: "I have loved flowers that fade ... / A honeymoon delight, / A joy of love at sight, / That ages in an hour; — / ... I have loved airs, that die / Before their charm is writ / Along a liquid sky / Trembling to welcome it."

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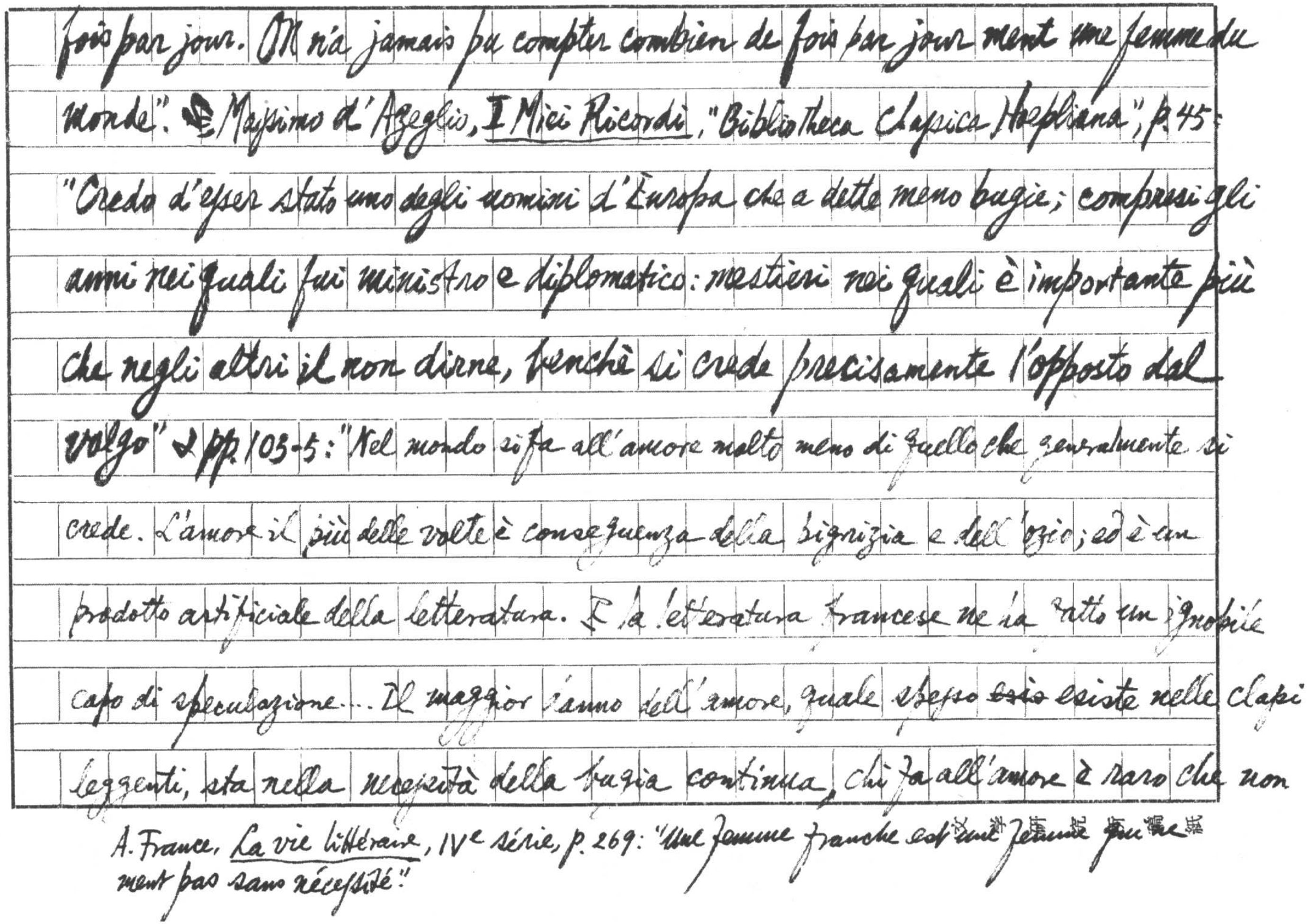

fois par jour. On n'a jamais pu compter combien de fois par jour ment une femme du monde". Maſsimo d'Azeglio, _I Miei Ricordi_, "Bibliotheca Claſsica Hoepliana", p. 45: "Credo d'eſser stato uno degli uomini d'Europa che a dette meno bugie; compreſsi gli anni nei quali fui ministro e diplomatico: mestieri nei quali è importante più che negli altri il non dirne, benchè si crede precisamente l'opposto dal volgo" & pp. 103–5: "Nel mondo si fa all'amore molto meno di quello che generalmente si crede. L'amore il più delle volte è conseguenza della pigrizia e dell'ozio; ed è un prodotto artificiale della letteratura. E la letteratura francese ne ha fatto un ignobile capo di speculazione... Il maggior danno dell'amore, quale speſso ~~esio~~ esiste nelle claſsi leggenti, sta nella neceſsità della bugia continua, chi fa all'amore è raro che non

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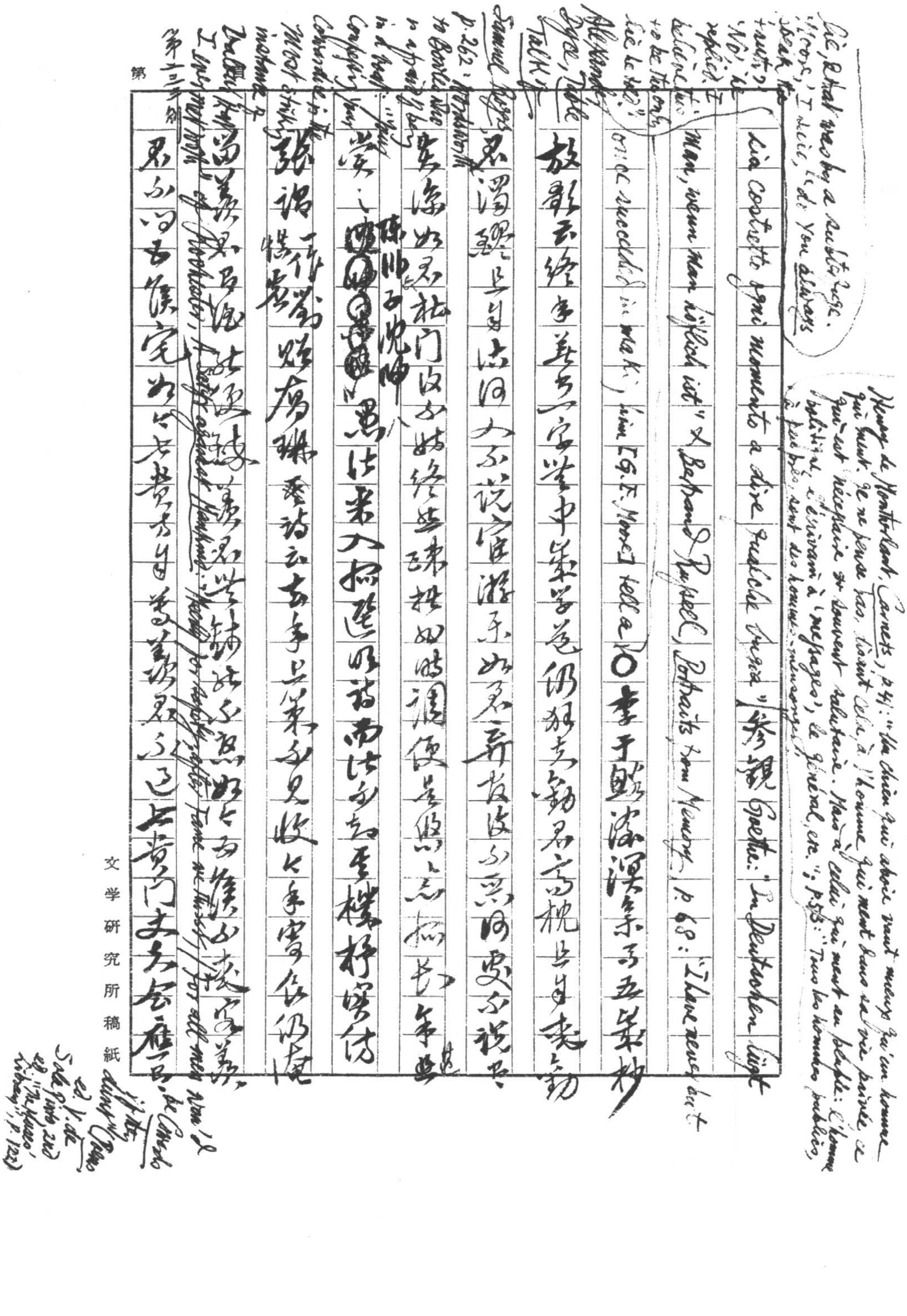
A. France, _La vie littéraire_, IVe série, p. 269: "Une femme franche est une femme qui ne ment pas sans néceſsité."



Henry de Montherlant, *Carnets*, p.41: "Un chien qui aboie vaut mieux qu'un homme qui parle. Je ne pense pas, disant cela, à l'homme qui ment dans sa vie privée, ce qui est nécessaire et souvent salutaire. Mais à celui qui ment en public: l'homme politique, l'écrivain à 'messages', le général, etc."; p.53: "Tous les hommes publics, à peu près, sont des hommes-mensonges."

Cf. [illegible]. "'Moore,' I said, 'do you always speak the truth?' 'No,' he replied. I believe this to be the only lie he ever told."

[illegible] costretta ogni momento a dire qualche bugia" 參觀 Goethe: "Im Deutschen lügt man, wenn man höflich ist" 又 Bertrand Russell, *Portraits from Memory*, p.68: "I have never but once succeeded in making him [G. E. Moore] tell a lie" 〇李于鱗滄溟集卷五[illegible]

Alexander Dyce, *Table Talk* [illegible]

放歌云經[illegible]字[illegible]中[illegible]仍[illegible]君高枕[illegible]

君濁醪且自[illegible]大不說宦游乎如君[illegible]何處不說[illegible]

Samuel Rogers, p.262: Wordsworth to Bowles who [illegible] in a loud [illegible] Coleridge [illegible] most striking instance [illegible]

寄[illegible]如君杜門[illegible]好終[illegible]如此[illegible]便是[illegible]之極長年[illegible]

嘗[illegible]陳州子沈[illegible]愚法書入[illegible]詩而法[illegible]至樸[illegible]

張謂[illegible]劉[illegible]房[illegible]云[illegible]手[illegible]收[illegible]

[illegible]

I only met with [illegible]: [illegible] for all men [illegible]

君不問[illegible]宅[illegible]門[illegible]

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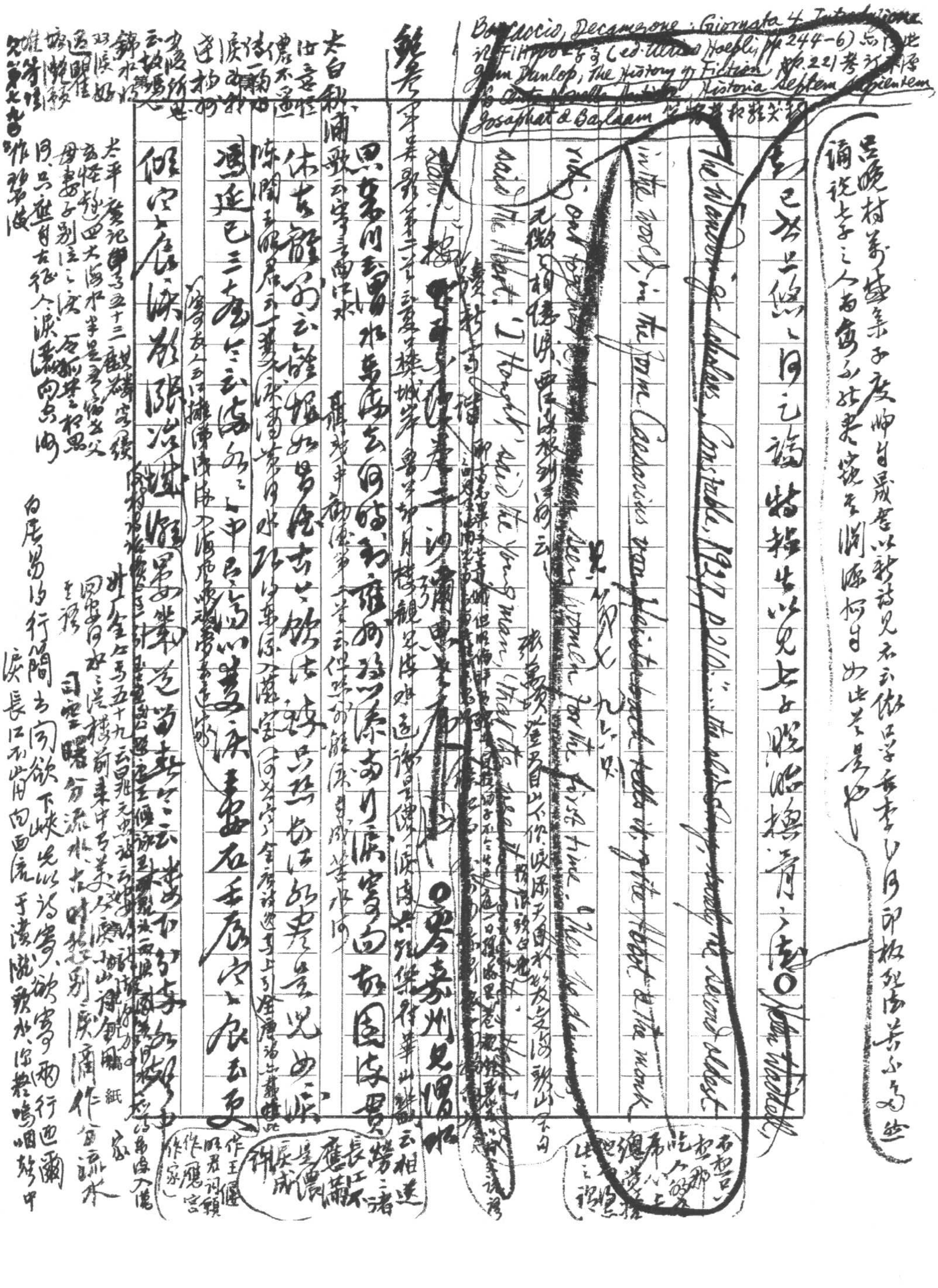
[illegible] *de Conrado* [illegible] ed. V. de Sola Pinto, 2nd ed. "The Muses' Library", p.122)



)

又〔征〕人淚〔羅〕隱〔?〕[illegible]水中〔?〕因〔?〕字作〔?〕字[illegible]

[illegible]蘇軾《江城子》云：「回望彭城，清泗與淮通。寄我相思千點淚，流不到，楚江東。」[illegible]

[illegible]彭[illegible]

[illegible]樓[illegible]

[illegible]

謝朓[illegible]

張[illegible]中[illegible]

[illegible]樓[illegible]

[redacted]

計有功《唐詩紀事》[illegible]

[illegible]樓[illegible]

黃[illegible]

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周[illegible]

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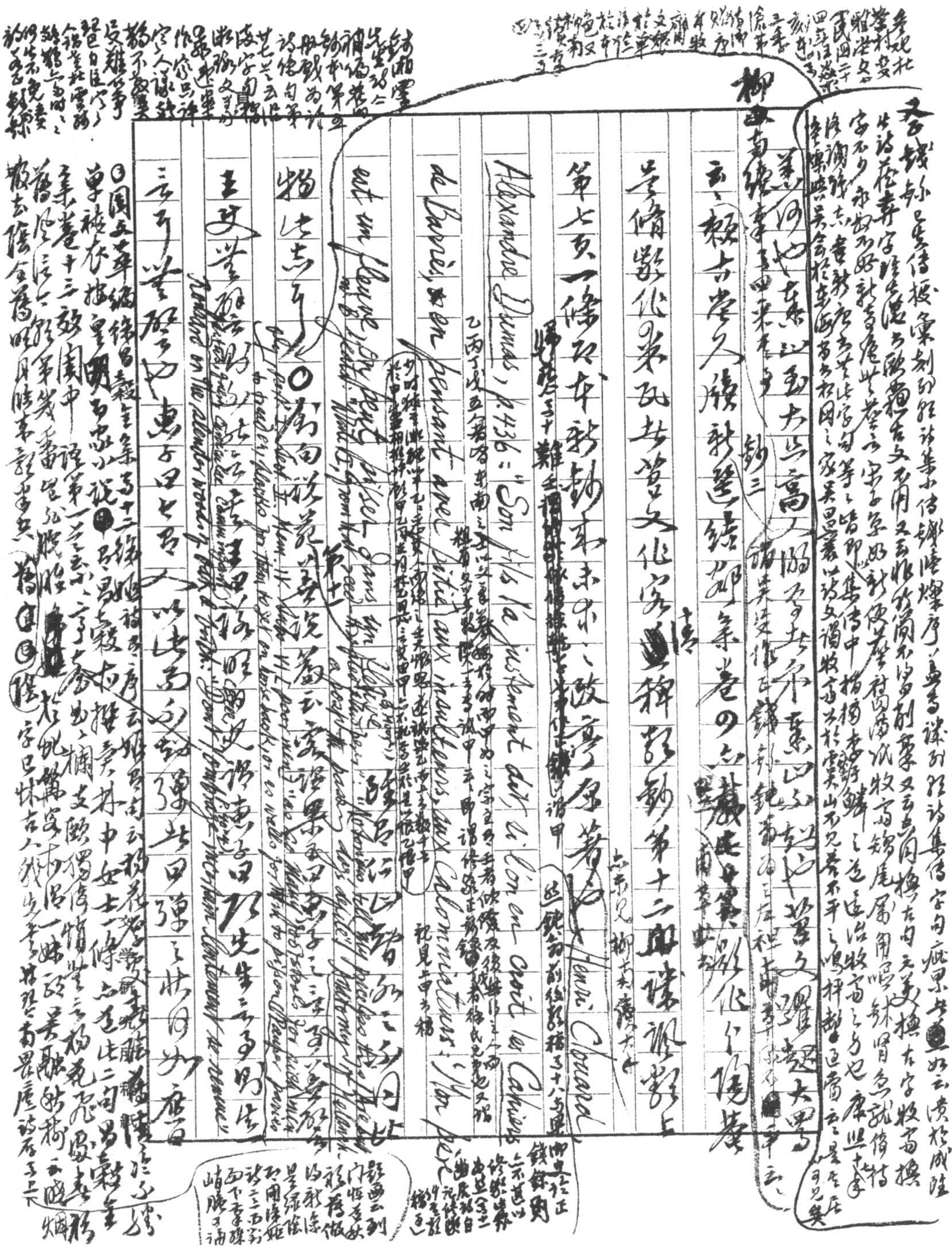

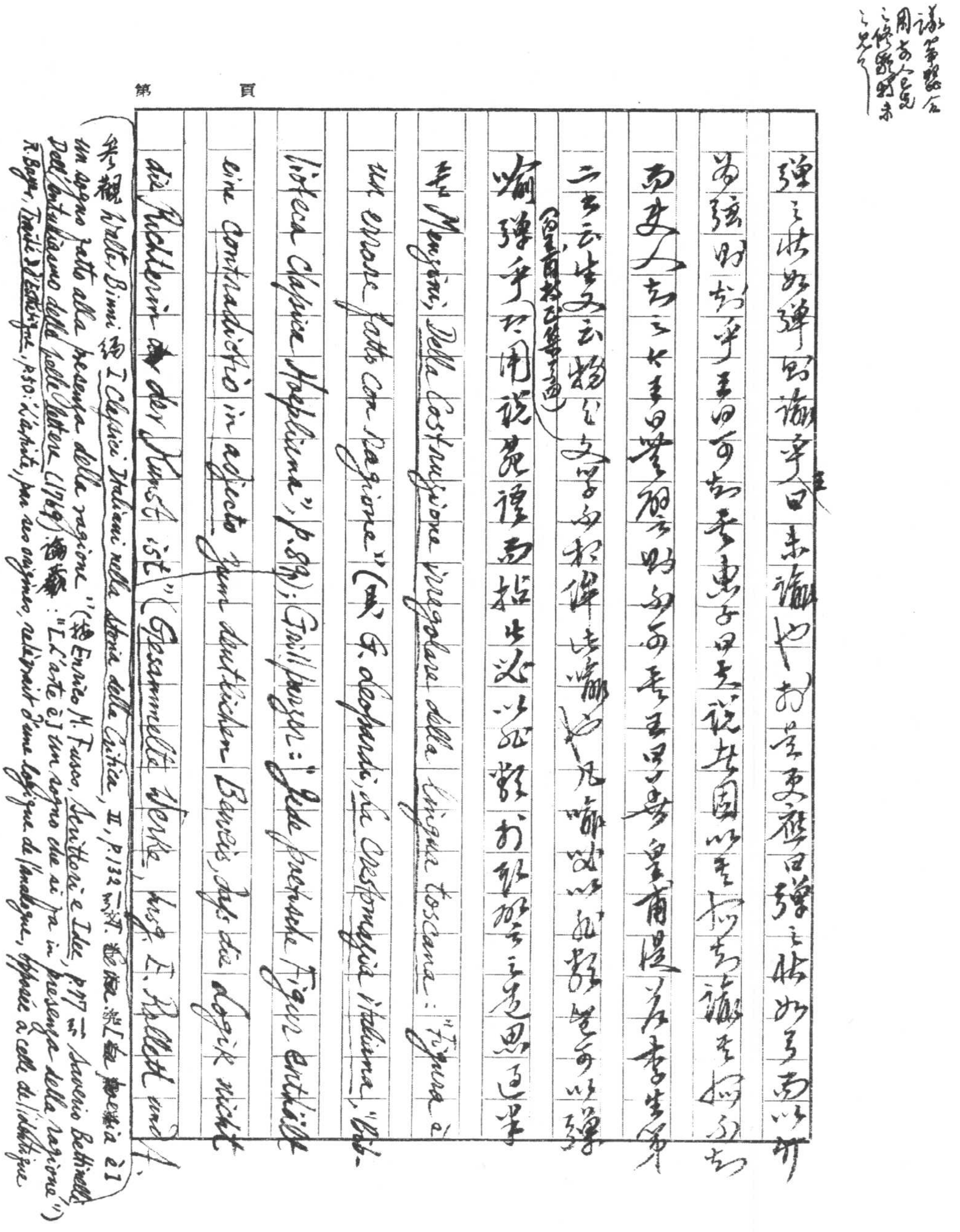

談藝錄云
周[illegible]人之見
之[illegible]未
之見也

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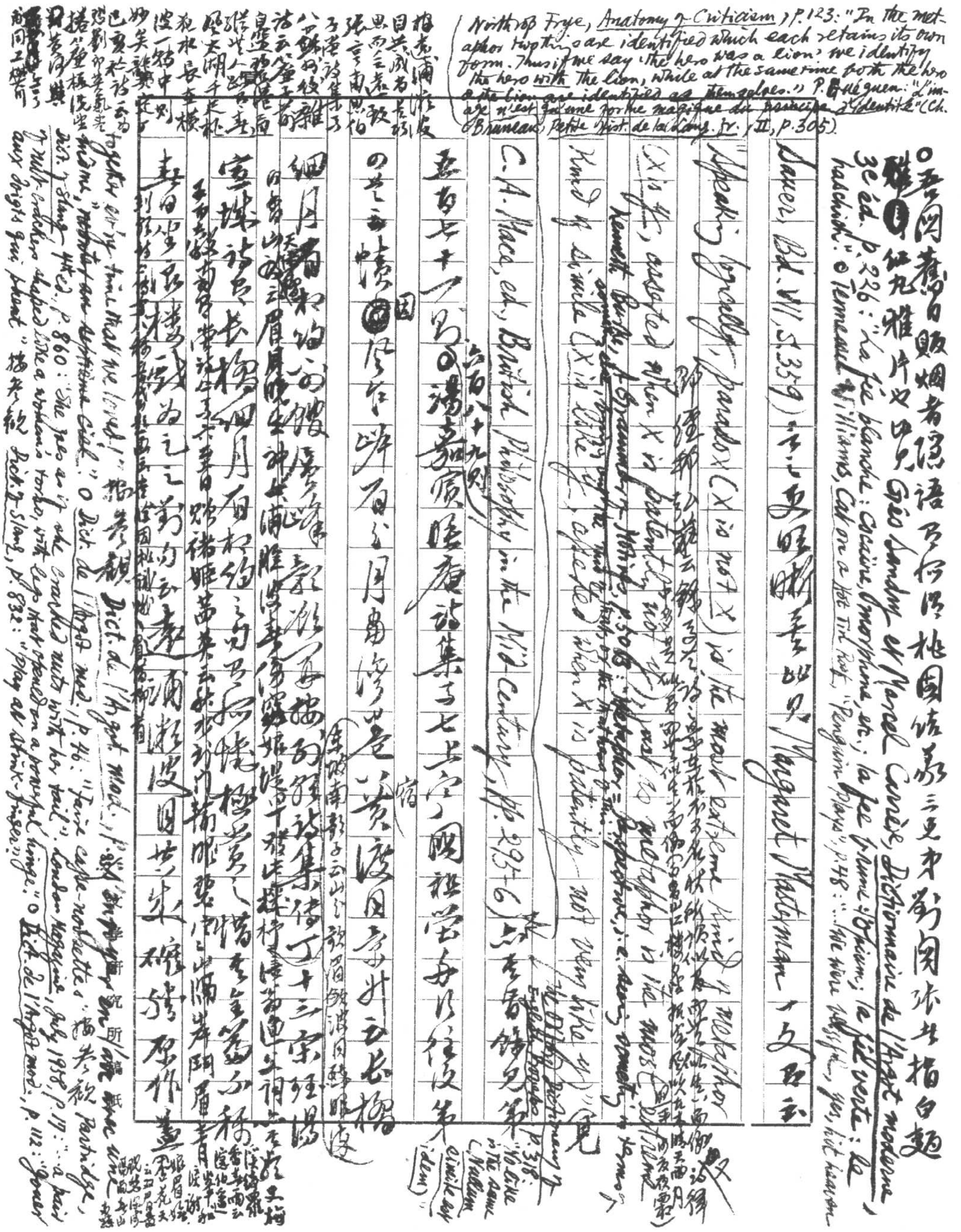
彈之狀如彈則諭乎王曰未諭也於是更應曰彈之狀如弓而以竹為弦則知乎王曰可知矣惠子曰夫說者固以其所知諭其所不知而使人知之今王曰無譬則不可矣皇甫湜答李生第二書（見皇甫持正集卷四）云生又云物與文學不相侔此喻也凡喻必以非類豈可以彈喻彈乎正用說苑語而指出必以非類於取擬之意思過半

參 Manzoni, Della Costruzione irregolare della Lingua toscana: "Figura di un errore fatto con ragione" (見 G. Leopardi, La Crestomazia italiana, "Biblioteca Classica Hoepliana", p.89); Grillparzer: "Jede poetische Figur enthält eine contradictio in adjecto zum deutlichen Beweis, daß die Logik nicht die Richterin der Kunst ist" (Gesammelte Werke, hrsg. E. Rollett und A.

參觀 Walter Binni 編 I Classici Italiani nella Storia della Critica, II, p.132 引[illegible]定義 "poesia è un sogno fatto alla presenza della ragione" (按 Enrico M. Fusco, Scrittori e Idee, p.77 云 Saverio Bettinelli Dell'Entusiasmo delle belle Lettere (1769) 論[illegible]: "L'arte è un sogno che si fa in presenza della ragione"); R. Bayer, Traité d'Esthétique, p.50: l'artiste, par ses origines, relèverait d'une logique de l'analogie, opposée à celle de l'identique



Northrop Frye, Anatomy of Criticism, p. 123: "In the metaphor two things are identified which each retains its own form. Thus if we say 'the hero was a lion' we identify the hero with the lion, while at the same time both the hero & the lion are identified as themselves." P. [illegible] Héguen: "L'image n'est qu'une forme magique du principe d'identité" (Ch. Bruneau, Petite Hist. de la Lang. fr., II, p. 305).

○吾国旧日贩烟者隐语[illegible]红丸雅片又曰[illegible] Géo Sandry et Marcel Carrière, Dictionnaire de l'Argot moderne, 3e éd. p. 226: "La fée blanche: cocaïne, morphine, etc.; la fée brune: opium; la fée verte: la haschich". ○ Tennessee Williams, Cat on a Hot Tin Roof, "Penguin Plays", p. 48: "...We were [illegible], yes, but heaven [illegible]"

Sauer, Bd. VII, S. 359 [illegible] Margaret Masterman [illegible]

"Speaking broadly, paradox (X is not X) is the mode of extreme kind of metaphor [illegible] (X is Y) [illegible] when X is patently not Y [illegible] Kenneth Burke, [illegible] Grammar of Motives, p. 503 [illegible] kind of simile (X is like Y) [illegible] when X is patently not very like Y" C.A. Mace, ed., British Philosophy in the Mid-Century, pp. 293-6

[illegible]

Dict. de l'Argot mod., p. [illegible] Dict. de l'Argot mod., p. 112 [illegible]

華清宮 [illegible] 四紅妝 [illegible] 笑生 [illegible]

當[illegible]光緒二十八年[illegible]小說 [illegible] 小說 [illegible]

六百四十八 人境廬詩草箋注 自序云：[illegible]材料也 [illegible] 三事 [illegible]

[illegible] 關東諸子之[illegible] 鄭箋之注 [illegible] 名物制度 [illegible]

西[illegible]之某[illegible] 某日之[illegible] 方言俗諺 以及某人

[illegible] 所目[illegible] 傳[illegible]

晚近[illegible] 李[illegible] 注[illegible] 晚近 [illegible] 不名一格 [illegible]

不[illegible]之詩 [illegible] 方言俗[illegible]

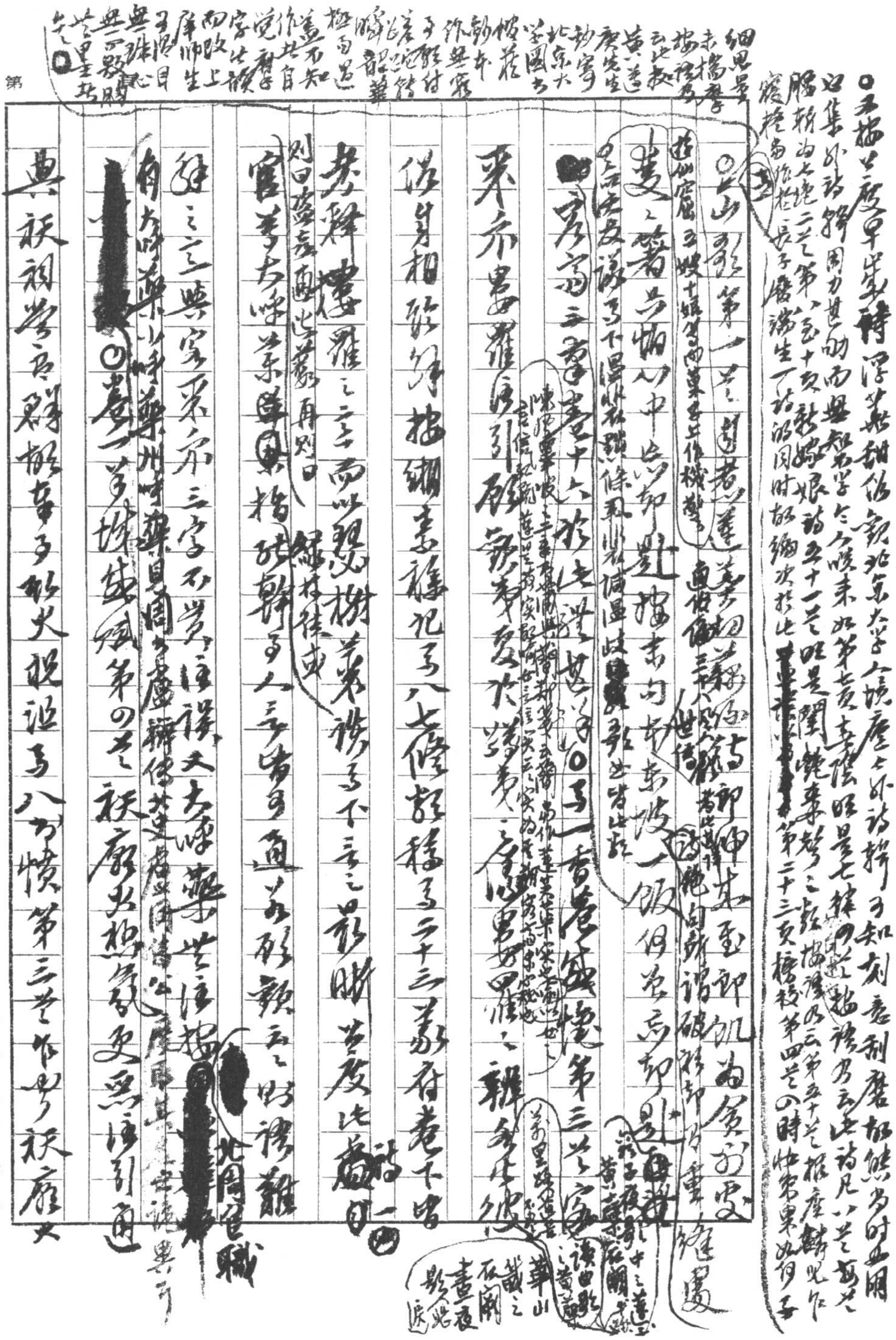
史筆法[illegible] 材[illegible] [illegible] 古[illegible]

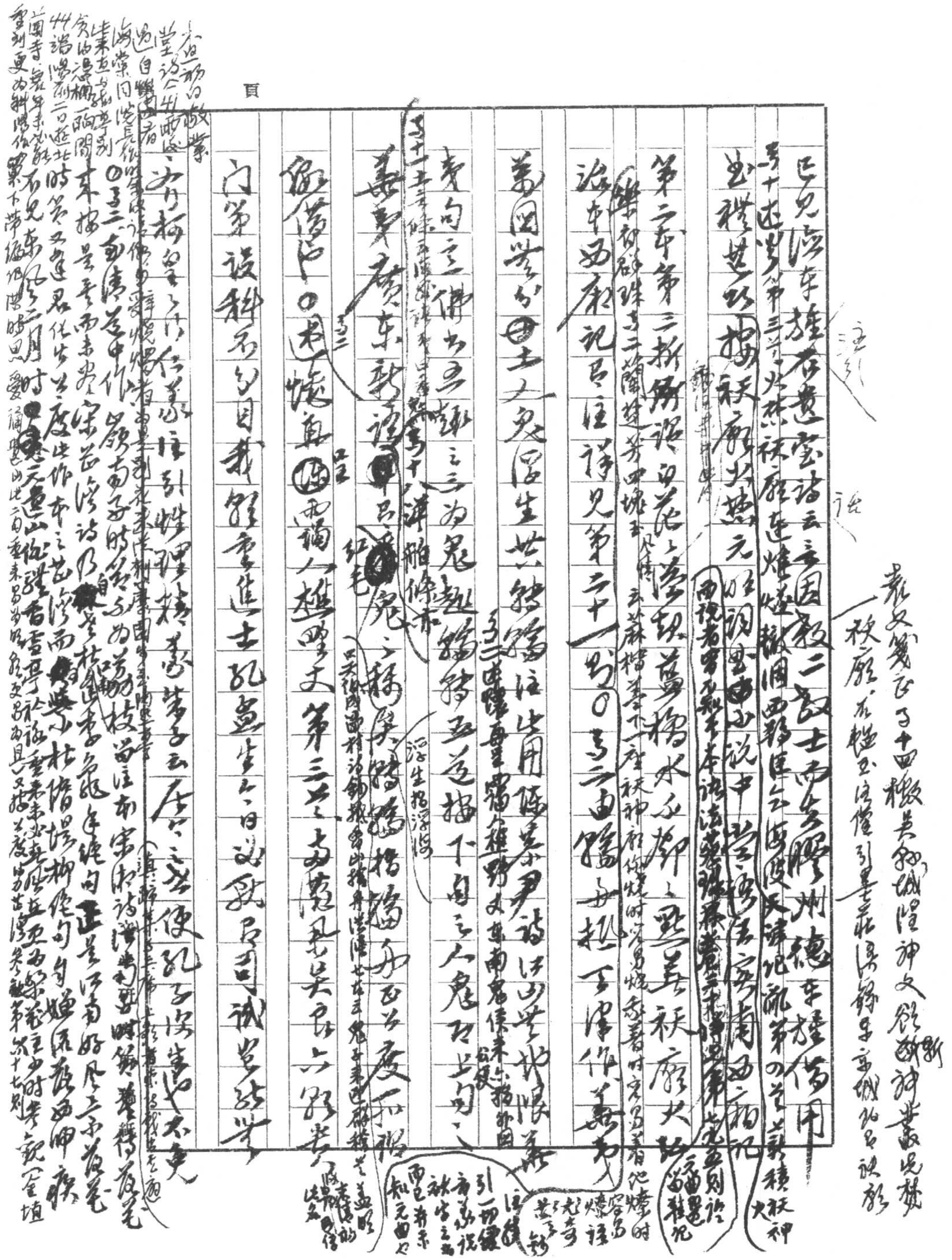
[illegible] 詩 [illegible] 不齊 [illegible]

[illegible] 北宋 [illegible]

光緒二十八年[illegible]

[illegible]





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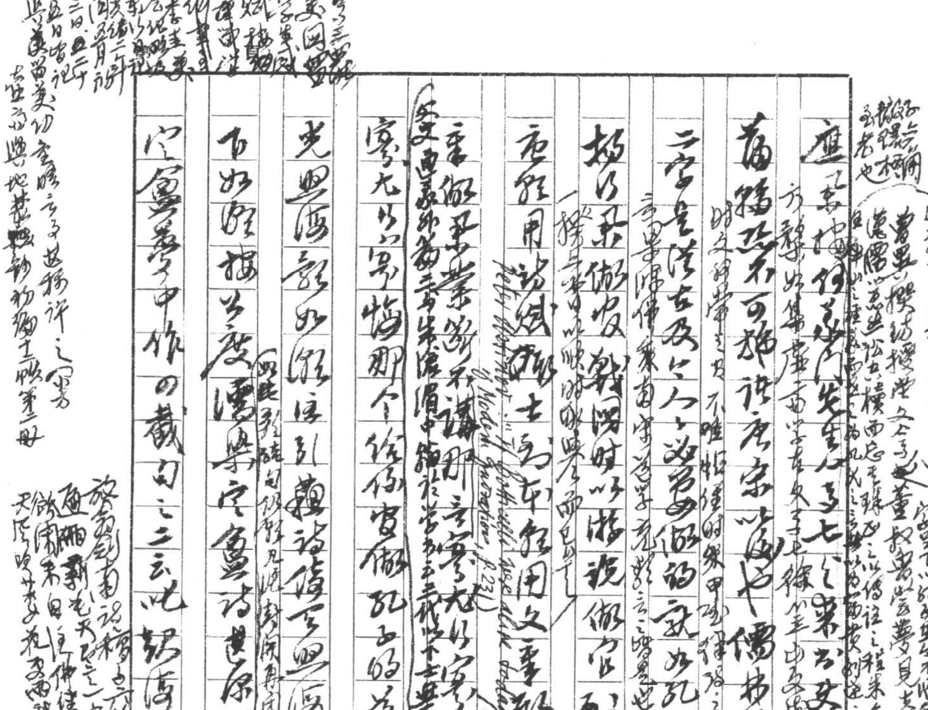

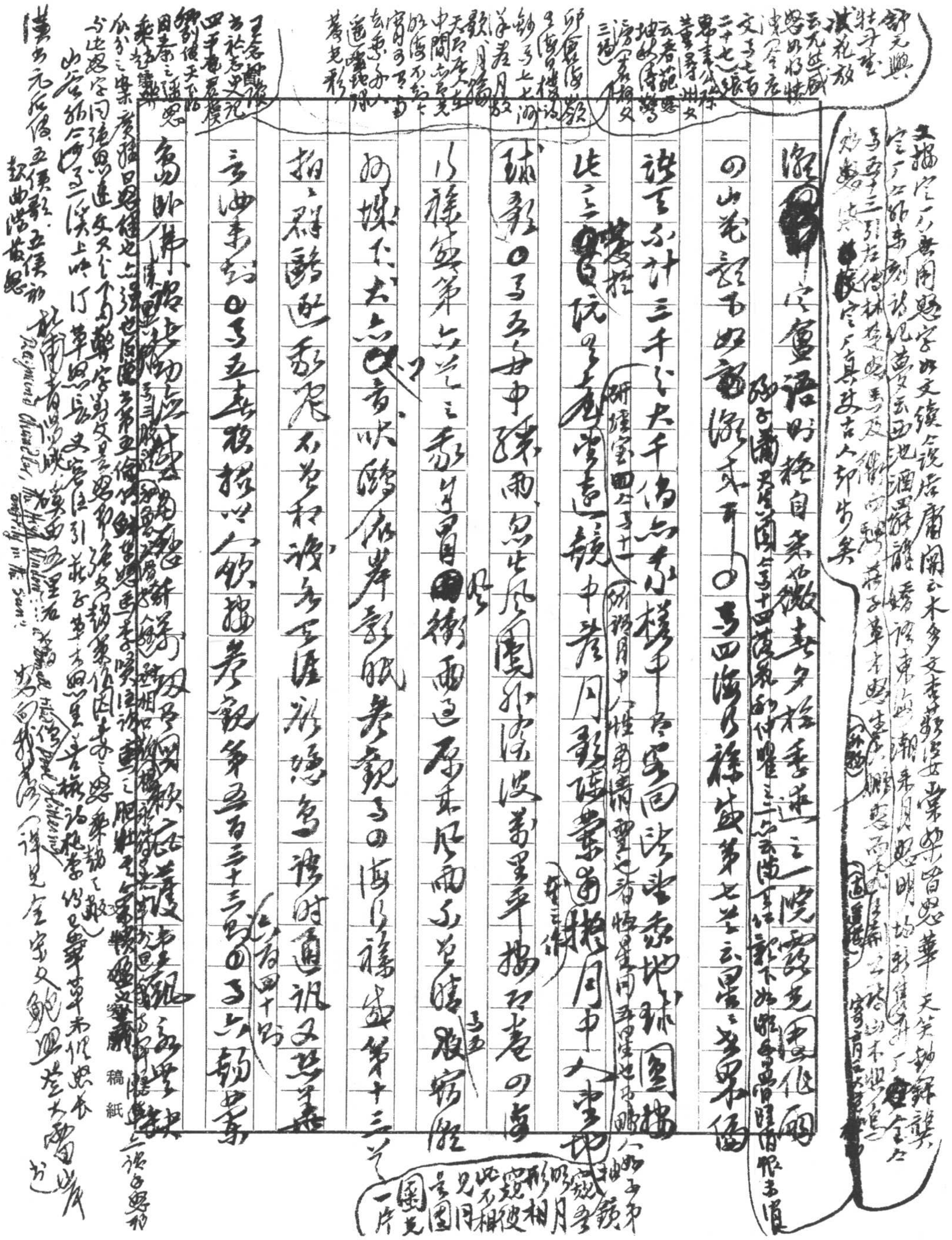

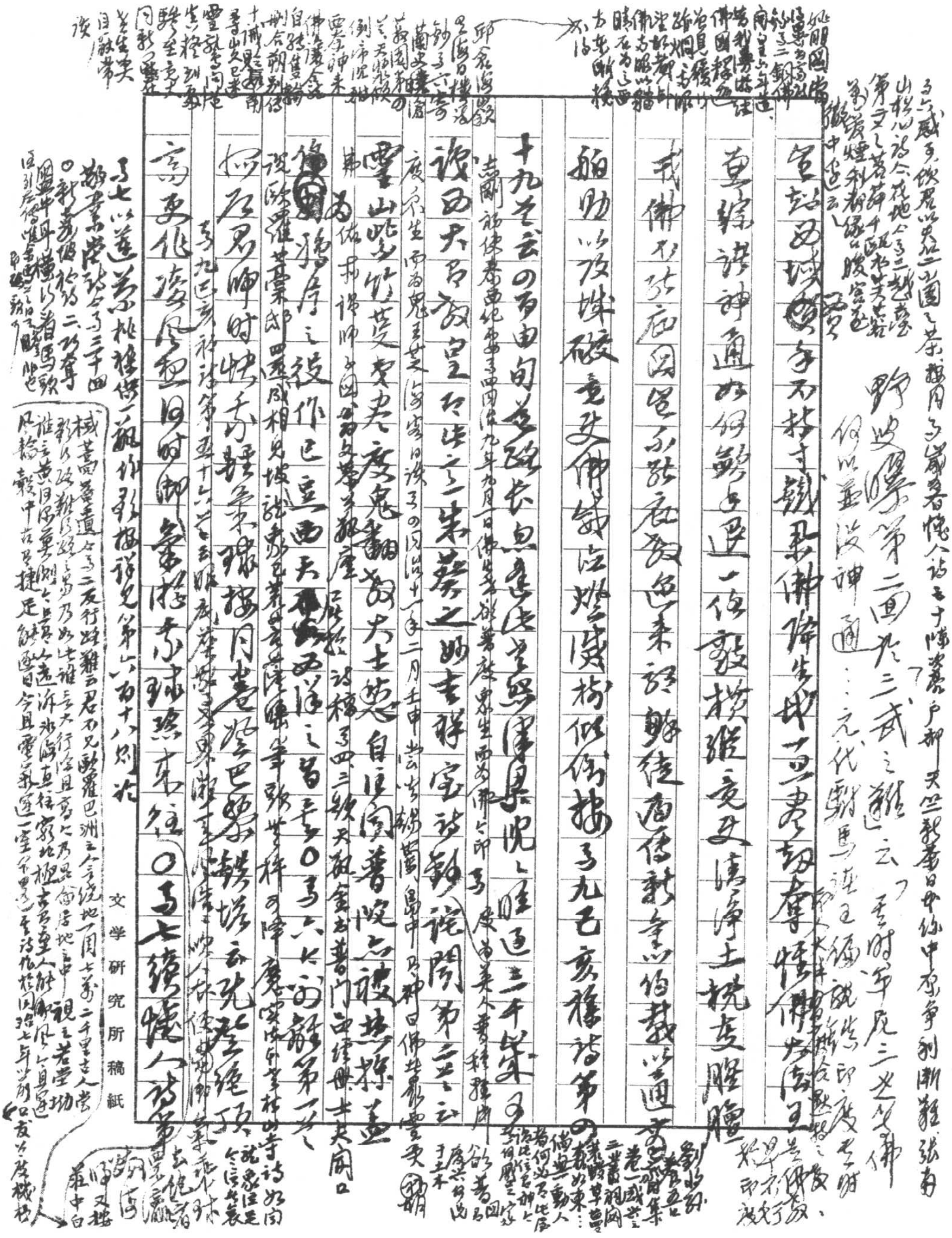

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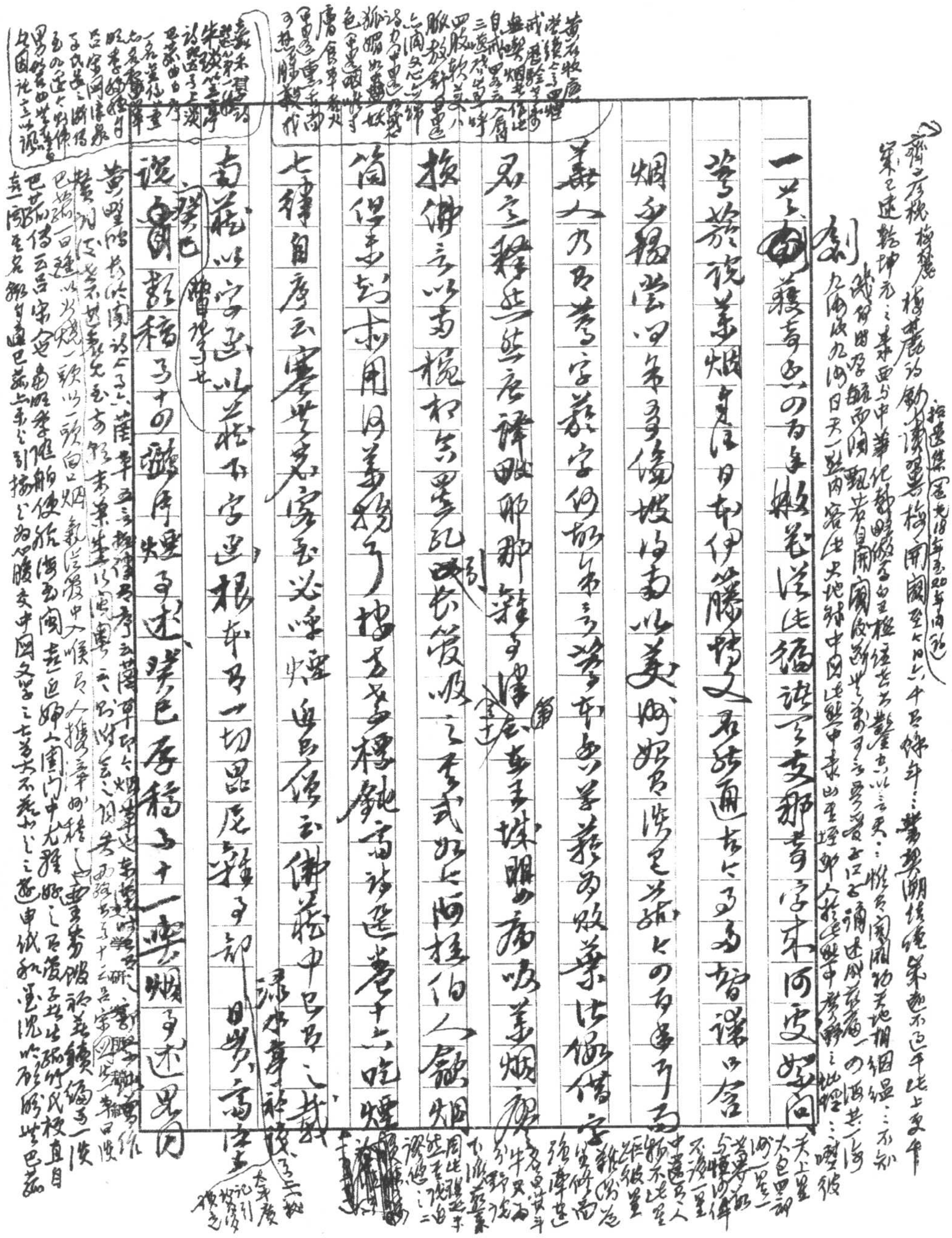


刘悦之云[illegible]沙[illegible]而来[illegible]相之[illegible]所[illegible]来中国，讳其[illegible]名，更字曰烟[illegible]七
广[illegible]评[illegible]刺[illegible]烟不知何年入中原，打个[illegible]一口[illegible]破[illegible]
好烟

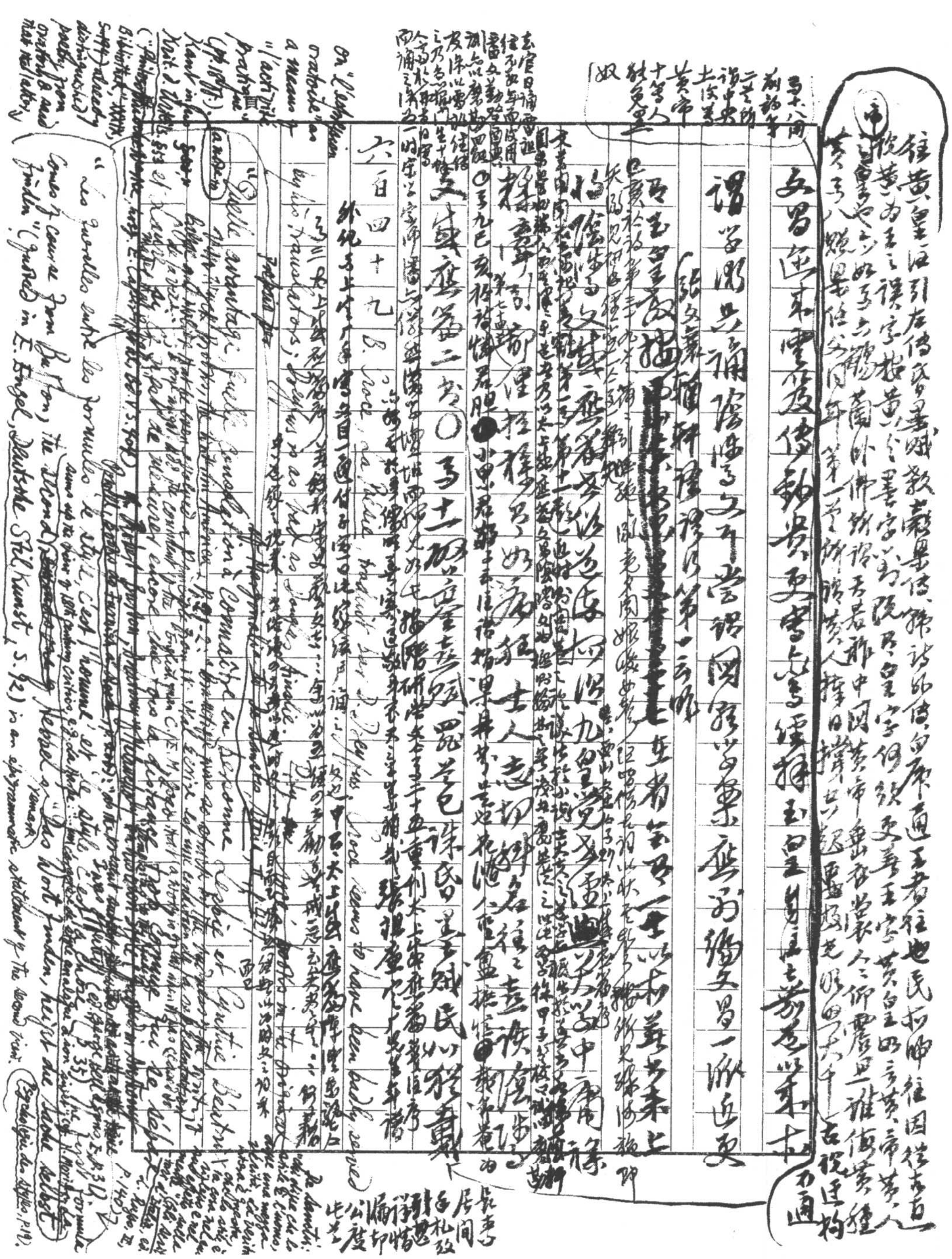
○卷七《秋夜拨闷》诗第九首：绝妙留连地，留连味细尝。都缘[illegible]无
春三百日只消今日目，须留连果子[illegible]其楼（又同卷[illegible]为楼）Anthony Burgess, *Time for a Tiger*, p. 77:
"Nabby had once been to a divorce party. It was like eating a sweet raspberry blancmange

○卷十七《[illegible]杂诗》第二十七首：[illegible]卷十一[illegible]

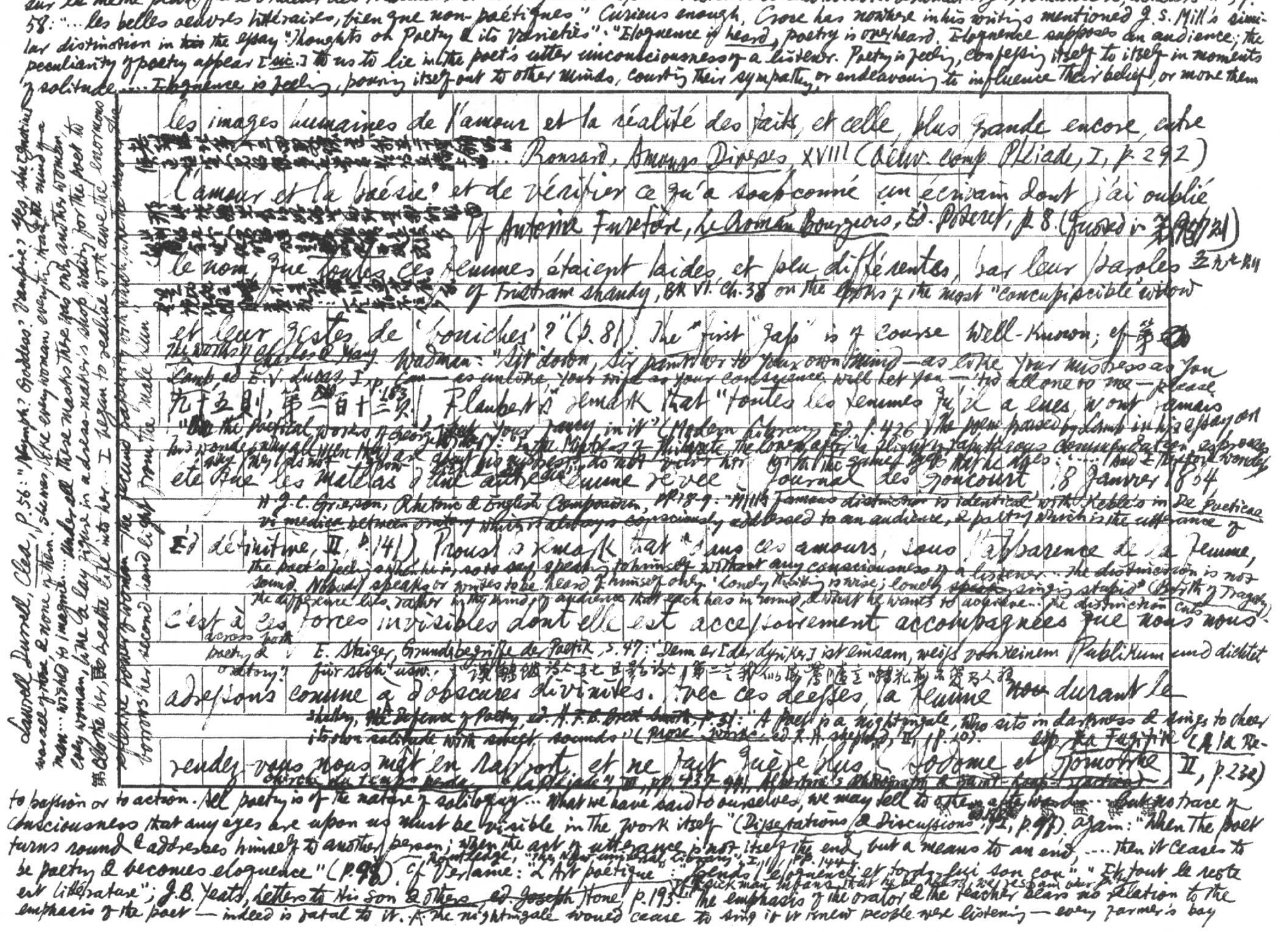
云"Cantatory"之○卷八[illegible]第二首：文[illegible]臣[illegible]以日[illegible]
[illegible]说见前，[illegible]因[illegible]第二首云：[illegible]左字力横[illegible]（[illegible]无天呼[illegible]地呼）
阅官[illegible]括诗，守先毛雅[illegible]即臣[illegible]自注
[illegible]见第六首二十六○卷九《己亥杂诗》第[illegible]首：[illegible]死须更坐（[illegible]注引[illegible]）
飞[illegible]时[illegible]手来[illegible]年[illegible]空灰注引
东[illegible]记更[illegible]人多[illegible]山绝[illegible]栈[illegible]见第六首十（集外）
六[illegible]○卷九《己亥杂诗》第三十四首[illegible]

○卷十[illegible]第六首[illegible]

cf Fritz Mauthner, *Beiträge zu einer Kritik der Sprache* I, S 146-7 on Agrippa von Nettesheim's view that rhetoric belongs with histrionics (erat et saltatio rhetorica, histrionicae non dissimilis, sed remissior



六百四十九



is "einer hinterlistigen Kunst ~~zu~~ vermengt" & "gar keiner Achtung würdig." O p.21: "L'abâtardissement de l'expression oratoire ... met
sur le même plan que l'orateur des tribunaux et des assemblées, les créateurs d'émotions ... dramaturges, romanciers, acteurs ..."; p.
58: "... les belles œuvres littéraires, bien que non-poétiques." Curious enough, Croce has nowhere in his writings mentioned J. S. Mill's simi-
lar distinction in ~~his~~ the essay "Thoughts on Poetry & its Varieties": "Eloquence is heard, poetry is overheard. Eloquence supposes an audience; the
peculiarity of poetry appear [sic.] ~~to~~ us to lie in the poet's utter unconsciousness of a listener. Poetry is feeling, confessing itself to itself in moments
of solitude ... Eloquence is feeling, pouring itself out to other minds, courting their sympathy, or endeavouring to influence their belief, or move them

les images humaines de l'amour et la réalité des faits, et celle, plus grande encore, entre
[illegible] ... Ronsard, Amours Diverses, XVIII (Œuv. comp. Pléiade, I, p.292)
l'amour et la poésie" et de vérifier ce qu'a soupçonné un écrivain dont j'ai oublié
[illegible] Cf Antoine Furetière, Le Roman bourgeois, éd. [illegible], p.8. (quoted in [illegible] p.21) 五九七則
le nom, que toutes ces femmes étaient laides et peu différentes, par leurs paroles
[illegible] of Tristram Shandy, Bk VI. Ch.38 on the looks of the most "concupiscible" widow
et leurs gestes de 'boniches'?" (p.81). The "first gap" is of course well-known; cf 第[illegible]
The Works of Charles & Mary Lamb Wadman: "Sit down, Sir, paint her to your own mind — as like your mistress as you
Lamb, ed. E.V. Lucas I, p. can — as unlike your wife as your conscience will let you — 'tis all one to me — please
九十五則, 第一百十三頁 p.183. Flaubert's remark that "toutes les femmes qu'il a eues n'ont jamais
"On the poetical works of George Wither" [illegible] your fancy in it" (Modern Library ed. p.426) The poem praised by Lamb in his essay on
[illegible] In the Mistress of Philarete, the lover, after a [illegible] commendation, approves
[illegible] they do not [illegible] at the same [illegible] ... And I therefore wonder
été que les matelas d'une autre femme rêvée" (Journal des Goncourt, 8 Janvier 1854
H. J. C. Grierson, Rhetoric & English Composition, pp.18-9: "Mill's famous distinction is identical with Keble's in De Poeticae
vi medica between oratory which is always consciously addressed to an audience, & poetry which is the utterance of
éd définitive, II, p.141). Proust's remark that "dans ces amours, sous l'apparence de la femme,
the poet's feeling when he is, so to say, speaking to himself without any consciousness of a listener". The distinction is not
sound. Nobody speaks or writes to be heard of himself only. 'Lonely thinking is wise; lonely ~~speaking~~ singing stupid" (Birth of Tragedy)
the difference lies rather in the kind of audience that each has in mind, & what he wants to achieve ... The distinction cuts
C'est à ces forces invisibles dont elle est accessoirement accompagnée que nous nous
across both poetry & oratory". E. Staiger, Grundbegriffe der Poetik, S.47: "Denn er [der Lyriker] ist einsam, weiss von keinem Publikum und dichtet
für sich" usw. [illegible]
adressons comme à d'obscures divinités. Avec ces déesses, la femme ~~nous~~ durant le
Shelley, A Defence of Poetry, ed. H. F. B. Brett-Smith, p.31: "A poet is a nightingale, who sits in darkness & sings to cheer
its own solitude with sweet sounds" (Prose Works, ed. R. H. Shepherd, II, p.10). cf. La Fugitive (À la Re-
rendez-vous nous met en rapport et ne fait guère plus." (Sodome et Gomorrhe II, p.232)
cherche du temps perdu, "La Pléiade" III, pp.437-8) Albertine's [illegible] & Saint-Loup's [illegible]
to passion or to action. All poetry is of the nature of soliloquy ... What we have said to ourselves, we may tell to others afterwards ... But no trace of
consciousness that any eyes are upon us must be visible in the work itself" (Dissertations & Discussions, I, p.97). again: "When the poet
turns round & addresses himself to another person; when the act of utterance is not itself the end, but a means to an end, ... then it ceases to
Routledge, "The New Universal Library", I, pp.144-5
be poetry & becomes eloquence" (p.98). Cf Verlaine: "L'Art poétique": "Prends l'éloquence et tords-lui son cou". "Et tout le reste
est littérature"; J.B. Yeats, Letters to His Son & Others, ed. Joseph Hone, p.193: "[illegible] The emphasis of the orator & the teacher bears no relation to the
emphasis of the poet — indeed is fatal to it. ... the nightingale would cease to sing if it knew people were listening — every farmer's boy

Lawrell Durrell, Clea, p.56: "Nymph? Goddess? Vampire? Yes, she [Justine] was all of these, & none of them. She was, like every woman, everything that the mind of a man ... wished to imagine ... Under all these masks there was only another woman, every woman, like a lay figure in a dress-maker's shop, waiting for the poet to 第 clothe her, 頁 breathe life into her ... I began to realise with awe the enormous reflexive power of woman — the perfect passivity with which, like the moon, she borrows her second-hand light from the male sun."

knows that. Art is "Solitary man"; The Letters of W.B. Yeats, ed. Allan Wade, p.534: "I was delighted with your [i.e. J.B. Yeats] letter insisting on 'intimacy' as the mark of fine literature. The contrary thing to this intimacy, which is another name for experience, life, is I believe 'generalization.' And generalization creates rhetoric, wins immediate popularity, organizes the mass, gives political success, Kipling's poetry, Macaulay's essays & so on." ~~See 第六百六十八則~~ cf. 中州集卷四周昂："文章工於外而拙於内者可以驚四筵而不可以適獨坐"; Martin Buber on Ich-Du relation. See 第六百六十八則, A. Momigliano's lecture "Svolgimento della lirica dannunziana" (1953): "Per capire il D'Annunzio poeta non dobbiamo ascoltarlo quando leva oratoriamente la voce, ma quando la spegne e quasi l'ascolta dentro se stesso" (W. Binni, ed. I classici italiani nella storia della critica, II, p. 680)

In Momigliano's criticism "silence" becomes a key term, so much so that L. Russo calls him "il critico del silenzio e delle assorte pause" (La critica lett. contemporanea III, p.113, cf. pp. 107, 114).

of that "la grand passion est déjà en nous, et ce qu'il est difficile à trouver, c'est une femme" (Léon Pierre-Quint, Marcel Proust, p. 241). The second "gap" ~~was~~ is none other than ~~between~~ that which separates poetic truth & ~~factual text~~ brute facts noticed by Aristotle in his Poetics, XXV 11 & 28,

Ronsard's Hélène has been shown up by Fernand Desonay in his Ronsard, poète de l'amour as "a false prude & a very plain Jane withal" (MLR, oct. 1960, p.603). Carducci: "Ma che ispiratrice di Dante? I grandi poeti s'ispirano all'anima loro, alla patria, a Dio e non che le Beatrice gli facciano, sono loro che fanno le Beatrice" (Opere, Ed. Nazionale, XXV, p.155, quoted N. Busetto, Giosue Carducci, p. 320).

cf. 第三百九十一則, 第五百九十七則 (à propos of 西樓記). Pedants & pundits cursed with a fanciful literal-mindedness (cf. Grillparzer on the Germans as "Phantastische Pedanten", Gesammelte Werke hrsg. E. Rollett & A. Sauer, II, S. 66; VII, S.128) have always tried in vain to close the two gaps by throwing their dead lumber of learning into them.

Thomas Carew: "Ingratefull beauty threatned": "The killing power is none of thine, / I gave it to thy voice & eyes: / Thy sweets, thy graces, all are mine [...] / Let fools thy mystique formes adore, / I'll know thee in thy mortall state. // Wise Poets that wrapp'd Truth in tales, / Knew her themselves through all her vailes" (Oxford Bk. of 17th Century Verse, p. 344); Alexander Brome: "Plain Dealing 4": "'Twas all but Poetrie, / I could have said as much by any She; / You are not beauteous of your self, but are made so by me" (ib. 729). Ronsard, Amours Diverses, XVIII: "Chacun me dit: 'Ronsard, ta maistresse n'est belle / Comme tu la descris.' Certes je n'en sçay rien, / Je suis devenu fol, mon esprit n'est plus mien, / Je ne puis discerner la laide de la belle" (Oeuvres comp., Pléiade, I, p. 1292); Flaubert, L'Éducation sentimentale, I.v: Deslauriers trouvait Mme Arnoux "pas mal sans avoir pourtant rien d'extraordinaire" (Conard, p.85).

Dans les traductions littérales et en prose, la poésie persiste et transmet son pouvoir mais à la façon de l'animal auquel Dante comparait Adam qui s'ébroue, s'agite dans le vêtement qui l'enveloppe: 'Si [Sì] [,;] che l'affetto convien che si paia!' Per

cf. "筆精"卷七, 朱"夢闌瑣筆" (quoted in 蔣瑞藻"小說枝談"卷上), "烟嶼樓筆記"卷三, "[illegible]記"卷下, "潛研堂金石文字目錄"卷三, "霞外攟屑"卷九 on "[illegible]鄭崔合[illegible]" for a notorious example

e.g. cf. "夢闌瑣筆" on "鄭[illegible]崔氏合葬墓志" or "[illegible]" on "東坡夢"

→ this sort of criticism has flourished as early as the Hellenistic age ~~[illegible]~~ attempt to prove Homer's "accuracy" in geography & Eratosthenes's jibe (recorded by Strabo himself in Geography, I.ii.15): "You will find the scene of the wanderings of Odysseus when you find the cobbler who sewed up the bag of the winds" — "The Loeb Classical Library", tr. H.L. Jones, I, p. 87).

緣督廬日記鈔卷五光緒十四年十一月十五日

Cf Dumas fils, Le Père Prodigue, Préface: "Tous les jours, nous admirons les écrivains étrangers dans des traductions qui n'ont rien à envier au style de M. Scribe; parce que, la pensée étant forte et solide, elle surgit et se dessine à travers cette forme incolore et molle, comme les hautes montagnes à travers les brouillards du matin" (Théâtre Complet III, Calmann-Lévy, 1922, pp 215-6 [sic])

[illegible]翻形隱而彌動 La Poesia, 5a ed, pp 105-6

第 頁

lo seguir che face a [in] lui, [sic] la 'nvoglia [sic.] [invoglia]" (p. 98). A very ingenious application of Dante's simile in Paradiso, XXVI. 97, worthy of a place beside Cervantes's "reverse of tapestry" or Voltaire's "point of a picture" (see 第四百四十四則 à propos of Don Quixote, Pt II, ch. 62). The "animal coperto" has been variously identified: a sheep in thick fur, a worm under a leaf (!), a pig in a poke, a falcon under a hood, a caparisoned horse (see Modern Language Notes, Jan. 1956, p. 31). Cf ~~also~~ Goethe, Dichtung und Wahrheit, IIIter Teil, 11tes Buch: "... das eigentlich tief und gründlich Wirksame, das wahrhaft Ausbildende und Fördernde

~~Incidentally, Dante's simile might have suggested to Flaubert the following on Emma after having read the letter from Père Rouault: "Emma poursuivait la pensée douce qui caquetait tout au travers comme une poule à demi cachée dans une haie d'épines" [illegible]~~

ist dasjenige, was vom Dichter übrig bleibt, wenn er in Prose übersetzt wird." Cf "L'on pourrait calmement reconnaître que le Nibelungenlied n'est vraiment ni poétique ni épique, qu'il est d'une facture grossière, dépourvu de 'ethos', et que son pathos

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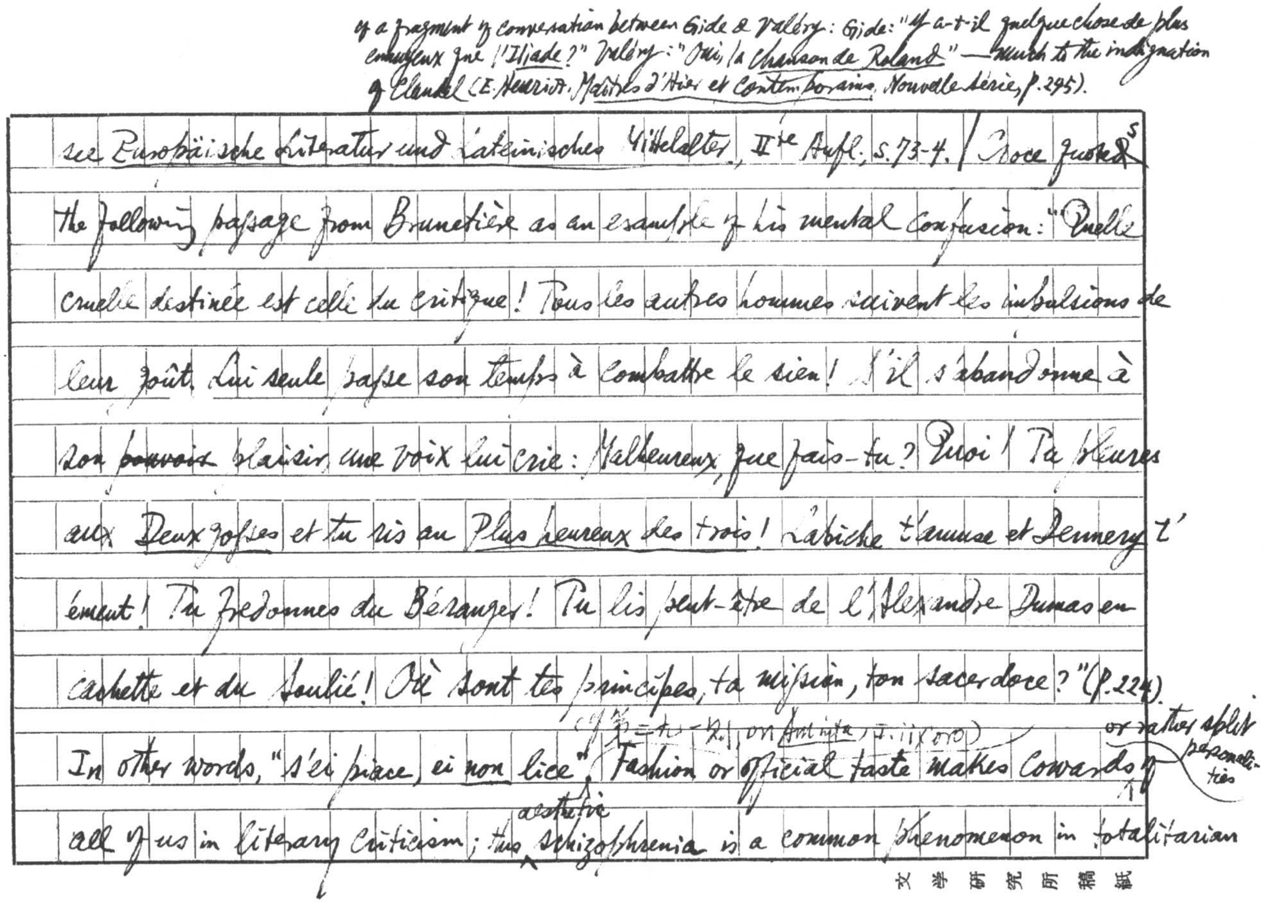
même n'est qu'une accumulation d'horreurs. Je ne vous vois pas pour quelle raison l'Allemagne qui a un Goethe, devrait nécessairement posséder aussi un grand poème épique et national" (p.221). Bravely and truly said! The whole poem seems to have been expressly patched together to give point to Horace Walpole's definition of epic poetry as "the art of being tiresome in verse". ~~There are~~ Some Even Germans ~~who cannot~~ like Hegel cannot stomach it, ~~e.g. Hegel in~~ cf. his *Aesthetik*: "Wir bekommen die Sache nicht zu sehen, sondern merken nur das Unvermögen und Abmühen des Dichters ... Die Geschichte Christi, Jerusalem, Bethlehem, das Römische Recht, selbst der trojanische Krieg haben viel mehr Gegenwart für uns als die Begebenheiten der Nibelungen" (*Sämtl. Werk.*, hrsg. H. Glockner, Bd. XIV, S. 346, 348) Clemens Brentano: "J'ai vu à Nuremberg Hegel, cet homme en bois; il lisait les *Nibelungen* et se les traduisait en grec pour pouvoir en goûter le charme!" (quoted in Albert Béguin, *L'Âme romantique et le rêve*, 2nd ed., 1939, p.101). not to say "good Europeans" like E. R. Curtius who plays down its originality & significance,



cf a fragment of conversation between Gide & Valéry: Gide: "Y a-t-il quelque chose de plus ennuyeux que l'Iliade?" Valéry: "Oui, la Chanson de Roland" — much to the indignation of Claudel (E. Henriot, Maîtres d'Hier et Contemporains, Nouvelle série, p. 295).

see Europäische Literatur und Lateinisches Mittelalter, II^te Aufl., S. 73-4. / Croce quoted^5 the following passage from Brunetière as an example of his mental confusion: "Quelle cruelle destinée est celle du critique! Tous les autres hommes suivent les impulsions de leur goût. Lui seule passe son temps à combattre le sien! S'il s'abandonne à son ~~pouvoir~~ plaisir, une voix lui crie: Malheureux, que fais-tu? Quoi! Tu pleures aux Deux gosses et tu ris au Plus heureux des trois! Labiche t'amuse et Dennery t'émeut! Tu fredonnes du Béranger! Tu lis peut-être de l'Alexandre Dumas en cachette et du Soulié! Où sont tes principes, ta mission, ton sacerdoce?" (p. 224). (cf. 第三九一則 on Amicitia, J. ii x 010)
In other words, "s'ei piace, ei non lice". Fashion or official taste makes cowards of or rather split personalities all of us in literary criticism; this aesthetic schizophrenia is a common phenomenon in totalitarian

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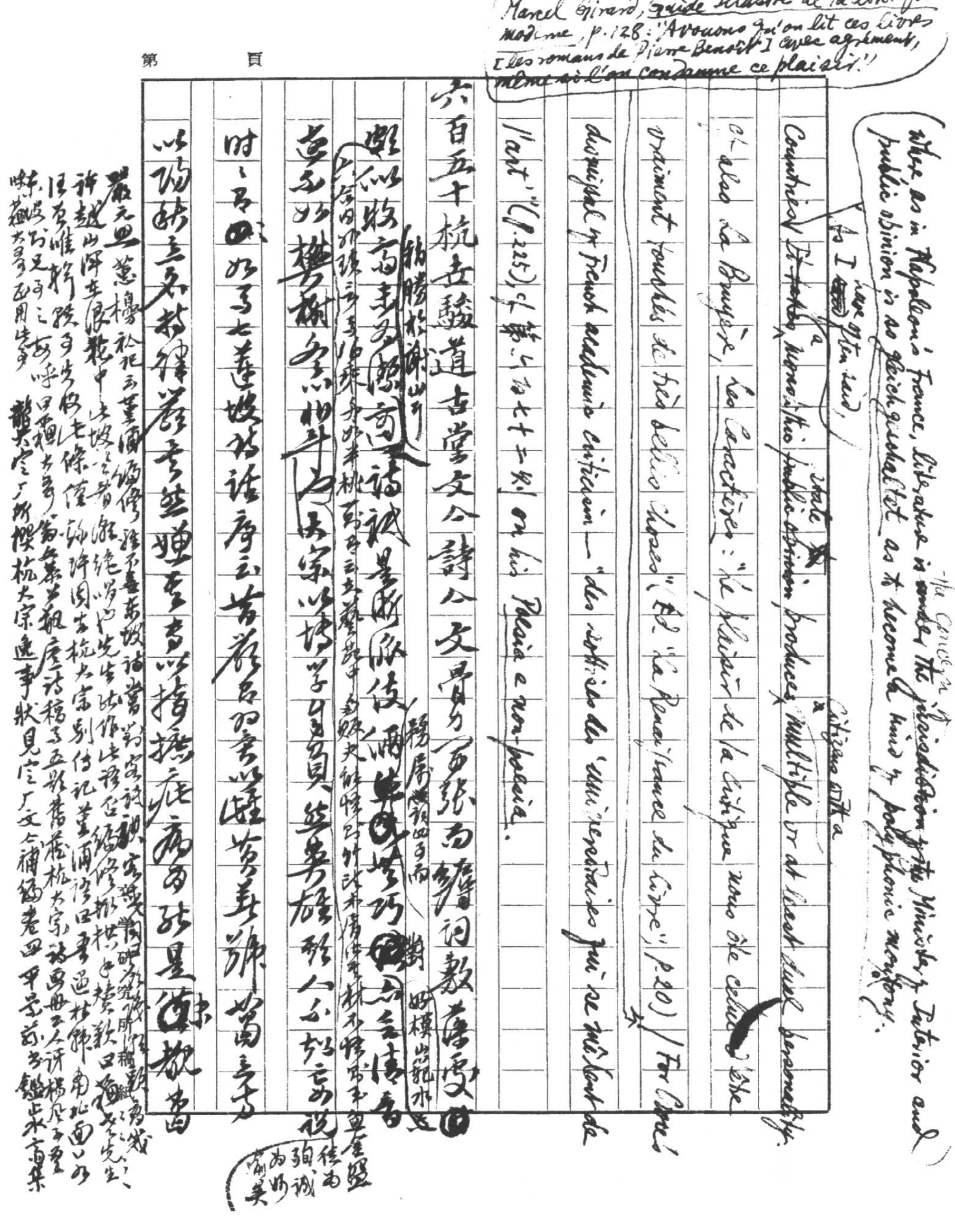


Marcel Girard, Guide Illustré de la litt. fr. moderne, p.128: "Avouons qu'on lit ces livres [les romans de Pierre Benoît] avec agrément, même si l'on condamne ce plaisir."

whereas in Napoleon's France, literature is the concern of ~~under~~ the jurisdiction of the Minister of Interior and public opinion is so gleichgeschaltet as to become a kind of polyphonic monotony.

Countries ~~[illegible]~~ with a monolithic public opinion, produces multiple or at least dual personality. As I have often said, state citizens with a

cf. also La Bruyère, Les Caractères: "le plaisir de la critique nous ôte celui d'être vivement touchés de très belles choses" (Ed. "La Renaissance du Livre", p.20) / For Croce's dispraise of French academic criticism — "des critiques des universitaires qui ne mêlent de l'art" (p.225), cf 第.4 [illegible]七十二則 on his Poesia e non-poesia.

六百五十　杭世駿道古堂文集詩集文骨力而張而[illegible]詞數處受用

繼以收[illegible]奇（能勝於謝山行）詩試墨[illegible]依酒[illegible]巧[illegible]之全清音（務求[illegible]四字而則好模山範水之）（[illegible]白雨珠[illegible]桃[illegible]云[illegible]中[illegible]丈[illegible]竹[illegible]金盟往而強識為好[illegible]）

道乃好艷樹令以相尚為宗以博學自矜[illegible]、然其所短人不知[illegible]說

時、乃甲、好為七言古詩話序云首[illegible]名以當以[illegible]其辭當[illegible]

以論詩之名於精[illegible]要求雖有意以搞[illegible]庭而甚是[illegible]欲[illegible]

嚴元照蕙櫋（[illegible]）堇浦編修[illegible]東坡詩嘗[illegible]試[illegible]學[illegible]研究所[illegible]稿[illegible]紙[illegible]

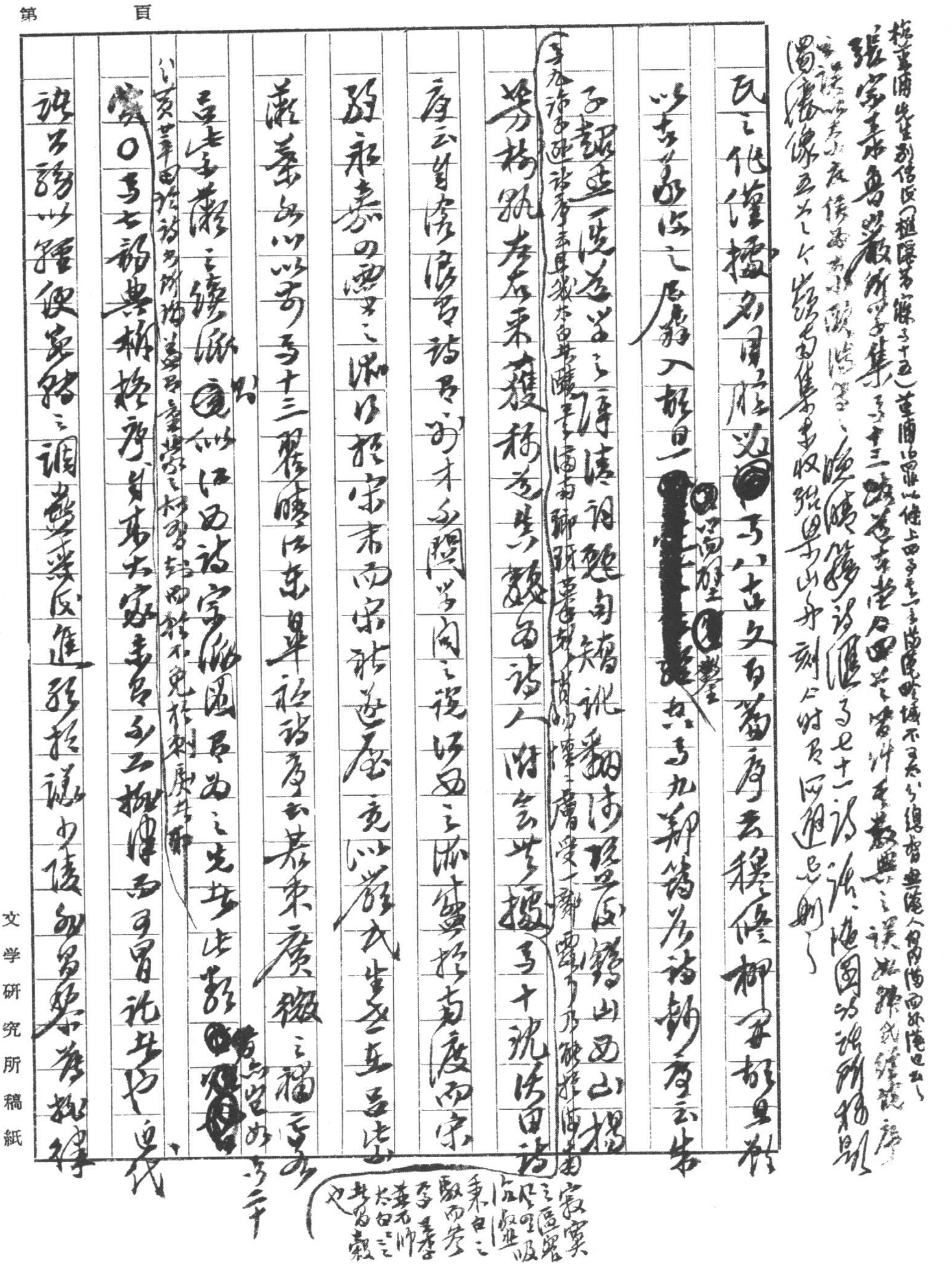
神越山河在[illegible]中[illegible]絕[illegible]先生[illegible]編修[illegible]嘆曰[illegible]先生

[illegible]惟[illegible]收七條[illegible]許[illegible]杭大宗別傳記堇浦[illegible]杜韓南北面以為

嗚呼[illegible]大[illegible]翁[illegible]詩稿[illegible]杭大宗詩[illegible]人[illegible]

[illegible]足[illegible]大[illegible]用[illegible]

龔[illegible]所撰杭大宗逸事狀見定[illegible]文公補編卷四　甲[illegible]錢[illegible]



第　　　　　頁

杭堇浦先生別傳（《樾隱第六集》卷十五）堇浦[illegible]上四[illegible]尚[illegible]域不可[illegible]也云云

張宗橚魯巖《[illegible]集》卷十三[illegible]數典之誤[illegible]

[illegible]

蜀[illegible]像[illegible]集[illegible]刻[illegible]

民之他[illegible]〇卷八古文[illegible]序云[illegible]柳[illegible]

以古[illegible]之[illegible]入[illegible]曰[redacted]〇[illegible]卷九[illegible]序云[illegible]

予謂近[illegible]之[illegible]詞[illegible]山[illegible]

[illegible]來獲[illegible]詩人[illegible]卷十[illegible]

序云[illegible]詩[illegible]南渡而宋

[illegible]宋末而宋詩遂[illegible]

[illegible]卷十三[illegible]詩序云[illegible]東廣[illegible]

[illegible]江西詩[illegible]之先[illegible]

[illegible]〇卷七[illegible]也[illegible]

[illegible]

[illegible]

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而不屑爲效顰爲之，亦及十韻而已。脱臨摹作家韻，不能再鼓吾勇[illegible]

學博詞人蕭施愚山所寫一云吾讀其必出之，遂憶元白韻，嘆而吾觀已

如讀之者，始至閑中李太青白三百韻詩，鋪爲其無以抑古今經史

下集，單看此一篇挽律者，左遺室詩集補遺有黃陶庵詩三百

韻，直追蘆隱蘆旁，爲不能逮手民，鄒嶽嫁接而强見隨然此者百言五

言也。有五七言律（挽）。〇宋祁薛田成都書事一百韻，以來祖構不乏見，第二

百十一則。〇又九全謝山鮚埼亭集序，謝山[illegible]一篇之才而

（[illegible]鍾[illegible]詩[illegible]謝山[illegible]文[illegible]）

亦此爲經部史部諸子以爲好於文詞而非攏於全文羅列之詳

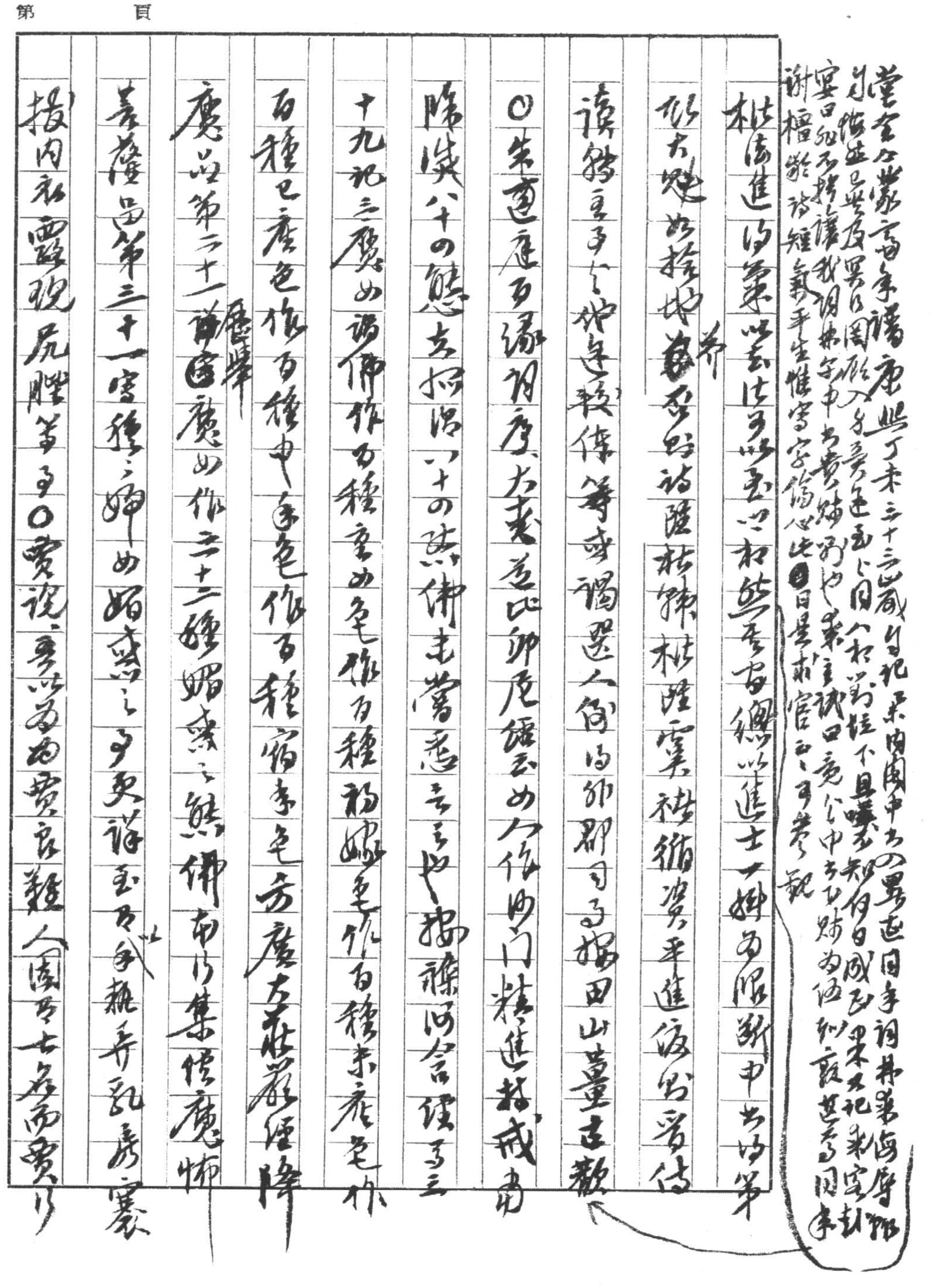
（煙嶼樓文集卷十六[illegible]（[illegible]）[illegible]於鮚埼亭[illegible]序（設此））

見書錄解題第十四、十五、十六類，蓋以史。鮚埼亭集公穀。〇又十序

[illegible]錢遵王詩序，應制中出之韓集爲主友，閱韻之景，此爲二集法以詩之

[illegible]

（[illegible]遺主父竊（自注先生手稿五十卷上之一部分，現遺）果守[illegible]許之擲破）



第　　頁

棠台公崇高曲年谱康熙丁未三十三岁條記某内阁中书之冤者逃回年词林第海宁鄙
肖陪廷兄罢及罢日国胀入分奏徙至上日八扣部往下县嗟丢知何日成乎未又记彩定封
宴日犯君谐让我阅棋字中书费归罢也茉主试曰克公中书上时为临孙辞甚不当因来
谢榴影诗种气手生惟写字论心此◎日是本官云云可参观

桂德进得策以为法可以为世和然高安网以进士一科为限断中书诸第
犹大魁如拾地芥豪举好谈谐桂辣桂遥策禧循资平进后出资借
读钟至手之能速赖傳等或謂選人寄語部郡司马于猿田山畫直敬
◎朱道庭百缘绍序、大变莲比邱尼经云如人作此门精进村成丑
陈歧八十□態去掉温八十□熊佛未尝恶之言也禅誦河含经写三
十九已三屡如语佛作百种变如龟作百种新妍龟作百种来龙龟作
百种已庞龟作百种牛象龟作百种宿亦龟为度大庄严经降
魔品第二十一魔如作二十二种媚态之态佛本行集经魔怖
菩萨品第三十一宫种种媚如媚惑之事更详至百般种异孔雀袁
按内典尼丽现尻腥等事○要说云诸曲要言难人国君古今而要行

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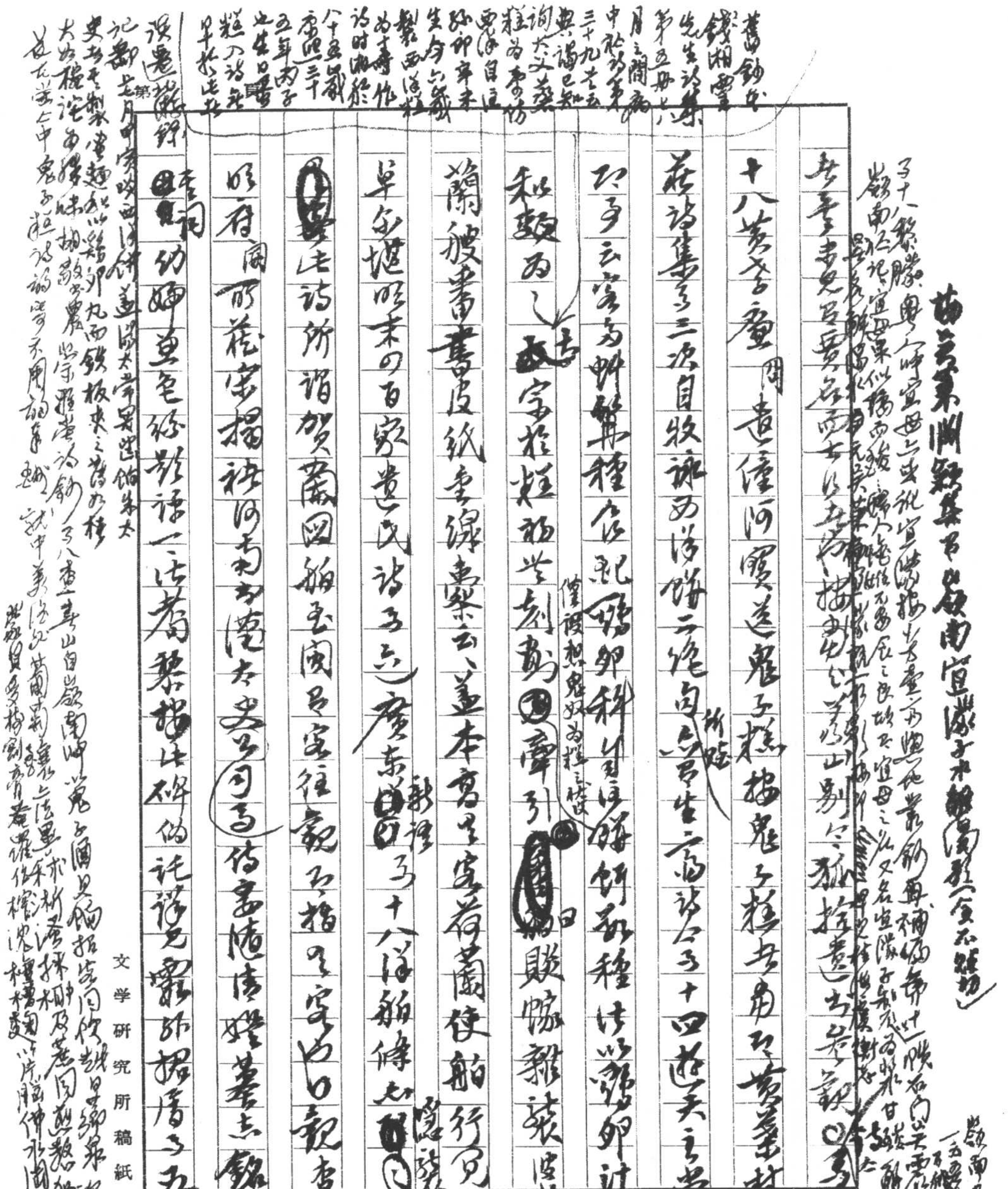

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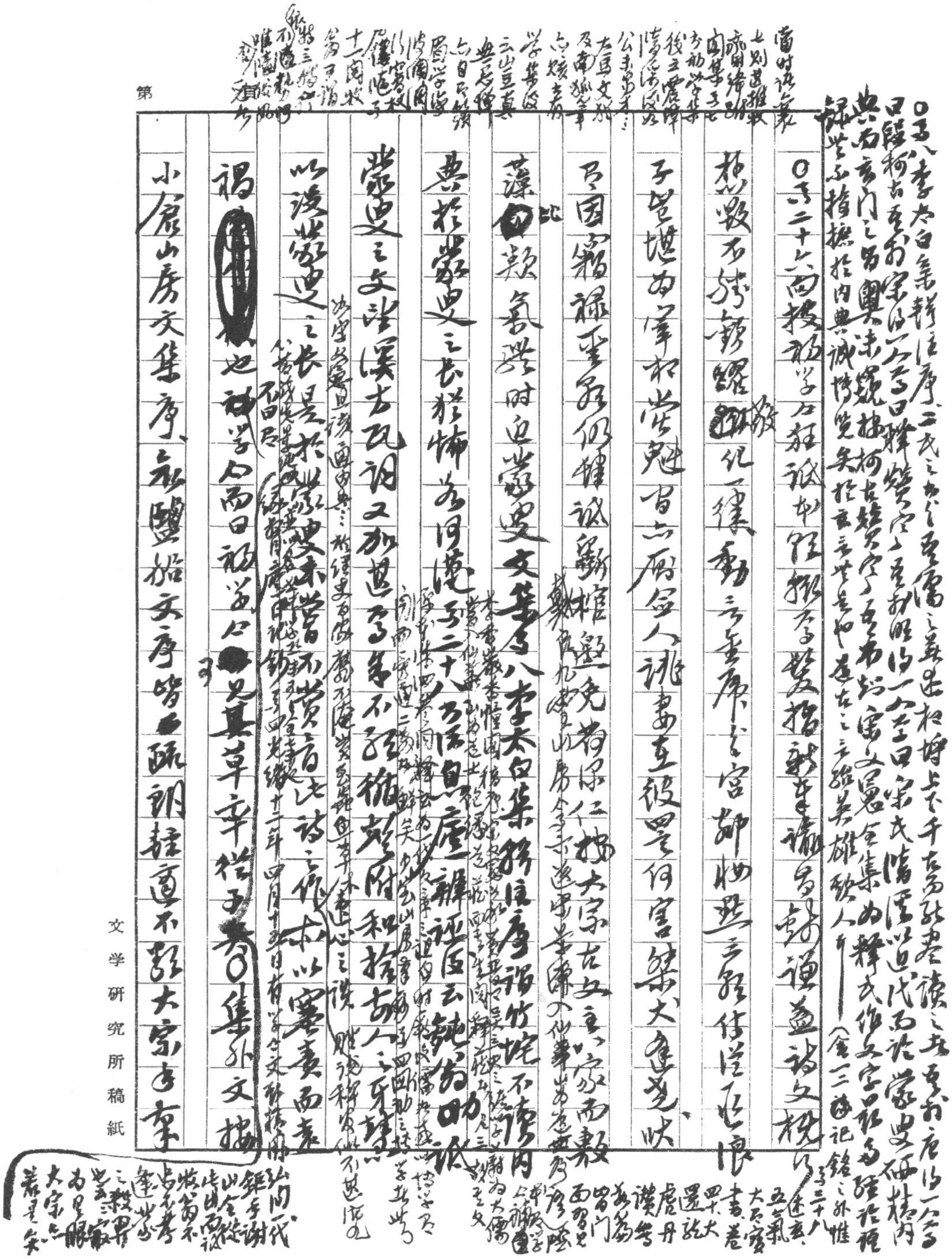

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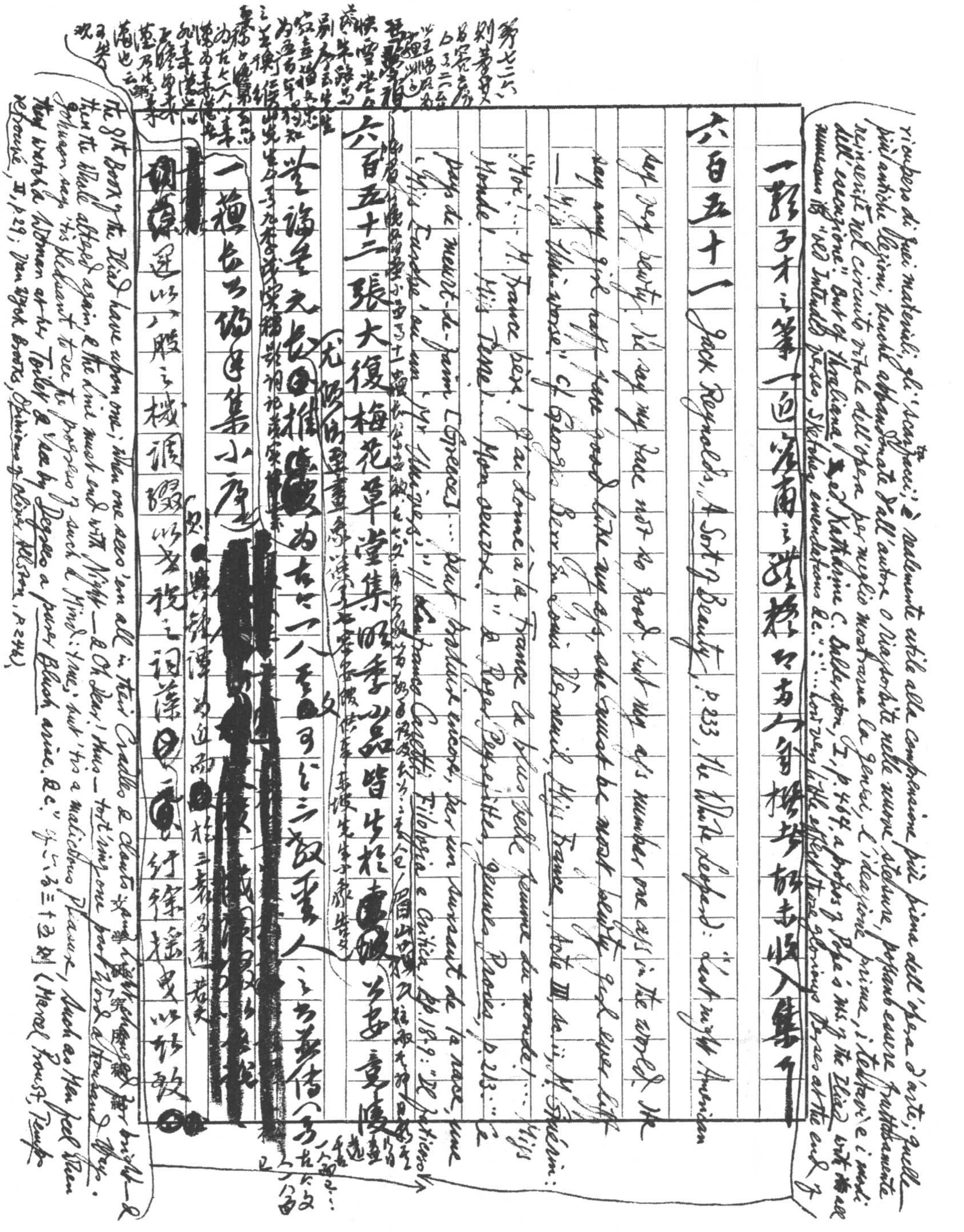


riuspero di quei materiali, gli "scartafacci," è realmente utile alla comprensione più piena dell'opera d'arte; quelle più antiche lezioni, benchè abbandonate dall'autore o riassorbite nelle nuove stesure, possono essere fruttuosamente reinserite nel circuito vitale dell'opera per meglio mostrarne la genesi, l'ideazione prima, i tentativi e i modi dell'esecuzione." But cf. Thraliana, ed. Katharine C. Balderston, I, p. 464, à propos of Pope's MS. of the Iliad with all "ill intended verses, sketches, emendations &c.": "...lose very little the effect those glorious verses at the end of

一縣子才之第十四宦甫之[illegible]以方人[illegible]楊[illegible]未收入集中

六百五十一 Jack Reynolds, A Sort of Beauty, p. 233, The White Leopard: "Lost in the American way, very pretty beauty. He say my face not so good, but my eyes number one eyes in the world. The way any girl with face good like my eyes she must be most beauty girl ever lift —" Cf. "The [illegible]" Cf. George [illegible] Sous l'œil [illegible] Anatole France, Vie [illegible]: "Moi ... A. France ... J'ai donné à la France la plus belle femme du monde!" ... "Mon œuvre ... la plus parfaite, quelle que soit ..." p. 213: "le pays de meurt-de-faim [Grèce] ... peut produire encore, par un sursaut de la race, une ..." "Mis Euridice ... ou un [illegible] ..." Cf. Benedetto Croce, Filologia e Critica, pp. 18-9: "Il poeticissimo ..."

六百五十二 張大復梅花草堂集明季小品皆出於東坡之[illegible]公安竟陵

笠翁論至元長[illegible]為古今一八股之[illegible]可三致意人之[illegible]傳

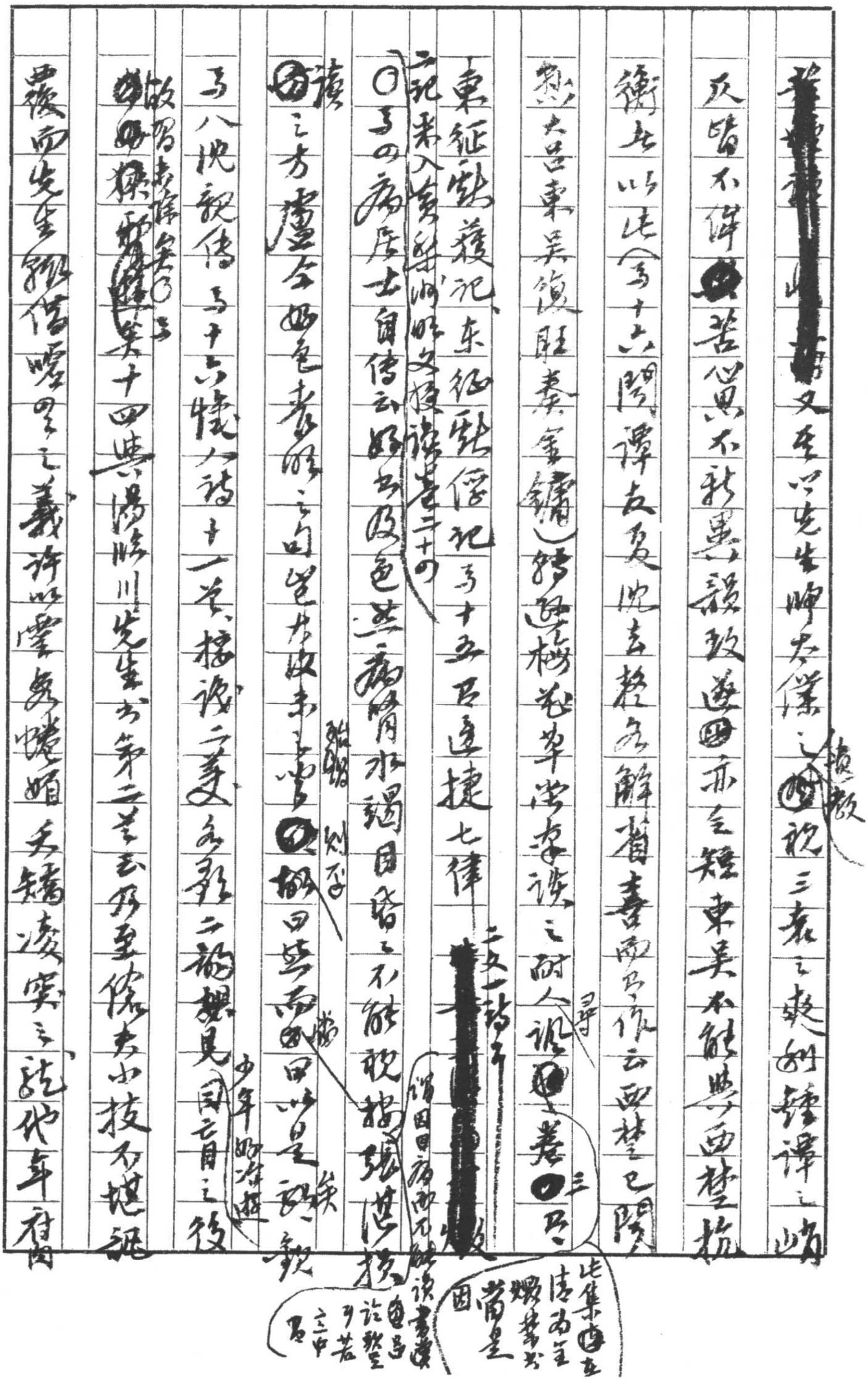
一種長江繡集小序

國朝選以八股之機調擬以為詞之詞藻[illegible][illegible]纖徐搖曳以就數

[redacted]

[redacted]

the 8th book of the Iliad have upon one; when one sees 'em all in their Cradle & clouts, bright — & then the whole altered again, & the dim [illegible] Night — & Oh dear! thus — forth ising one poor Word & thousand things. Johnson says 'tis pleasant to see the progress of such a Mind; true; but 'tis a malicious pleasure, such as Men feel when they watch a Woman at her Toilet, & see by degrees a poor Black arise, &c." 參以為三十三則 (Marcel Proust, Temps retrouvé, II, p. 29; Jean [illegible] Books, Opinions of [illegible] Wilson, p. 246)



[redacted]文，至以先生晬夫傑之[illegible]（橫放）詭、三袁之爽俐、鍾譚之幽峭，

及皆不許[illegible]苦心思，不新異，顓致遂[illegible]，亦含糊，東吳不能與西楚抗

衡。以此（p.十六）閱譚友夏沈去矜各解睿，西峰作云西楚已陵

熱，大呂東吳復駐來金鏞）。錢牧齋梅花草堂談之耐人尋諷[illegible]卷[illegible]三只（比集[illegible]五 清尚在 嫏嬛書 嘗是 固）

東征戰捷記、東征戰俘記（p.十五）吕邊捷七律[redacted]（二又一詩）

（二記未入錢牟湘明文授讀卷二十四）

○（p.四）病居士自傳云：好書畫色無病，睛水獨目昏，不能視楷，張世揚（詒國日病頭不能讀書讀畫 詒整 若 之中 居）

讀[illegible]之方盧仝好色黃頗之白髮未老，吳[illegible]腳因無事因四日星錢（張滋 劉郎 幾 候）

p.八沈親傳（p.十六）懷人詩十一首，接讀二姜，先多敘二韶樂見目之役（少年如游嶽）

故習老謝夫（p.）[illegible]矣十四吳湯臨川先生書第二首云彌至博士小技不堪組

黃葆西先生鋤侶，曝四之義許以學炙燈婚，天鑄凌寅之詭，化寫尉肉

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讀隨園 云墨獨存 [illegible] 竟寵 何可云 [illegible] 激以劍氣 如年十三偶讀先生和

讀杜韓 娘子 直達 以應把玩四年 手不停批 能以細楷注先生之本 不 [illegible]

言 [illegible] 錢娘之 [illegible] 嘗 [illegible] 大是 [illegible] 年十七竟夫來 [illegible] 觀 [illegible] 浮 [illegible]

用海運托閩中謝耳伯送上 不知 [illegible] 攜去 前年指玉蕊堂文 [illegible]

沈懔元選本 寄一張元長 [illegible] 軒 [illegible] 序 後來即玉蕊堂詩 今子十哭 [illegible]

江西女子 亦云之 觀梅花草堂 [illegible] 讀子七翁娘條矣（謝）伯以副 [illegible] 付 [illegible]

況來嘗至臨川 臨川詩稱翁二娘 而筆談稱翁三娘 今子●十三歲

年後錄又稱翁四娘 不稱何從 子十六 [illegible] 能執筆繪 [illegible] 翁一自注云（子十六）

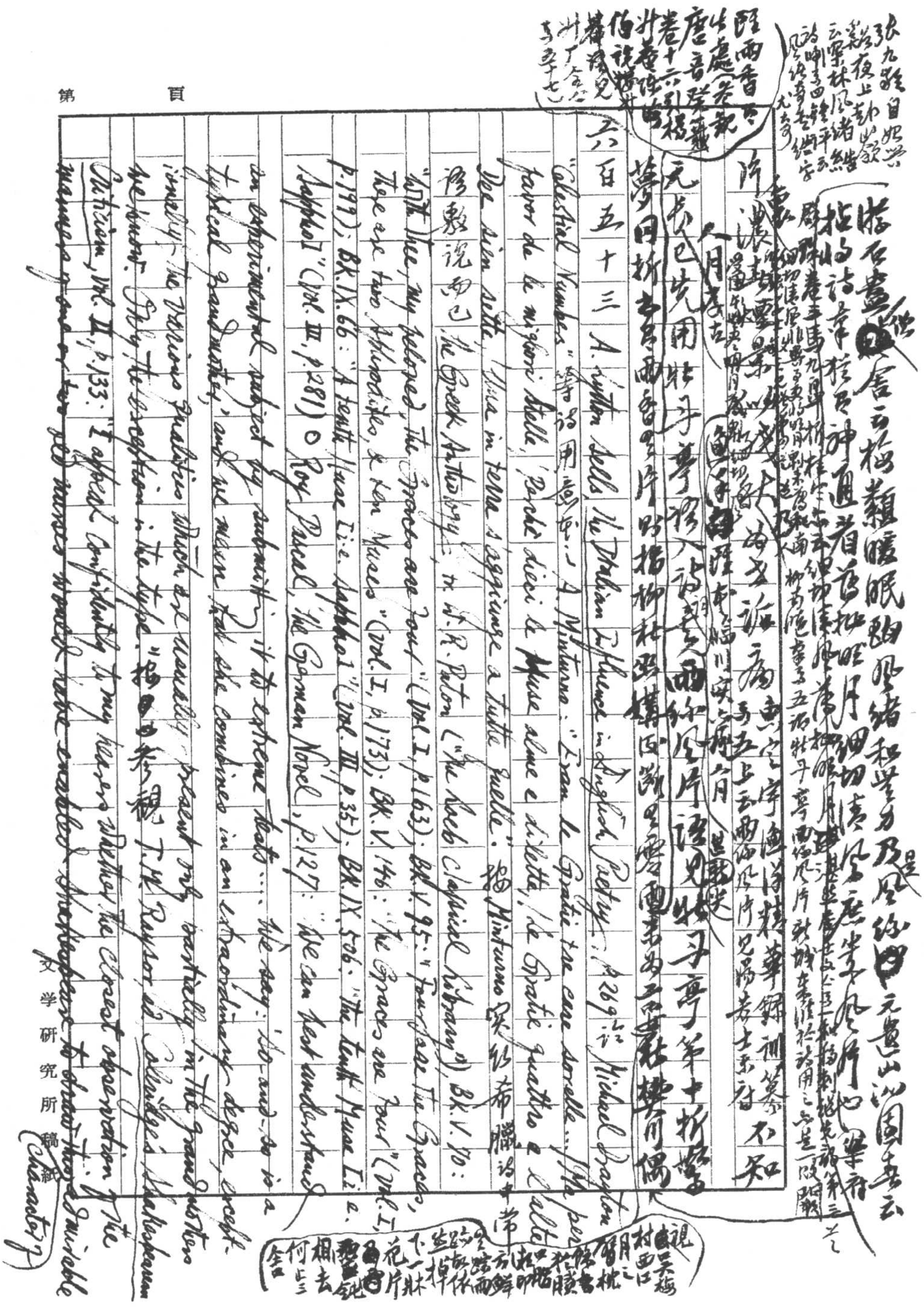
[illegible] 女續 [illegible] 寢 [illegible] 是又一人耳 ○小寒食 兩絲風片 [illegible]

處一 [illegible] 紫騮嘶 [illegible] 按王漁洋秦淮雜詩第十一首云 十日雨絲風片（[illegible] 卷五上）

[illegible] 月秦淮 [illegible] 詩云 雨絲風片（文[illegible] 紙） [illegible] 日暮 [illegible] 水 [illegible] 詩話 [illegible] 之

夏 [illegible] 湯 [illegible] 詞 [illegible] 雨絲風片序

[illegible] 漁洋書筆錄 訓纂 [illegible] 何 [illegible] 月 [illegible] 雨 [illegible] 月 [illegible]



張九齡[illegible]夜上[illegible]：「[illegible]林風諸絲」云云；[illegible]四[illegible]平云[illegible]風[illegible]字

落日畫[illegible]含云梢顆曖眠貼風絡和凈分及風絲。元遺山《沁園春》云

拈將詩章，持與神通，着意扯旺，丹田切責風前[illegible]

[illegible]

許濃[illegible]為論[illegible]五上云[illegible]

天花已落[illegible]閑[illegible]牡丹亭[illegible]詩[illegible]西紅風片語史

夢回[illegible]雨絲風片[illegible]指柳[illegible]

[illegible]唐音癸籤（卷十六）引楊升菴詩話[illegible]

六百五十三 A. Lytton Sells, *The Italian Influence in English Poetry*, p.269 論 Michael Drayton "Celestial Numbers"（詩用"數"字）本 A. Minturno: "Eran le Grazie tre come sorelle... Ma per favor de le migliori Stelle, / Perchè dieci le Muse alme e dilette, / Le Grazie quattro e l'alte Dee sien sette, / Però in terra s'aggiunge a tutte quelle." 按 Minturno 實仿希臘詩中常形數說而已，*the Greek Anthology*, tr. W. R. Paton ("The Loeb Classical Library"), Bk. V. 70: "With thee, my beloved, the Graces are four" (Vol. I, p.163); Bk. V. 95: "Four are the Graces, there are two Aphrodites, & ten Muses" (Vol. I, p.173); Bk. V. 146: "The Graces are four" (Vol. I, p.199); Bk. IX. 66: "A tenth Muse" i.e. Sappho" (Vol. III, p.35); Bk. IX. 506: "The tenth Muse" i.e. Sappho" (Vol. III, p.281) ○ Roy Pascal, *The German Novel*, p.127: "We can best understand an experimental subject by submitting it to extreme tests... We say: 'So-and-so is a typical grandmother,' and we mean that she combines in an extraordinary degree, exceptionally, the various qualities which are usually present only partially in the grandmothers we know. Only the exception is the type." 按[illegible] T. M. Raysor ed. *Coleridge's Shakespearean Criticism*, Vol. II, p.133: "I appeal confidently to my hearers whether the closest observation of the manners of one or two old nurses would have enabled Shakespeare to draw this admirable character?"

視吳梅村《西江月》之[illegible]

Hazlitt, Essay on the Fine Arts (Collected Works, ed. A.R. Walker & A. Glover, IX, p.339): "Instead of its being true in general that the ideal is in the middle point, it is to be found in the extremes; or it is carrying any idea as far as it will go. Thus, for instance, a Silenus is as much an ideal thing as an Apollo, as to the principle on which it is done, viz., giving to every feature & to the whole form the utmost degree of grossness & sensuality that can be imagined." E.F. Carritt, The Theory of Beauty on "universality" vs "generality", pp. 79-90.

Ideal Expression is not neutral expression but extreme expression

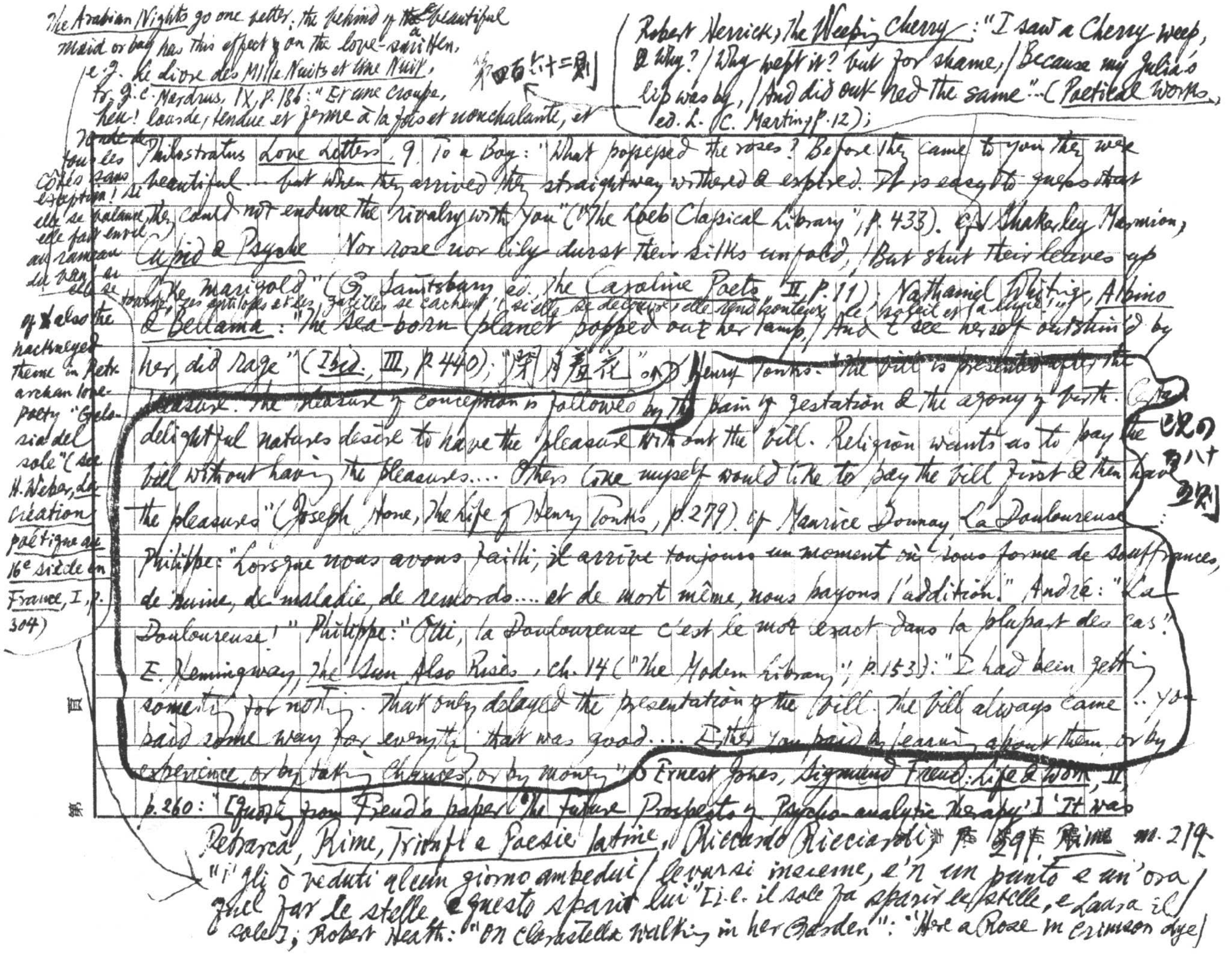
"On Certain Inconsistencies in Sir Joshua Reynolds' Discourses" (Complete Works, ed. P.P. Howe VIII, 141)

Generalisation [in Romeo & Juliet]? Surely not. Let any man conjure up in his mind all the qualities & peculiarities that can possibly belong to a nurse, & he will find them in Shakespeare's picture of the old woman: nothing is omitted. This effect is not produced by mere observation", ○

New Statesman Profiles, p. 215: "His [i.e. Auden's] bedside reading is Tolkien, & Saintsbury's History of English Literature"; Stuart Gilbert, ed. Letters of James Joyce, p. 195: "Also it would perhaps be well to send a copy (press) [of Ulysses] to Professor George Saintsbury. I am old-fashioned enough to admire him though he may not return the compliment. He is however quite capable of flinging the tome back through your window, especially if the 1922 vintage has not matured to his liking"; Havelock Ellis, Fountain of Life, p. 292: "[Saintsbury's History of English Prose Rhythm] a delightful book by an author with a wonderfully large & miscellaneous appetite for literature" 又 Edith Sitwell, the Pleasures of Poetry 稱 Saintsbury 尤多致 H.J.C. Grierson, Rhetoric & English Composition, p. 92: "To the fine ear of Saintsbury, or of a poet like Miss Edith Sitwell, the essential quality of a poem may be conveyed by the interplay of vowel & consonant; see her delightful A Poet's Notebook".

○ Henry de Montherlant, Carnets, p. 35: "A table, je la fais asseoir à côté de moi (et non en face), car ainsi, ne la voyant pas, elle m'agace moins." 參 Katharine C. Balderston, ed. Thraliana, I, p. 522: "The King of Prussia seating Marshal Lowendahl at his Table, used this Expression: Monsieur le Mareschal mettez vous à mon Côté; Je n'aime pas de vous voir Vis a Vis de moi." ○ Richard Hoggart, The Uses of Literacy, p. 28: "You don't look at the mantelpiece when you poke the fire". This is really a debunking of Shakespeare's lines: "Lovers can see (Romeo & Juliet, III, ii, 8-9) to do their amorous ~~sights~~ rites / By their own beauties, or, if love be blind, / It best agrees with night". But cf. Propertius III, vi, 11-2: "Non iuvat in caeco Venerem corrumpere motu: / Si nescis, oculi sunt in amore duces." ○ (Partridge, Dict. of Slang 4th ed. p.1228: "... when (or while) you're poking...")

Ronsard, Amours Diverses, XIV: "Amour hait la clarté, le jour m'est odieux" etc. (Oeuv. comp., La Pléiade, I, p. 296)



The Arabian Nights go one better: the behind of ~~the~~ a beautiful maid or boy has this effect on the love-smitten. e.g. Le Livre des Mille Nuits et une Nuit, tr. J. C. Mardrus, IX, p. 186: "Et une croupe, hein! lourde, tendue et ferme à la fois et nonchalante, et ronde de tous les côtés sans exception! Si elle se balance, elle fait envie aux rameaux du ban; si elle se tourne, les antilopes et les gazelles se cachent; si elle se découvre, elle rend honteux le soleil et la lune"

第四百六十二則

Robert Herrick, The Weeping Cherry: "I saw a Cherry weep, & why? / Why wept it? but for shame, / Because my Julia's lip was by, / And did out-red the same" (Poetical Works, ed. L. C. Martin, p. 12);

Philostratus, Love Letters, 9. To a Boy: "What possessed the roses? Before they came to you they were beautiful ... but when they arrived they straightway withered & expired. It is easy to guess that they could not endure the rivalry with you" ("The Loeb Classical Library", p. 433). cf. Shakerley Marmion, Cupid & Psyche "Nor rose nor lily durst their silks unfold, / But shut their leaves up like marigold" (G. Saintsbury, ed. The Caroline Poets, II, p. 11). Nathaniel Whiting, Albino & Bellama: "The sea-born planet popped out her lamp, / And I see herself outshined by her, did rage" (Ibid., III, p. 440); "羞月羞花" cf. Henry Tonks: "The bill is presented after the pleasure. The pleasure of conception is followed by the pain of gestation & the agony of birth. Certain delightful natures desire to have the pleasure without the bill. Religion wants us to pay the bill without having the pleasures.... Others like myself would like to pay the bill first & then have the pleasures" (Joseph Hone, The Life of Henry Tonks, p. 279). cf. Maurice Donnay, La Douloureuse, Philippe: "Lorsque nous avons failli, il arrive toujours un moment où sous forme de souffrances, de ruine, de maladie, de remords.... et de mort même, nous payons l'addition." André: "La Douloureuse!" Philippe: "Oui, la Douloureuse c'est le mot exact dans la plupart des cas". E. Hemingway, The Sun Also Rises, ch. 14 ("The Modern Library", p. 153): "I had been getting something for nothing. That only delayed the presentation of the bill. The bill always came.... You paid some way for everything that was good.... Either you paid by learning about them, or by experience, or by taking chances, or by money" cf. Ernest Jones, Sigmund Freud: Life & Work, II, p. 260: "[Quote from Freud's paper 'The Future Prospects of Psycho-analytic Therapy'] 'It was

已說第[illegible]八十五則

cf. also the hackneyed theme in Petrarchan love-poetry "Gelosia del sole" (see H. Weber, La création poétique au 16e siècle en France, I, p. 304)

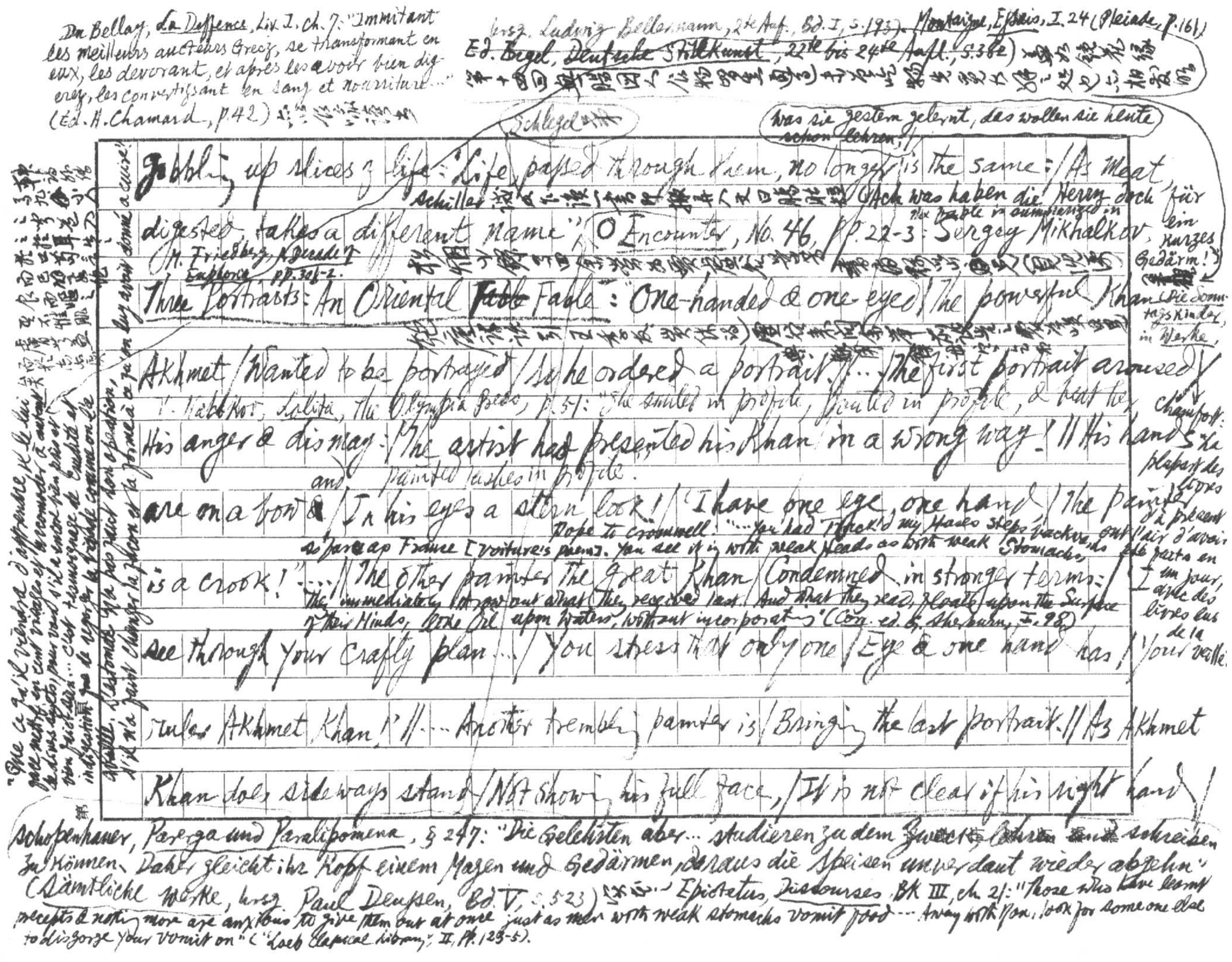
Petrarca, Rime, Trionfi e Poesie latine, (Riccardo Ricciardi) [illegible] 29 [illegible]. Rime n. 219: "I' gli ò veduti alcun giorno ambedui / levarsi insieme, e 'n un punto e 'n un'ora / quel far le stelle, e questo sparir lui" [i.e. il sole fa sparir le stelle, e Laura il sole]; Robert Heath: "On Clarastella walking in her Garden": "Here a Rose in crimson dye /

[Blushes through her modestie; / there a Pansie hangs his head, / 'Bout to shrink into his bed" (*The Oxford Book of 17th-Cent. Verse*, p. 719): Anonymous: "Beauty Extoll'd": "For if my Empress appears, / Swans moulting die, Snow melts to tears: / Roses do blush & hang their heads, / Pale Lillies shrink into their beds" (*Ib*, p. 892)]

really not agreeable to be operating on people's minds while colleagues whose duty should have been to assist took pleasure in spitting into the field of operation, & while at the first signs of blood or restlessness in him the patient's relatives threatened one.' All that a gynaecologist may do in certain Eastern countries is to feel the pulse of an arm which is stretched out to him through a hole in the wall. 'And his curative results are in proportion to the accessibility of their object; our opponents in the West wish to restrict our access to our patients' minds to something similar.'" Cf Magnus Hirschfeld, *Curious Sex Customs in the Far East*, Eng. tr. O. P. Green, p. 166: "Formerly [in India] sick women could not be seen at all; they merely put out their arms to have their pulse felt, or their tongues to be looked at, through small openings in the door of the Zenana. Or, wooden & ivory dolls were brought to the doctor upon which the afflicted parts of the female body were marked with ink." Allan M. Laing, *Laughter & Tears*, p. 57: "...a Victorian lady of rather advanced years ... had had a serious fall & went to consult her doctor... She slowly unwrapped a small parcel she had with her, revealing a girl doll-baby completely clothed. Delicately lifting the skirt, the lady put her finger on one of the doll's bare knees, & indicating a definite spot, said: 'Here, doctor, is where I hurt my knee.'" Cf the comedy of Dr Aziz's falling in love with the wily landowner's daughter Naseem in Salman Rushdie, *Midnight's Children*, 1981, pp. 21-28

六百五十四　王季重謔菴悔謔第十五則云：李賓王嘆謔菴腹中糞，謔菴嘆賓王腹中祿。賓王曰：亦怕祿祿諸子吾家一腔重腹於化為妙物。謔菴曰：飯~~極~~極性見化蹤爲有味，未嘗不〇思腹也。按卷六敍 Encounter, No. 41, p. 80: "As to the literary end products of them

Pope to Cromwell: "I was mighty pleas'd to perceive 文[illegible] you had Track'd my Muse backwards as far as France. You see it is with weak Heads as with weak Stomachs they immediately throw out what they receiv'd last" (Pope, Correspondence, ed. George Sherburn, Vol. I, p. 98)



Du Bellay, *La Deffence*, Liv. I. ch. 7: "Immitant les meilleurs aucteurs Grecz, se transformant en eux, les devorant, et apres les avoir bien digerez, les convertissant en sang et nourriture..." (Ed. H. Chamard, p.42) [illegible]

hrsg. Ludwig Bellermann, 2te Auf., Bd. I, S.193). Montaigne, *Essais*, I.24 (Pleiade, p.161)

Ed. Engel, *Deutsche Stilkunst*, 22te bis 24te Aufl., S.382) 鏡花緣第十四回無腸國人[illegible]

Schlegel 云

Was sie gestern gelernt, das wollen sie heute schon lehren!

"Que ce qu'il viendra d'apprendre, il le lui face mettre en cent visages et accomoder à autant de divers subjects, pour voir s'il a encore bien pris et bien faict sien... C'est tesmoignage de crudité et indigestion que de regorger la viande comme on l'a avallée. L'estomac n'a pas faict son operation, s'il n'a faict changer la façon et la forme à ce qu'on luy avoit donné a cuire!"

韓詩外傳[illegible]

Gobbling up slices of life: "Life passed through them, no longer is the same: / As meat, digested, takes a different name". *Encounter*, No. 46, pp. 22-3: Sergey Mikhalkov, *Three Portraits: An Oriental ~~Fable~~ Fable*: "One-handed & one-eyed / The powerful Khan Akhmet / Wanted to be portrayed / So he ordered a portrait. // ... The first portrait aroused / His anger & dismay: / The artist had presented his Khan in a wrong way! // His hands are on a bow & / In his eyes a stern look! / 'I have one eye, one hand / The painter is a crook!' ... // The other painter the Great Khan / Condemned in stronger terms: / ... see through your crafty plan ... / You stress that only one / Eye & one hand has / ... rules Akhmet Khan!' // ... Another trembling painter is / Bringing the last portrait. // As Akhmet Khan does sideways stand / Not showing his full face, / It is not clear if his right hand /

Schiller 謂[illegible] (Ach was haben die Herren doch für ein kurzes Gedärm!) [illegible]

the fable in [illegible] in

H. Friedberg, *A Decade of Euphoria*, pp.30[illegible]-2.

[illegible]

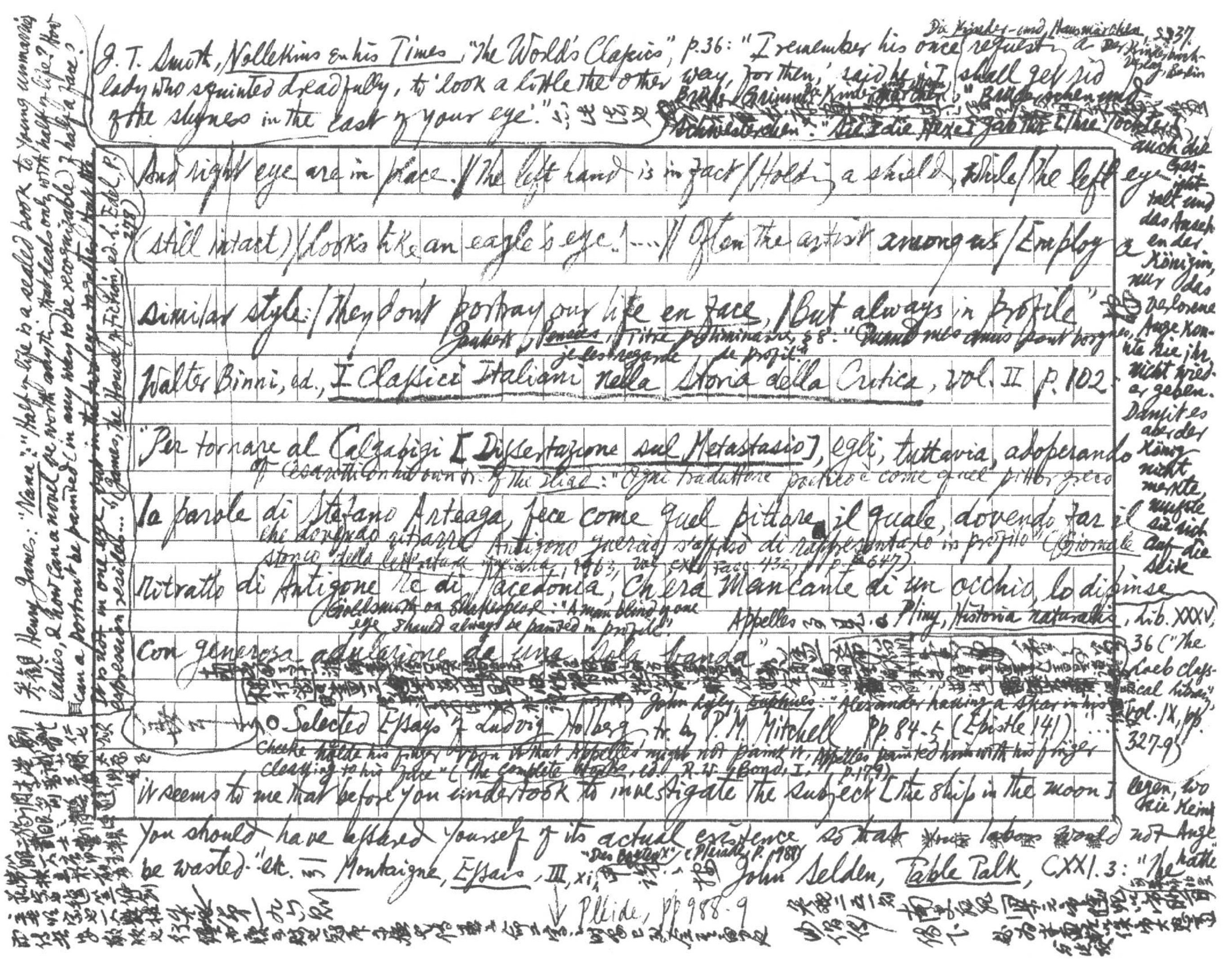
Die Sonntagskinder, in *Werke*,

V. Nabokov, *Lolita*, the Olympia Press, p.51: "She smiled in profile, pouted in profile, & beat her and painted lashes in profile."

Chamfort: "La plupart des livres d'à présent ont l'air d'avoir été faits en un jour, avec des livres lus de la veille."

Pope to Cromwell: "...you had thrust my hasty steps backward out of France [Voiture's poems]. You see it is with weak Heads as with weak Stomachs, they immediately throw out what they received last. And what they read, floats upon the Surface of their Minds, like Oil upon Waters, without incorporating" (Corr. ed. G. Sherburn, I.98)

Schopenhauer, *Parerga und Paralipomena*, § 247: "Die Gelehrten aber ... studieren zu dem Zweck, lehren ~~und~~ schreiben zu können. Daher gleicht ihr Kopf einem Magen und Gedärmen, daraus die Speisen unverdaut wieder abgehn." (Sämtliche Werke, hrsg. Paul Deussen, Bd. V, S.523) 說云 Epictetus, *Discourses*, Bk III, ch. 21: "Those who have learnt precepts & nothing more are anxious to give them out at once just as men with weak stomachs vomit food ... Away with you, look for some one else to disgorge your vomit on" ("Loeb Classical Library", II, pp.123-5).



参観 Henry James: "Nana": "Half of life is a sealed book to young unmarried ladies, & how can a novel be worth anything that deals only with half of life? How can a portrait be painted (in any way to be recognizable) of half a face? It is not in one eye, but in the two eyes together, that the expression resides..." (James, The House of Fiction, ed. L. Edel, p. 278)

J. T. Smith, *Nollekens and his Times*, "The World's Classics", p. 36: "I remember his once requesting a lady who squinted dreadfully, to 'look a little the other way, for then,' said he, 'I shall get rid of the slyness in the cast of your eye'." 此则又 [illegible]

Die Kinder- und Hausmärchen, S. 337, Der Kinderbuch-Verlag, Berlin

Brüder Grimm, Kinder- und Hausmärchen: "Brüderchen und Schwesterchen": "Als die Hexe [illegible] gab ihr Tochter auch die Gestalt und das Ansehen der Königin, nur das verlorene Auge konnte sie ihr nicht wiedergeben. Damit es aber der König nicht merkte, musste sie sich auf die Seite legen, wo sie kein Auge hatte"

And right eye are in place. // The left hand is in fact / Holding a shield, while / the left eye (still intact) / looks like an eagle's eye! ... // Often the artist amongst us / Employ a similar style: / They don't portray our life en face, / But always in profile"

Joubert, *Pensées*, Titre préliminaire, §8: "Quand mes amis sont borgnes, je les regarde de profil."

Walter Binni, ed., *I Classici Italiani nella Storia della Critica*, vol. II, p. 102: "Per tornare al Calzabigi [*Dissertazione sul Metastasio*], egli, tuttavia, adoperando le parole di Stefano Arteaga, fece come quel pittore il quale, dovendo far il ritratto di Antigone re di Macedonia, ch'era mancante di un occhio, lo dipinse con generosa adulazione da una sola banda"

Cf. Cesarotti on his own tr. of the *Iliad*: "Ogni traduttore poetico è come quel pittor greco che dovendo ritrarre Antigono guercio, s'avvisò di rappresentarlo in profilo" (*Giornale storico della letteratura italiana*, 1963, vol. CXL, fasc. 432, p. 547).

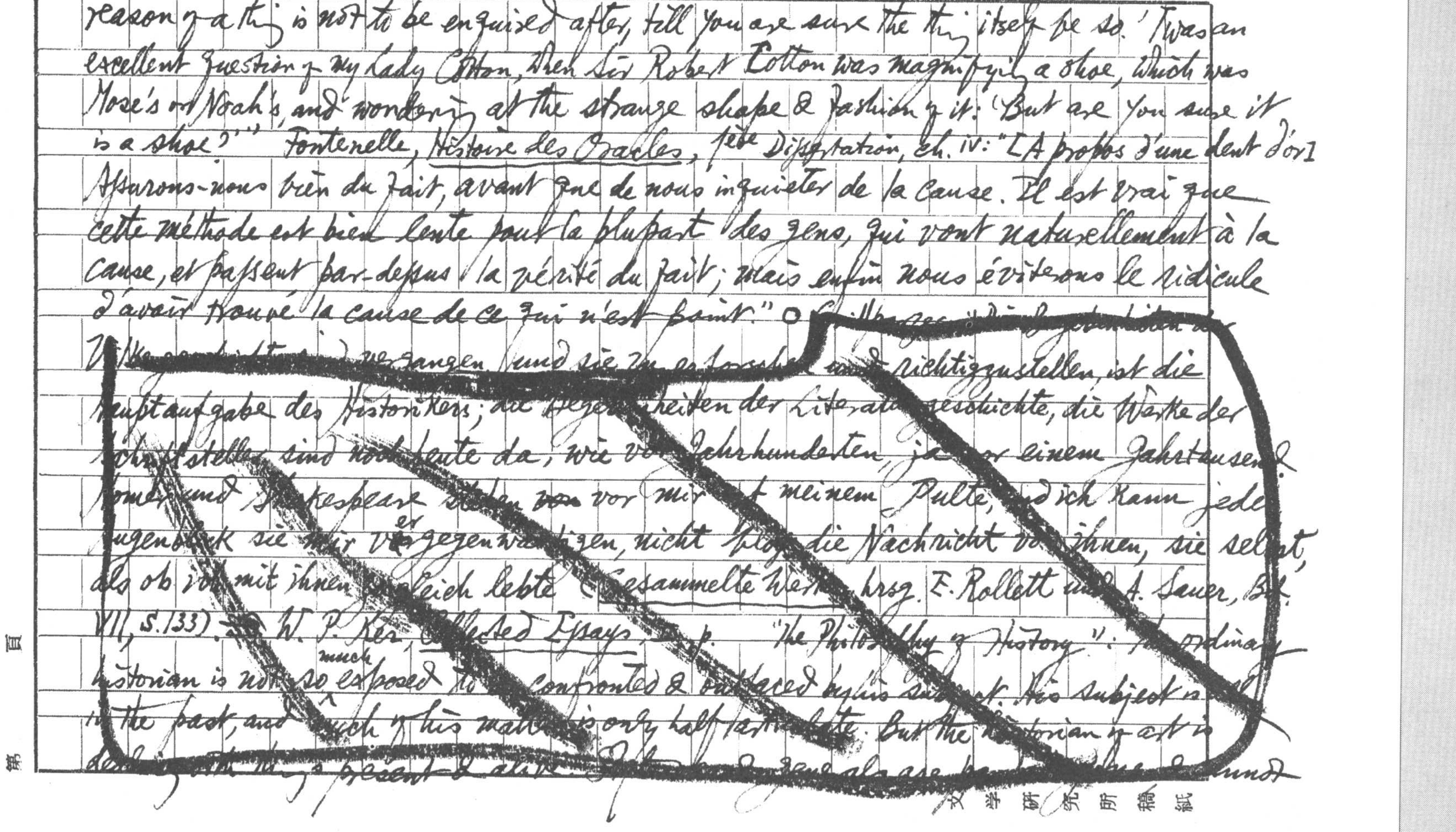
Goldsmith on Shakespeare: "A man blind of one eye should always be painted in profile." Appelles [illegible] Pliny, *Historia naturalis*, Lib. XXXV, 36 ("The Loeb classical library", vol. IX, pp. 327-9)

John Lyly, *Euphues*: "Alexander having a scar in his cheeke helde his finger upon it that Appelles might not paint it; Appelles painted him with his finger cleaving to his face" (*The Complete Works*, ed. R. W. Bond, I, p. 179).

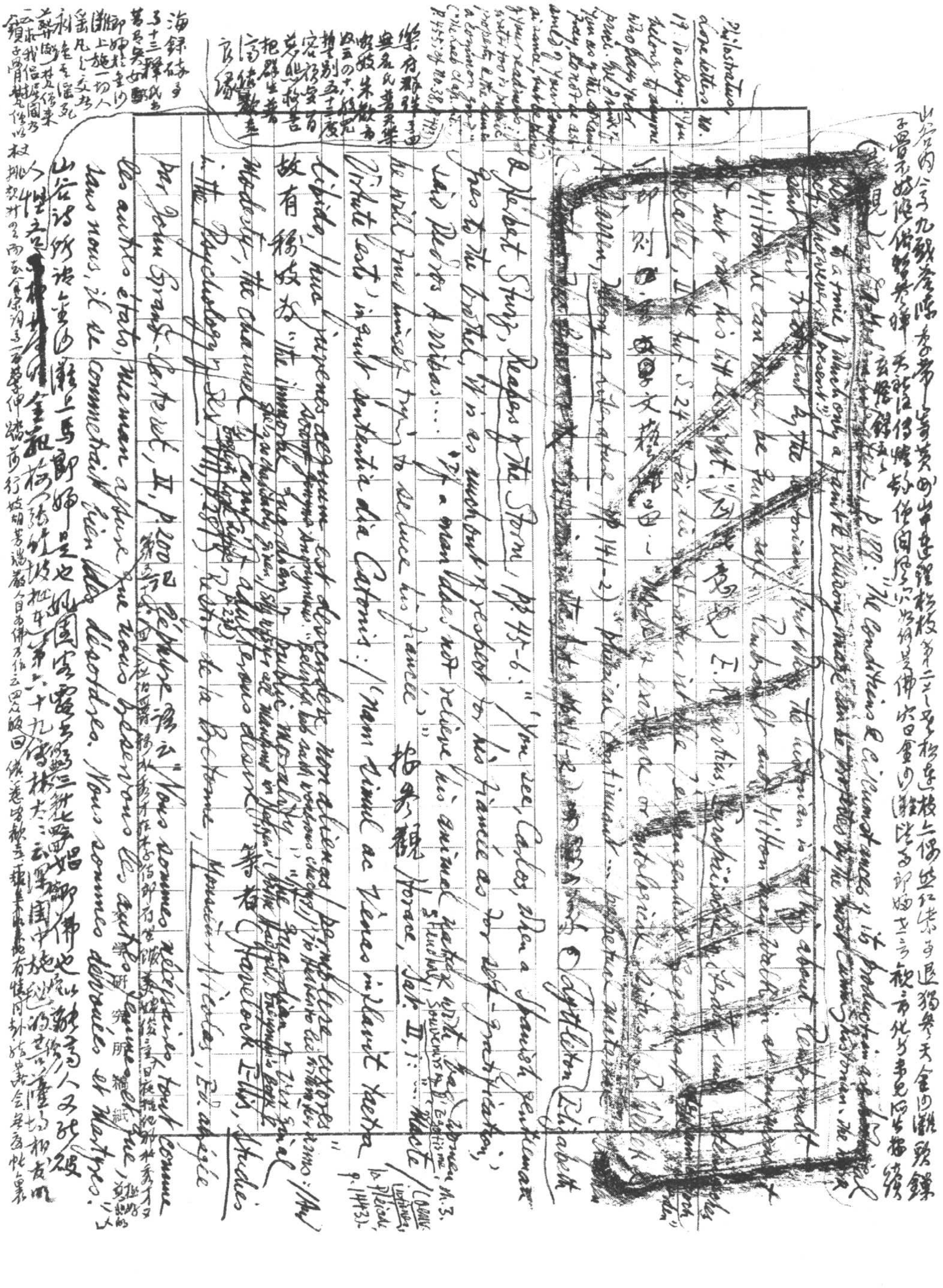
○ *Selected Essays of Ludvig Holberg* tr. by P. M. Mitchell pp. 84-5 (Epistle 141)...: "It seems to me that before you undertook to investigate the subject [the ship in the moon] you should have assured yourself of its actual existence so that [illegible] labors would not be wasted" etc. 参 Montaigne, *Essais*, III, xi, "Des Boiteux" (Pléiade, p. 1980) ↓ Pléiade, pp 988-9

John Selden, *Table Talk*, CXXI.3: "The [illegible]

[illegible]



reason of a thing is not to be enquired after, till you are sure the thing itself be so. 'Twas an excellent question of my Lady Cotton, when Sir Robert Cotton was magnifying a shoe, which was Mose's or Noah's, and wondering at the strange shape & fashion of it: 'But are you sure it is a shoe?'" Fontenelle, Histoire des Oracles, 1ère Dissertation, ch. IV: "[A propos d'une dent d'or] Assurons-nous bien du fait, avant que de nous inquieter de la cause. Il est vrai que cette méthode est bien lente pour la plupart des gens, qui vont naturellement à la cause, et passent par-dessus la vérité du fait; mais enfin nous éviterons le ridicule d'avoir trouvé la cause de ce qui n'est point." ○ ~~Grillparzer: "Die Begebenheiten der Weltgeschichte sind vergangen, und sie zu erforschen und richtigzustellen, ist die Hauptaufgabe des Historikers; die Begebenheiten der Literaturgeschichte, die Werke der Schriftsteller sind noch heute da, wie vor Jahrhunderten, ja vor einem Jahrtausend. Homer und Shakespeare stehen von vor mir auf meinem Pulte, und ich kann jeden Augenblick sie mir vergegenwärtigen, nicht bloß die Nachricht von ihnen, sie selbst, als ob ich mit ihnen zugleich lebte" (Gesammelte Werke, hrsg. E. Rollett und A. Sauer, Bd. VII, S. 133). Cf. W. P. Ker, Collected Essays, I, p. "The Philosophy of History": "The ordinary historian is not so much exposed to be confronted & outfaced by his subject. His subject is in the past, and much of his matter is only half articulate. But the historian of art is dealing with things present & alive. [illegible] und~~

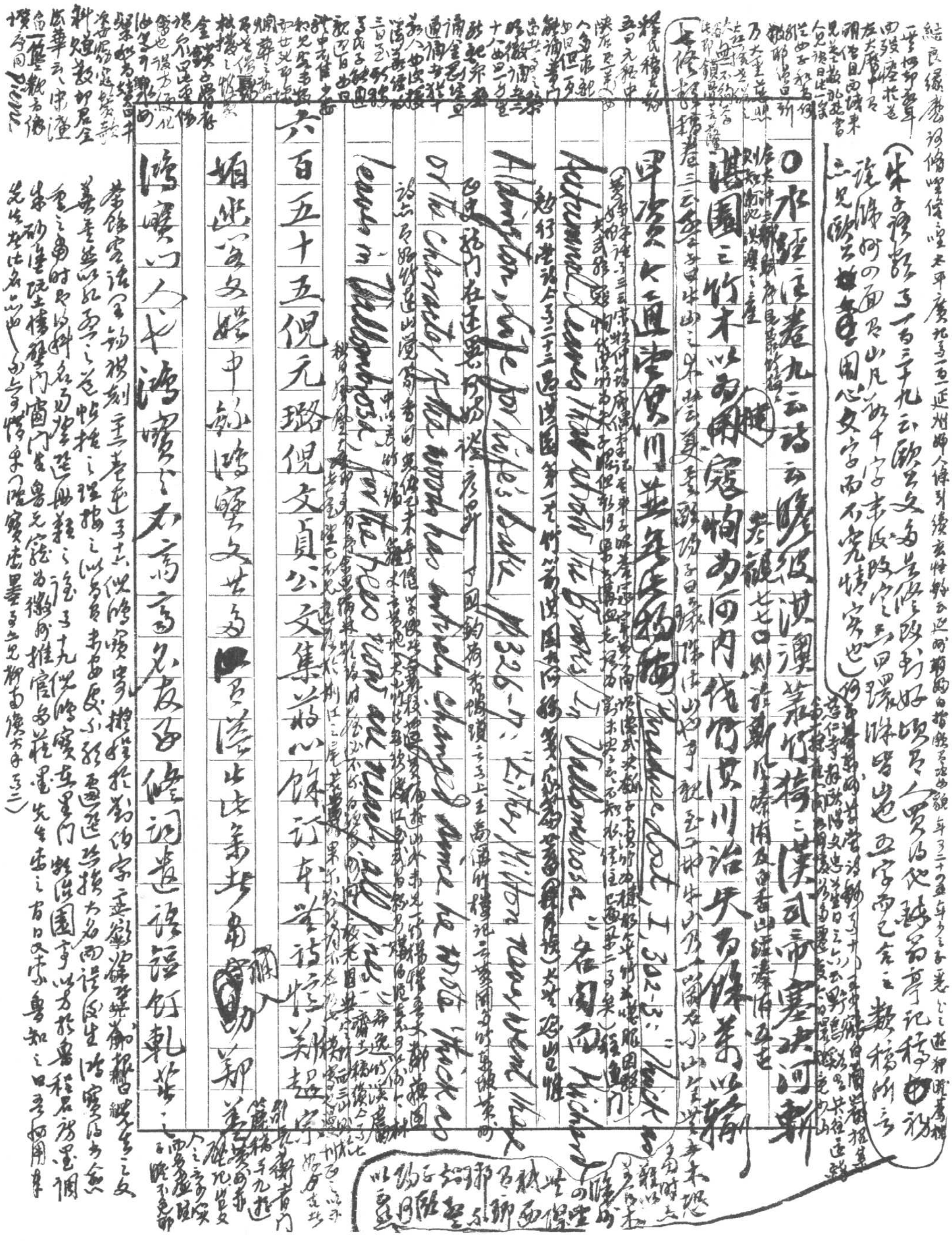


指參觀 Horace, Sat. I, 2:

"Virtute esto" inquit sententia dia Catonis: / "Nam simul ac venas inflavit taetra libido, / huc juvenes aequum est descendere, non alienas / permolere uxores."

故有稱妓為 "the immoral guardian of public morality"

You see, Carlos, when a Spanish gentleman goes to the brothel, it is usually out of respect for his fiancée



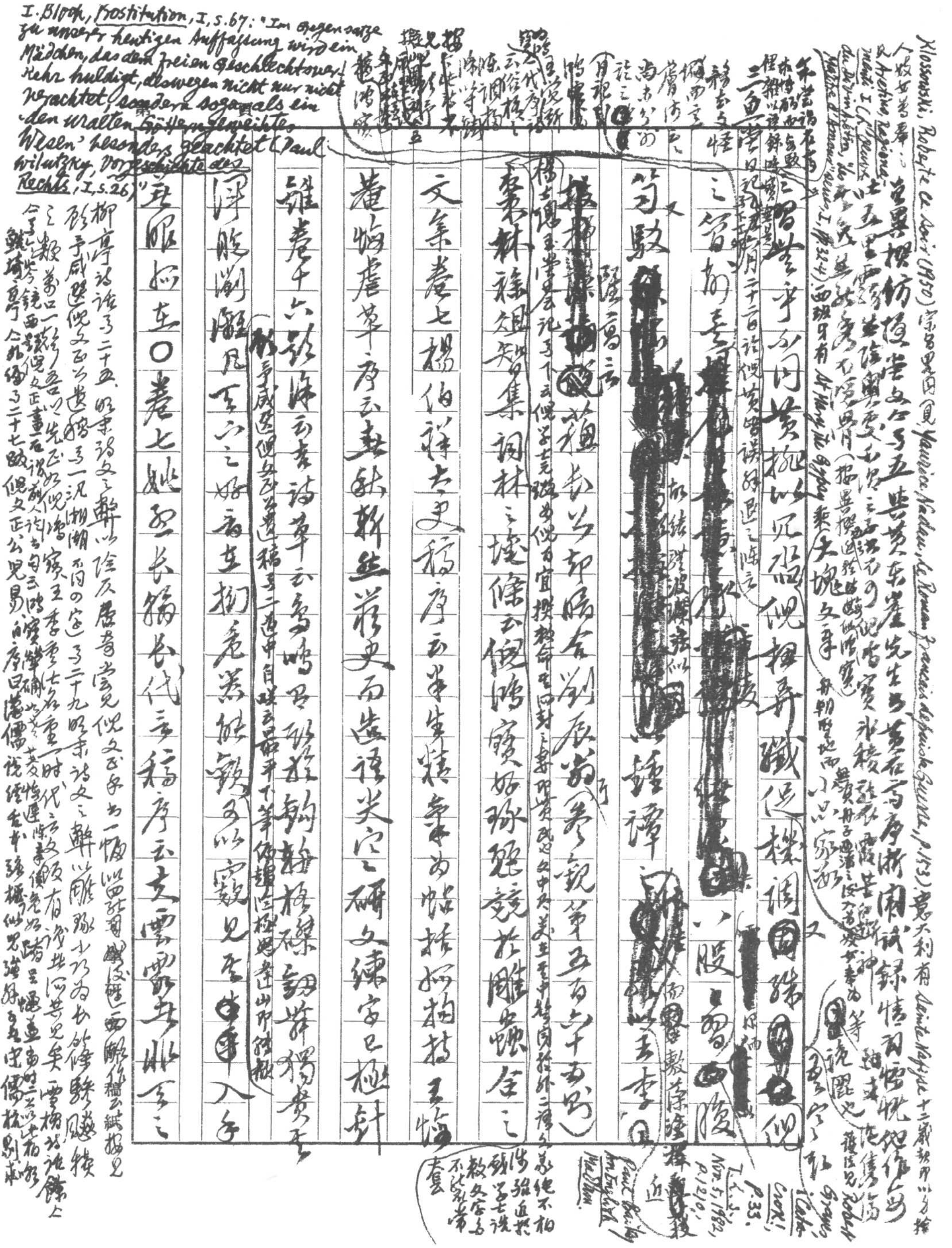
○水經注卷九云：「淇澳叢竹猗猗。漢武帝塞決河，斬淇園之竹木以為用。寇恂為河內，伐竹淇川，治矢百餘萬，以輸軍資。今通望淇川，並無此物

Thick as Autumnal Leaves that strow the Brooks In Vallombrosa (Paradise Lost I 302-3)

the woods has entirely changed since he wrote

Vallombrosa for the trees are nearly all pine

六百五十五 倪元璐倪文貞公文集 蔣心餘訂本 其詩



I. Bloch, Prostitution, I, S. 67: "Im Gegensatze zu unserer heutigen Auffassung wird ein Mädchen, das dem freien Geschlechtsverkehr huldigt, deswegen nicht nur nicht verachtet, sondern sogar als ein 'den uralten Göttern geweihtes Wesen' besonders geachtet" (Paul Wilutzky, Vorgeschichte des Rechts, I, S. 26)

Klossowski, Roberte ce soir (1950) [illegible] (見 Maurice Nadeau, Le Roman français depuis la guerre, p. 153)

Maîtresse d'Amour, I, p. 324 西班牙有 Sir Harry the Gypsy

習苦[illegible]手分開黃犢以兒溫倪搔弄識伍樓調[illegible]諸[illegible]偶

之管都姜[redacted]八股雷[redacted]

笥駁[redacted]鍾譚[redacted]王李

[redacted]雅[illegible]以部臨合剡辰翁參觀第五百六十五則

象林稼[illegible]集詞林之墟儲云倪鴻寶好[illegible]競於雕鏤金之

文集卷七楊伯祥太史稿序云半生精拿為帖括拘[illegible]

菴臨虞草序云[illegible]斬絲[illegible]史而造語尖穴之碑文練字已極斜

雜著卷十六談詩云[illegible]詩草云鳥鳴[illegible]

[illegible]腹[illegible]凡至六之妙者在[illegible]

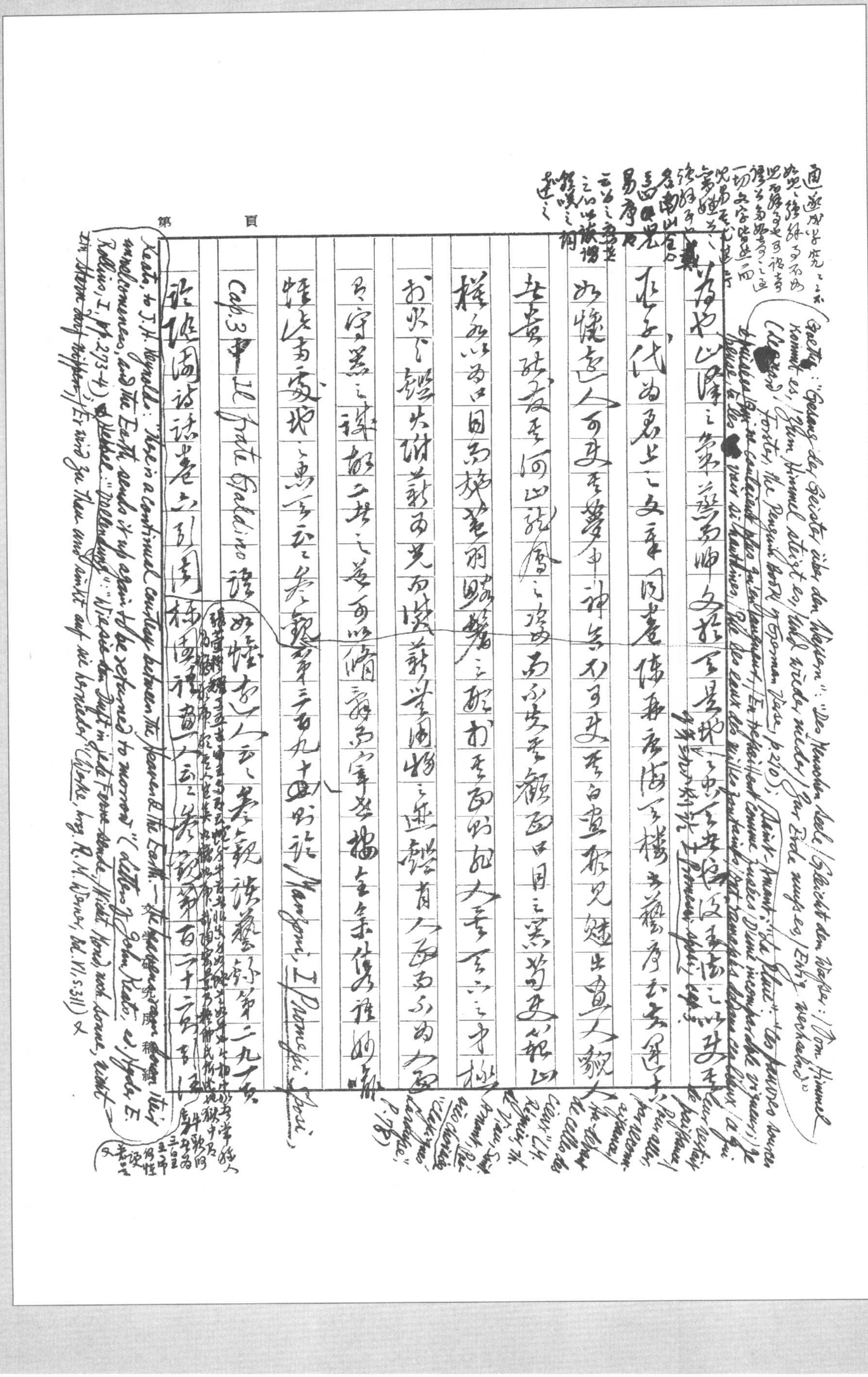
[illegible]眼[illegible]坐○卷七姚[illegible]長[illegible]長代之[illegible]稿序云[illegible]

柳亭詩話卷二十五[illegible]

T.L.S., Nov. 5, 1982, p. 1210

Paul Bailey, An English Madam

Robert Graves, Collected Poems, p. 33

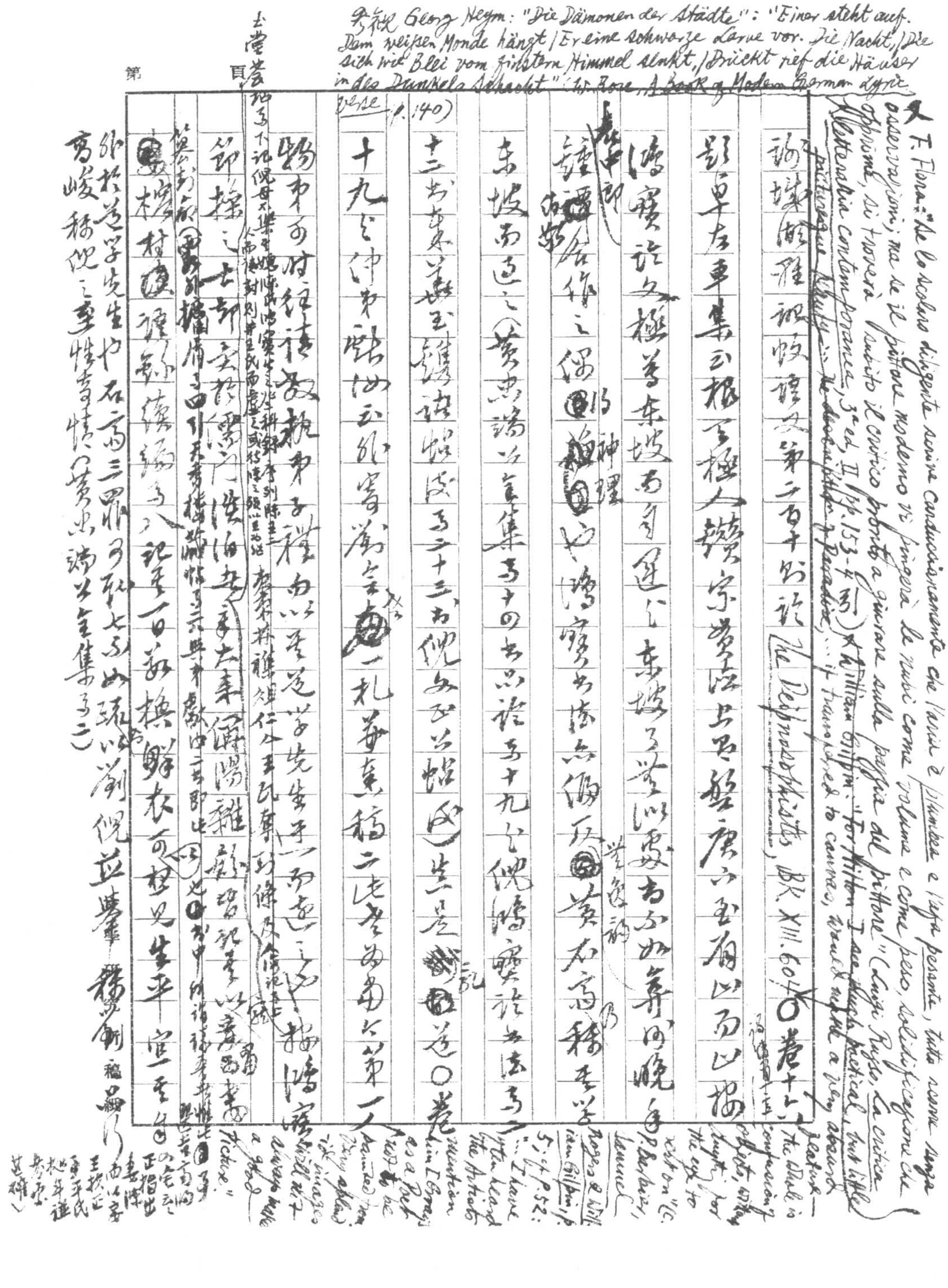


Goethe: "Gesang der Geister über den Wassern": "Des Menschen Seele / Gleicht dem Wasser: / Vom Himmel kommt es, / Zum Himmel steigt es, / Und wieder nieder / Zur Erde muss es, / Ewig wechselnd" (Forster, the Penguin Book of German Verse, p. 210); Saint-Amant: "La Pluie": "Les fleuves sources [illegible]"

Cap. 3 中 il Frate Galdino 語 (Manzoni, I Promessi Sposi)

談藝錄第二九六頁

Keats, to J. H. Reynolds: "Here is a continual courtesy between the Heavens & the Earth — the heavens rain down their unwelcomeness, and the Earth sends it up again to be returned to morrow" (Letters of John Keats, ed. Hyder E. Rollins, I, pp. 273-4); Hebbel: "Vollendung": "Wie sie den Duft in jede Form [illegible] / Nicht Mond noch Sonne, nicht [illegible] / Er wird zu Thau und sinkt auf sie hernieder" (Werke, hrsg. R. M. Werner, Bd. VI, S. 311)



參觀 Georg Heym: "Die Dämonen der Städte": "Einer steht auf. / Dem weißen Monde hängt / Er eine schwarze Larve vor. Die Nacht, / Die sich wie Blei vom finstern Himmel senkt, / Drückt tief die Häuser / in des Dunkels Schacht" (W. Rose, A Book of Modern German Lyric Verse, p. 140)

又 F. Flora: "Nelle scelte diligente avviene continuamente che l'aria è plumbea e l'afa pesante, tutte come lunga osservazioni; ma se il pittore moderno vi pingerà le nubi come volume e come peso, solidificazione che opprime, si troverà subito il critico pronto a giurare sulla poesia del pittore" (Luigi Russo, La critica letteraria contemporanea, 3a ed., II, pp. 153-4 引) 又 William Gilpin: "For Milton, I see much poetical, but little picturesque beauty [illegible] if transferred to canvas, would make a very absurd picture [illegible] objects, without length, for the eye to rest on" (C. P. Barbier, William Gilpin, p. 51; cf. p. 52: "... I have often heard the Artists mention [illegible] as a Poet not to be painted from [illegible] always will not make a good picture.")

論[illegible]雜體詩[illegible]第二百十[illegible]則論 The Deipnosophists, BK. XIII. 604 ○ 卷十六

彭[illegible]左車集云根了極人贊宗[illegible]出思[illegible]廣六至有以為以[illegible]

鴻寶詩文極善東坡而自逕之東坡乃嘗以為[illegible]如[illegible]晚年

[illegible]中郎鍾譚合作之[illegible]鴻寶亦[illegible]黃石齋稱其學

東坡而通之（黃忠端公集卷十四書品論[illegible]卷十九之倪鴻寶[illegible]論[illegible]法為[illegible]

十二卷[illegible]為二十三卷倪文正公[illegible]生[illegible]卷○卷

十九之仲東[illegible]一札每集稿二[illegible]卷[illegible]第一人

[illegible]可[illegible]以[illegible]先生[illegible]

節[illegible]之去部[illegible]之[illegible]太[illegible]陽雜[illegible]

[illegible]

[illegible]生平[illegible]

倪[illegible]先生[illegible]三[illegible]七[illegible]以劉倪並[illegible]稿[illegible]

高峻[illegible]倪之[illegible]黃忠端公全集卷二）

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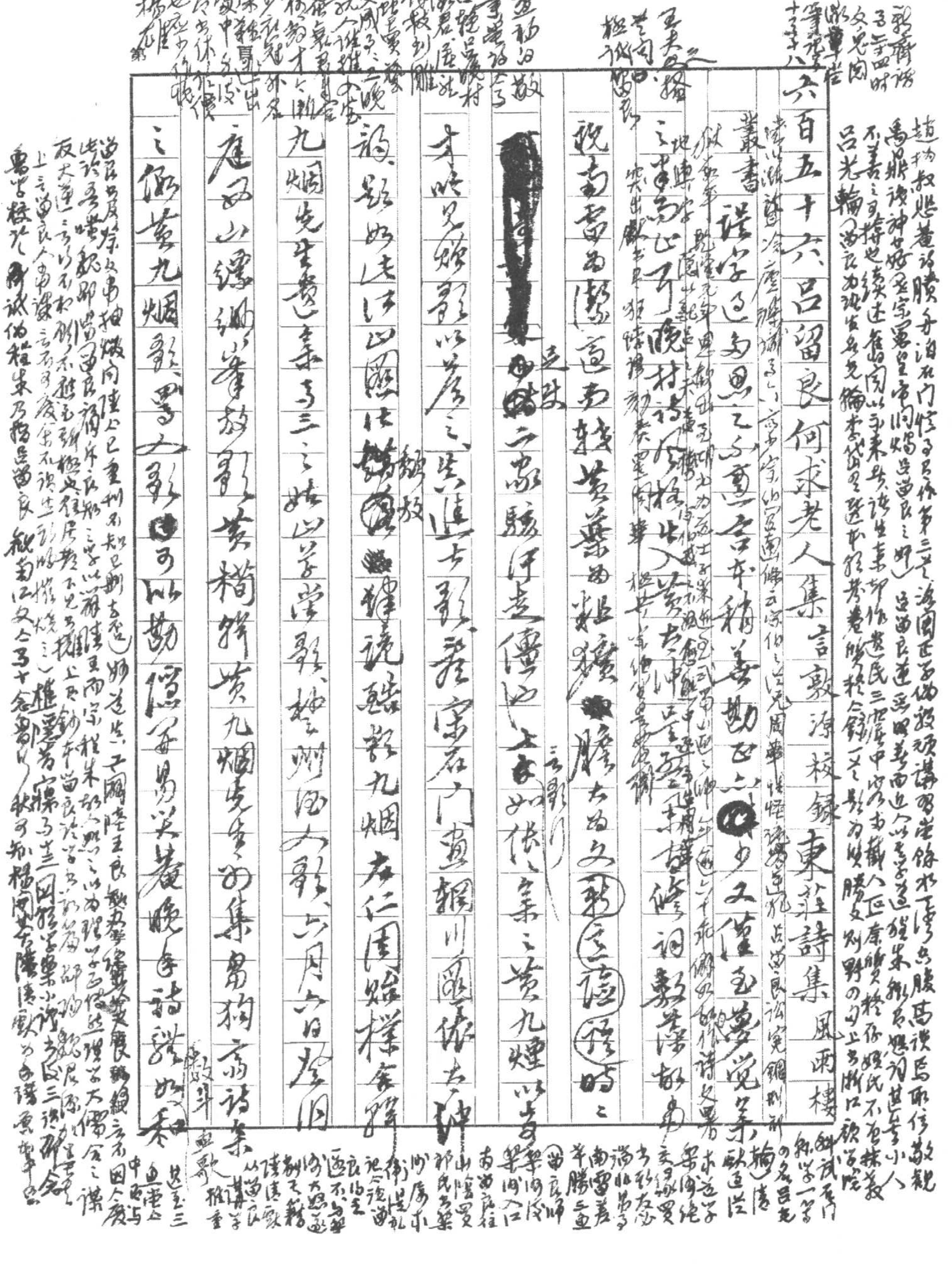

六百五十六　呂留良何求老人集　言敦源校録　東莊詩集　風雨樓

叢書　謹案已多思之不重宮本精善勘正之[illegible]少又僅已夢覺集[illegible]

三書爲正　晚村詩[illegible]北人[illegible]去中止[illegible]祠數[illegible]故[illegible]

晚南當爲[illegible]意而轉蒙藥爲難[illegible]騰右爲文新[illegible]語[illegible]畸之

[redacted]無[illegible]二歲騷律是傳此上[illegible]如張宋之黃九煙以來

未晚見錄[illegible]以[illegible]之是進士[illegible]宮在門直輯川風據[illegible]律

韻題如是法四圍佳[illegible]轉讀[illegible]九烟右仁圍[illegible]櫟[illegible]

九烟先生[illegible]集高三之姑以學堂[illegible]楚州[illegible]大[illegible]止月六日在同

庭好山[illegible]鄉峯翁[illegible]黃楷[illegible]黃九烟先生爲集[illegible]狗齋詩集

之鄉黃九烟[illegible][illegible]可以勘[illegible]每易以[illegible]晚年詩[illegible]如[illegible]

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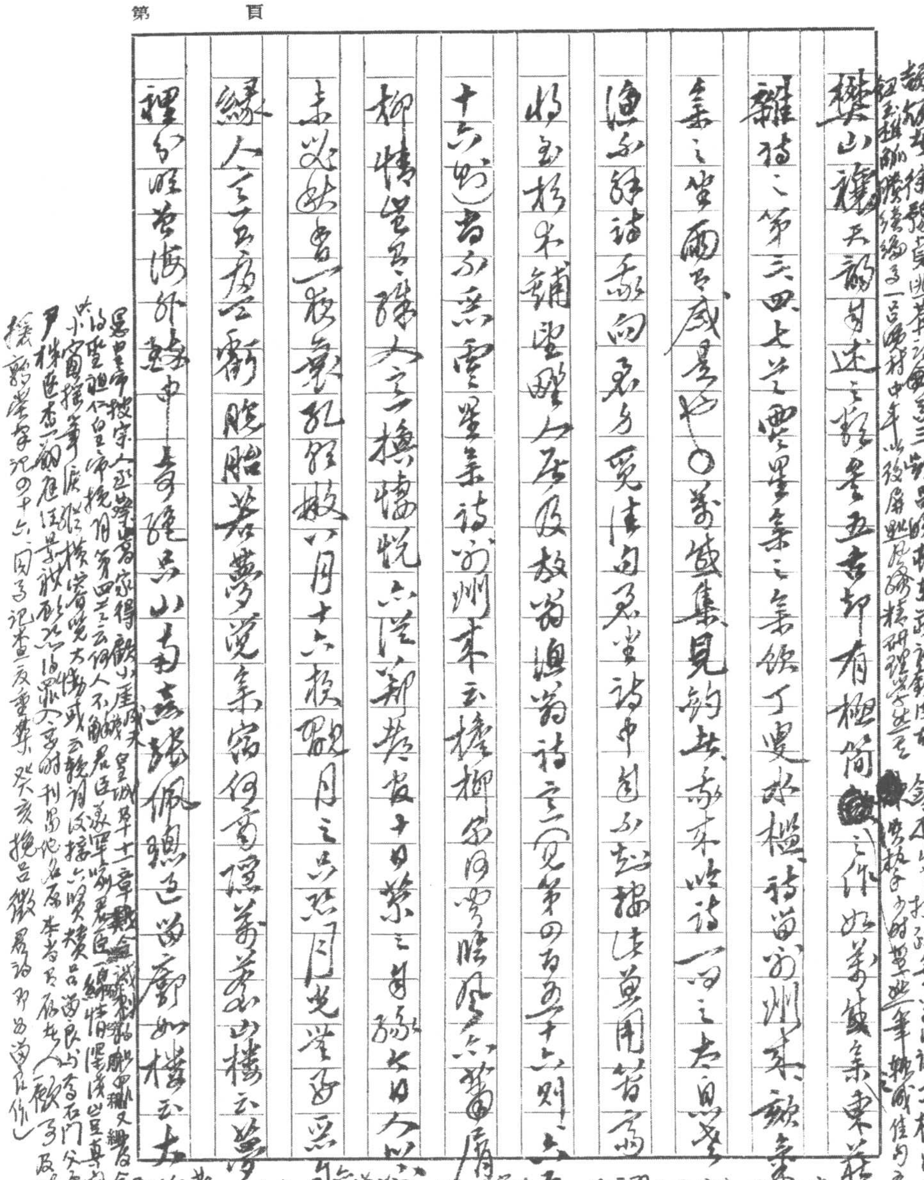
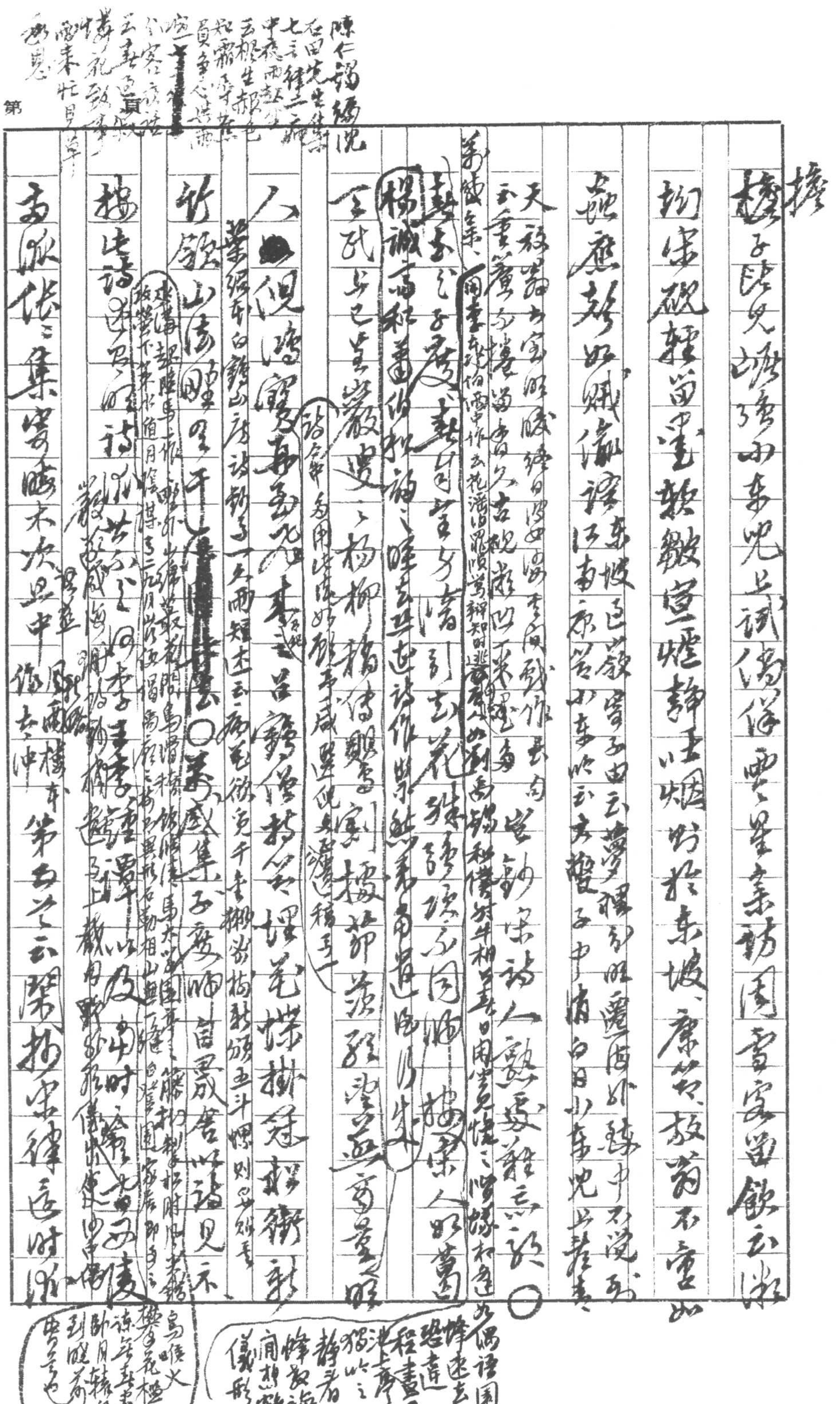


第　　　頁



陳仁錫編石田先生集 七言律二 中秋雨[illegible] 云根生報也 知霜[illegible] 員多[illegible]

擣

擣子瞻又[illegible]兩東坡上試[illegible]係要星集訪園雪寄留飲云淑

拘束破輕留墨鞭繳宣煙靜玉以烟對於東坡、康節、放翁不宣如

大也應先好賊徹諦江南〻原留小東坡云赤壁子中情白日小東坡坐禁夫（東坡已[illegible]寄子由云夢[illegible]獨[illegible]中不覺[illegible]）

天放翁[illegible]寄[illegible]日[illegible]作[illegible]有
云重簷[illegible]搖[illegible]留[illegible]古[illegible]跡[illegible]旁（[illegible]敬[illegible]動[illegible]詩人數要離云頭）

第續集、（[illegible]中作[illegible]花[illegible]如劉禹錫和僕射牛相公[illegible]日用[illegible]）

趙[illegible]云廣、趙[illegible]空[illegible]劃[illegible]花[illegible]同[illegible]人[illegible]

楊誠齋和[illegible]詩、晦菴其述詩作[illegible]南宋[illegible]

[illegible]已[illegible]數遺、〻楊柳[illegible]家[illegible]節[illegible]

（詩句[illegible]用[illegible]歲[illegible]稿[illegible]）

人[illegible]健[illegible]存[illegible]見[illegible]萬[illegible]

葉[illegible]白[illegible]詩[illegible]一[illegible]兩[illegible]云[illegible]欲[illegible]手書[illegible]五斗[illegible]則[illegible]

新[illegible]山[illegible]國[illegible]千[illegible]〇萬、[illegible]集、子[illegible]以詩見示

（[illegible]馬[illegible]圖[illegible]）

梅[illegible]詩[illegible]詩[illegible]李[illegible]以及[illegible]時[illegible]

[illegible]

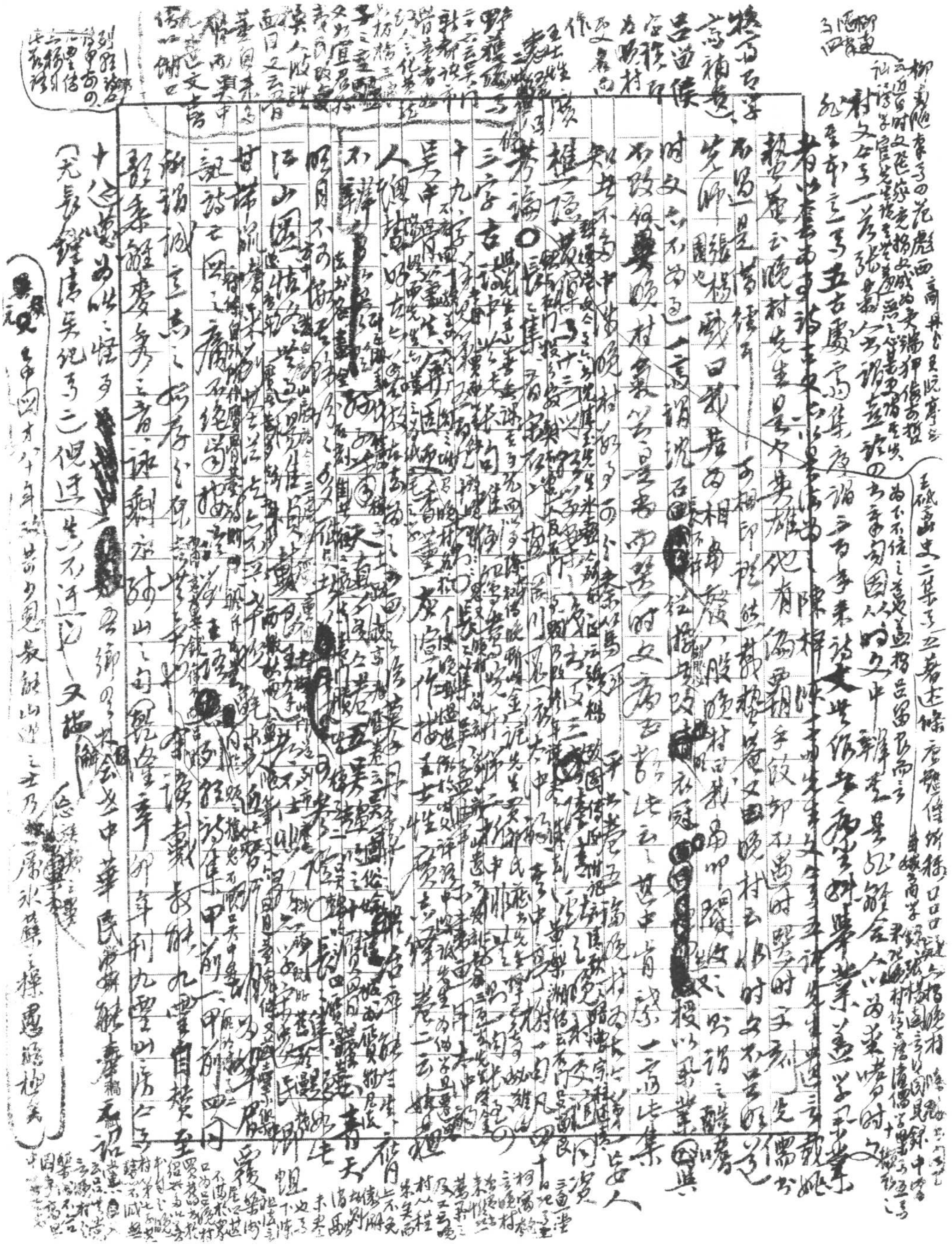
高[illegible]張〻集[illegible]未次其中[illegible]樓本第五[illegible]云[illegible]律[illegible]時[illegible]

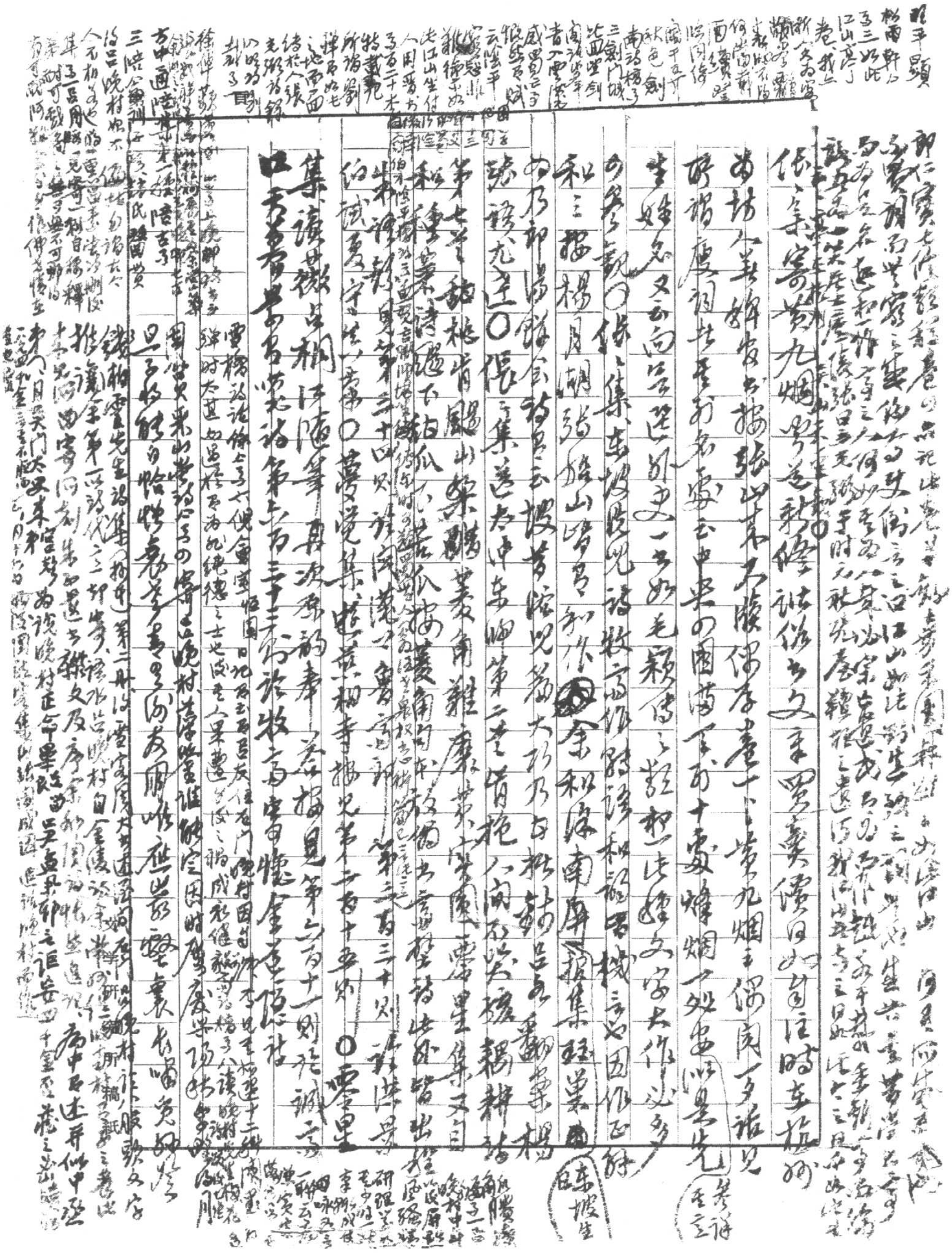
偶讀國[illegible]去[illegible]遠程書[illegible]上[illegible]猶[illegible]者[illegible]數[illegible]

烏[illegible]火[illegible]花[illegible]月[illegible]也

夢叟集、管襄揚示罪作有夢伯乎求太公之夢子佳開詩一戲秋之、揚詩中照本有綱宗盜室劉傳受等句，歐為識語黃太冲而作。鮚埼亭集十一集內先生神道碑文云：徐公並之子婿家參史局，亦以先生為言。錢之曰：昔周首陽二公托孫于尚父，遂得三年食薇，顏色不壞。今我遣子從公，可以置我矣。則太冲實其志非遊說數，且祇說夢幻（此夢叟也），太冲古无此有，亦為忠厚矣。

雲星集次韻秋蘭鄰飲遠齋堂第一首云：江西鵝湖開東萊，再過如來柳浪云。信手磨墨盤礴，晚宋人詩，宋詩亦有好聲韻，法學李賸篇，詩律磨深以來，曾姿風雅理未息。隨庚戌春亦而晚村文有云，一萬鄭譜（張茗人出）人遊以後為宗宋詩，嗜好時文，其實時所本意云云。乳[illegible]節韻而何陳梓陳一齋先生文集卷五與友書云：梓載錄四詩，萬以居為宗晚村緣執拗語宋詩號頌，金影不緣，可見李末時持論矣。○張二今同黃九烟瀛未改件寫吳中黃直一飲西湖，中報謝文侯畫象，按見第六百四十七則，從陽曉菴諸○佳、寒生進士龍，護思江山再拜出家頑夫婦傑緘晚，自注云：按其時應悔嫁與羽毀（李元仲）閒閑君寫詩中法及此寫語見第一百七十二則詩勞水集，並晚村傳四為佳進士一第來談甲科只八股六十（具狀者乃八股文而）之為宮者，則我滕求教，世稱兄為主倡出衛，傳青主文學既臻補缺（四）云一班世平、世自、世吾、世昇、世字、世師、世八、世聽、世曾、世節、世血、世氣之人言白也尤才高，年先用一張紙畫棺，卻世為自書云云之類……為灑極根株矣晚



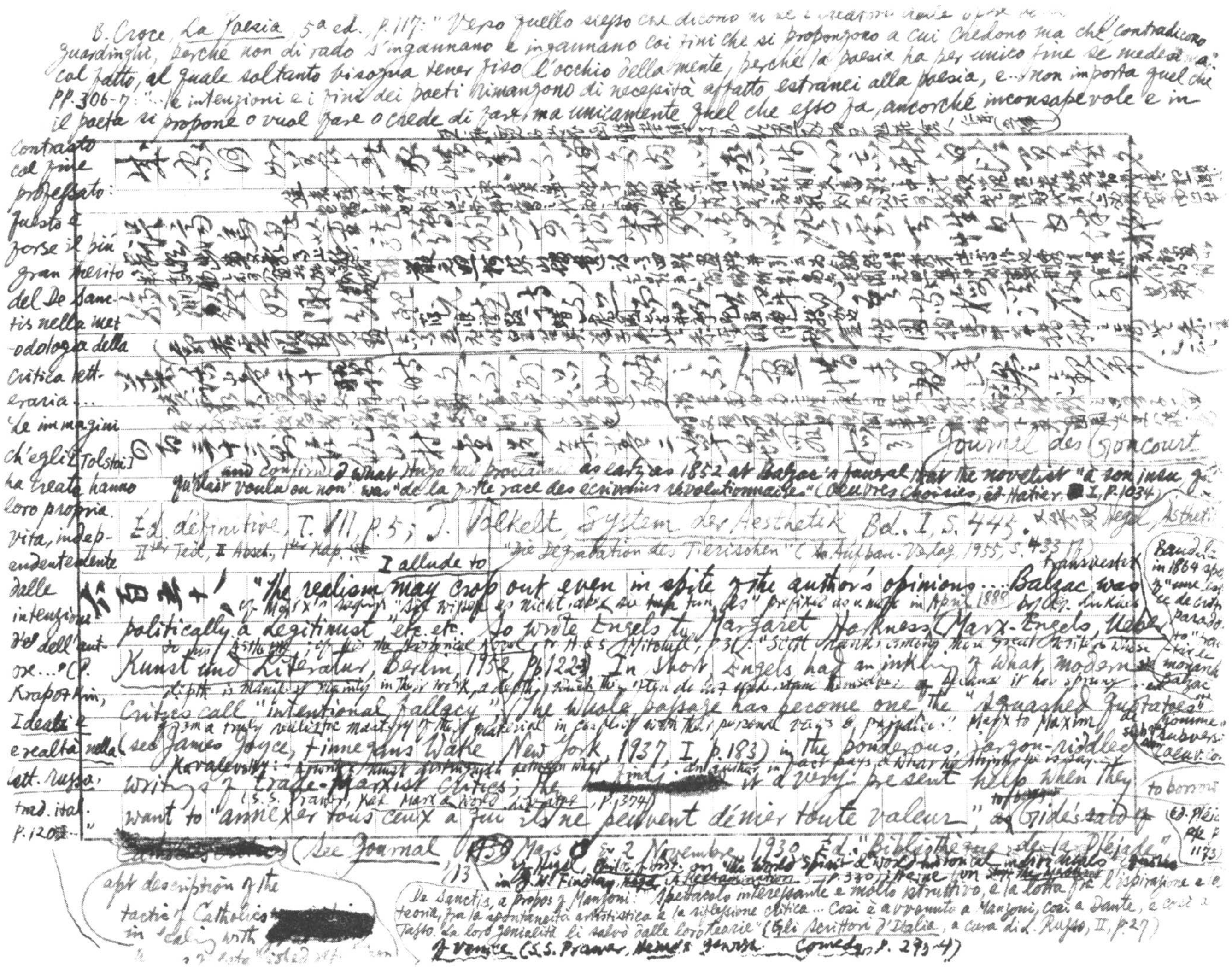


第　　頁

# 容安館札記

六百五十七、復堂日記卷六記此遂書詩評士以賀涵那處云蒼之腥氣明代遂文如書不可長生搨[illegible]數元氣留性命之[illegible]（參觀七百三則論R. A. Schröder論G. Forster, Penguin Book of German Verse, p. 417）又七七〇則論王安石長亭[illegible]）卷之錢載第三首頸聯云書之學花卷作達不如書不字若生深堂為竺生搜燈是留性無雅甚莫風骨而為什麼言從蘀石亦稱若人悍比二句及高三秋試園至友人闈墨詩第二首頸聯最悍枯稿之生字一韻為書風亦去情又卷之影書闈墨次原韻第三首之一簾風雨瘦花殘纏眠書來又送妻錢為云羹識閒情猶鍊饒緣也不如人羨意致可惜西畫緒云

蒼花詩云便勝其乖翻是實不能種花色風欲
實字讀



B. Croce, *La Poesia*, 5ª ed., p. 117: "Verso quello stesso che dicono di sé i creatori delle opere [illegible] guardinghi, perché non di rado s'ingannano e ingannano coi fini che si propongono a cui credono ma che contradicono col fatto, al quale soltanto bisogna tener fiso l'occhio della mente, perché la poesia ha per unico fine se medesima." PP. 306-7: "...le intenzioni e i fini dei poeti rimangono di necessità affatto estranei alla poesia, e... non importa quel che il poeta si propone o vuol fare o crede di fare, ma unicamente quel che esso fa, ancorché inconsapevole e in contrasto col fine professato: questo è forse il più gran merito del De Sanctis nella metodologia della critica letteraria..." "Le immagini ch'egli [Tolstoi] ha create hanno loro propria vita, indipendente dalle intenzioni dell'autore..." (P. Krapotkin, Ideali e realtà nella lett. russa, trad. ital. p. 120.)

[illegible]

Journal des Goncourt [illegible] and confirms what Hugo had proclaimed as early as 1852 at Balzac's funeral that the novelist "à son insu, qu'il l'ait voulu ou non" was "de la forte race des écrivains révolutionnaires." (Œuvres choisies, éd. Hatier, I, p. 1034)

Éd. définitive, T. VII, p. 5; J. Volkelt, System der Aesthetik Bd. I, S. 445. [illegible] Hegel, Ästheti[illegible] II^ter Teil, II Absch., 1^tes Kap. [illegible] "die Degradation des Tierischen" (Aufbau-Verlag, 1955, S. 433 ff.)

六百五十八、I allude to "the realism may crop out even in spite of the author's opinions... Balzac was politically a Legitimist" etc. etc. So wrote Engels to Margaret Harkness (Marx-Engels, Über Kunst und Literatur, Berlin, 1952, p. 122). In short, Engels had an inkling of what modern critics call "intentional fallacy". The whole passage has become one of the "squashed quotatoes" (see James Joyce, Finnegans Wake, New York, 1937, I, p. 183) in the ponderous, jargon-riddled writing of trade-Marxist critics; the [redacted] finds it a very present help when they want to "annexer tous ceux à qui ils ne peuvent dénier toute valeur", as Gide said of [redacted] (See Journal 13 Mars & 2 Novembre 1930, Éd. "Bibliothèque de la Pléiade", p. 1173)

cf. Marx's saying "Sie wissen es nicht, aber sie tun es" prefixed as a motto in April 1888 [illegible]

cf. Lukács [illegible] the historical novel, tr. H. & S. Mitchell, p. 31: "Scott ranks among those great writers whose depth is manifested mainly in their work, a depth which they often do not understand themselves [illegible]"

[illegible] "from a truly realistic mastery of their material in conflict with their personal views & prejudices." Marx to Maxim Kovalevsky: [illegible] "an author in fact says & what he thinks he is saying."

(S. S. Prawer, Karl Marx & World Literature, p. 374)

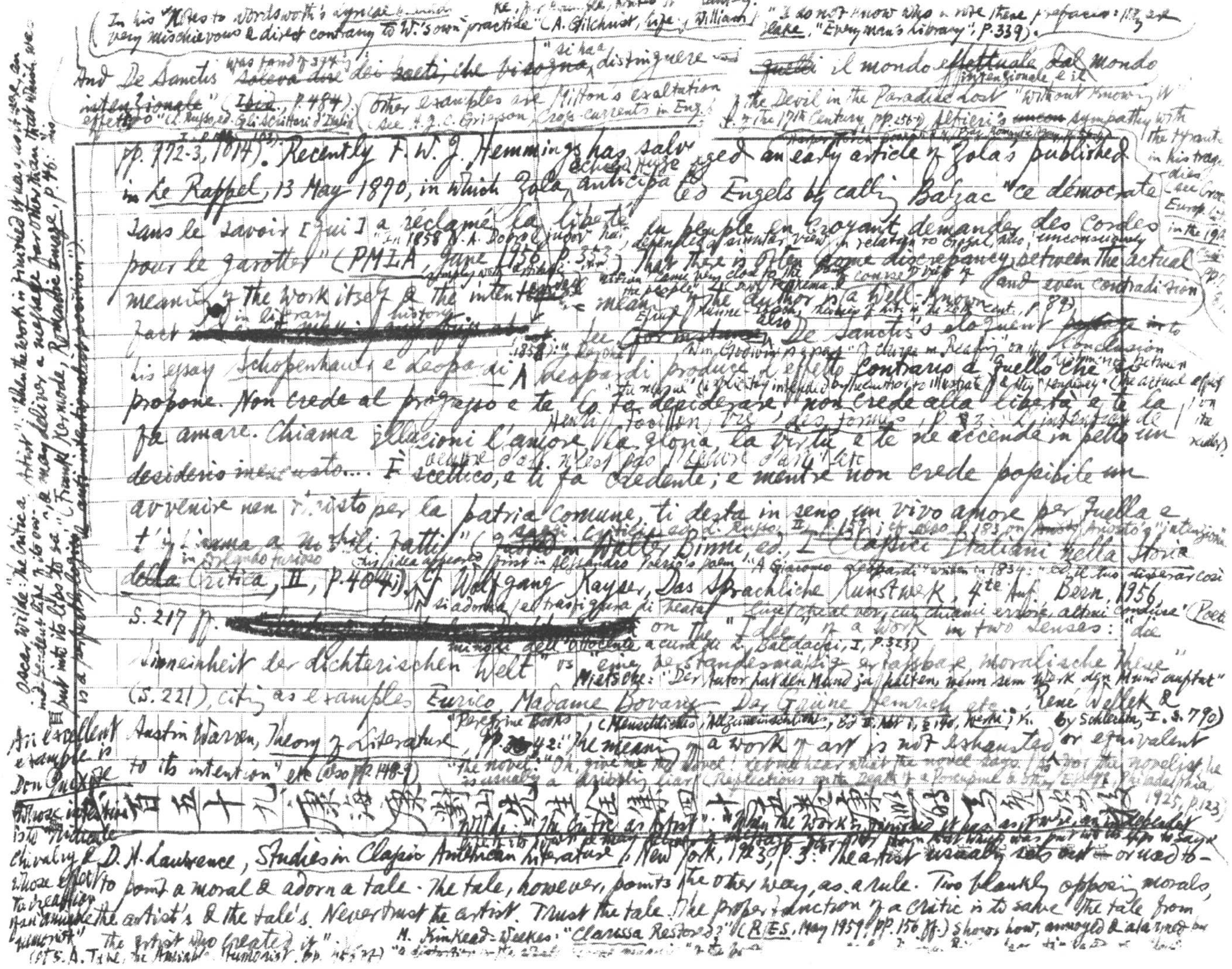
Baudelaire in 1864 [illegible] "une espèce de critique paradoxale" [illegible] "faire de Balzac [illegible]" [illegible] to borrow

apt description of the tactic of Catholics [redacted] in dealing with [illegible]

cf. Hegel, Philos. Hist. on "the World Spirit" [illegible] in J. N. Findlay, Hegel: A Re-examination, p. 330 [illegible] Heine [illegible]

De Sanctis, a propos of Manzoni: "Spettacolo interessante e molto istruttivo, è la lotta fra l'ispirazione e la teoria, fra la spontaneità artistica e la riflessione critica... Così è avvenuto a Manzoni, così a Dante, e così a Tasso. La loro genialità li salvò dalle loro teorie" (Gli Scrittori d'Italia, a cura di L. Russo, II, p. 27)

(S. S. Prawer, Heine's Jewish Comedy, p. 293-4)



(In his "Notes to Wordsworth's Lyrical Ballads" Blake, for example, writes in annotating: "I do not know who wrote these prefaces: they are very mischievous & direct contrary to W.'s own practice" (A. Gilchrist, Life of William Blake, "Everyman's Library", p. 339).)

And De Sanctis ~~soleva dire dei poeti, che bisogna~~ was fond of saying "si ha a distinguere il mondo effettuale dal mondo intenzionale" (Ibid., p. 484) ... effetto (L. Russo, ed., Gli Scrittori d'Italia, I, p. 183).

(Other examples are Milton's exaltation of the Devil in the Paradise Lost "without knowing it" (see H. J. C. Grierson, Cross-currents in Eng. Lit. of the 17th Century, pp. 256-7), Alfieri's ~~uncon~~ sympathy with the tyrants in his tragedies (see Croce, Europ. Lit. in the 19th Cent., p. 89).)

pp. 772-3, 1014). Recently F. W. J. Hemmings has salvaged an early article of Zola's published in Le Rappel, 13 May 1870, in which Zola anticipated Engels by calling Balzac "ce démocrate sans le savoir [qui] a réclamé la liberté du peuple en croyant demander des cordes pour le garotter" (PMLA, June 1956, p. 353). That there is often some discrepancy between the actual meaning of the work itself & the intention of the author is a well-known fact [redacted] in literary history. See also De Sanctis's eloquent conclusion to his essay Schopenhauer e Leopardi: "Leopardi produce l'effetto contrario a quello che si propone. Non crede al progresso e te lo fa desiderare; non crede alla libertà e te la fa amare. Chiama illusioni l'amore, la gloria, la virtù e te ne accende in petto un desiderio inesausto.... È scettico, e ti fa credente; e mentre non crede possibile un avvenire men tristo per la patria comune, ti desta in seno un vivo amore per quella e t'infiamma a nobili fatti" (Saggi critici, ed. L. Russo, II, p. 157; cf. also p. 183 on Ariosto's "intenzione"; quoted in Walter Binni, ed., I Classici italiani nella storia della critica, II, p. 404). Cf. Wolfgang Kayser, Das sprachliche Kunstwerk, 4te Aufl., Bern, 1956, S. 217 ff. [redacted] on the "Idee" of a work in two senses: "die Sinneinheit der dichterischen Welt" vs "eine verstandesmäßig erfaßbare moralische These" (S. 221), citing as examples Eurico, Madame Bovary, Der grüne Heinrich etc.; René Wellek & Austin Warren, Theory of Literature, "Peregrine Books", p. 42: "The meaning of a work of art is not exhausted by, or even equivalent to its intention" etc. (also pp. 148-9).

"In 1858 N. A. Dobrolyubov had defended a similar view in relation to Gogol, also, unconsciously, ... came very close to the people ... Henri Focillon, Vie des formes, p. 83: "L'intention de l'oeuvre d'art n'est pas l'oeuvre d'art". "the novel: Oh, give me the novel! Let me hear what the novel says. As for the novelist, he is usually a dribbling liar" (Reflections on the Death of a Porcupine & Other Essays, Philadelphia, 1925, p. 123).

Nietzsche: "Der Autor hat den Mund zu halten, wenn sein Werk den Mund auftut" (Menschliches, Allzumenschliches, Bd. II, Abt. 1, § 140, Werke, hrsg. by Schlechta, I, S. 790).

百五十九 康海 康對山先生集四十

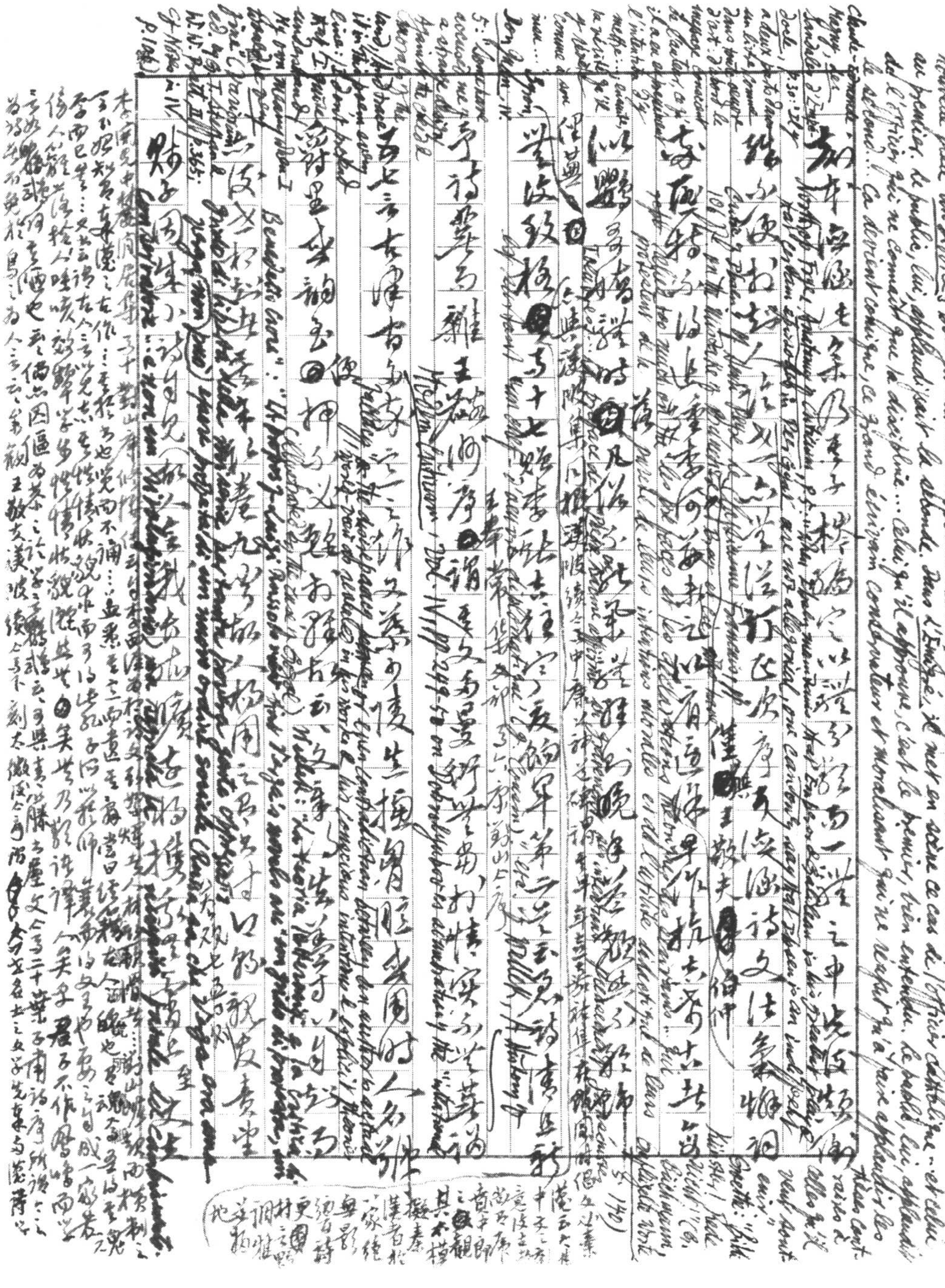
Wilde: "The Critic as Artist": "When the work is finished it has, as it were, an independent life of its own, & may deliver a message far other than that which was put into its lips to say."

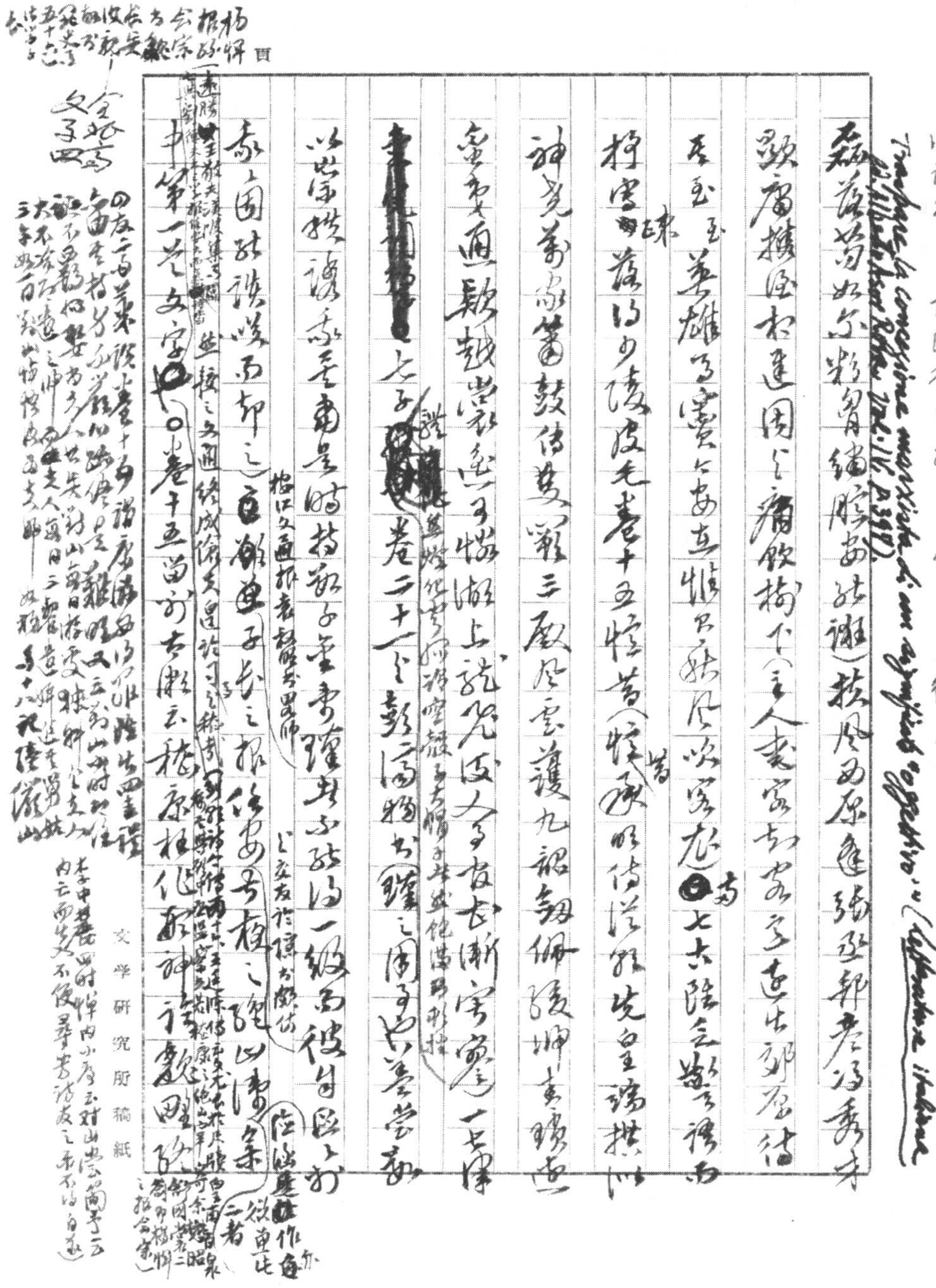
D. H. Lawrence, Studies in Classic American Literature, New York, 1923, p. 3: "The artist usually sets out — or used to — to point a moral & adorn a tale. The tale, however, points the other way, as a rule. Two blankly opposing morals, the artist's & the tale's. Never trust the artist. Trust the tale. The proper function of a critic is to save the tale from the artist who created it." M. Kinkead-Weekes: "Clarissa Restored?" (R.E.S., May 1959, pp. 156 ff.) shows how, annoyed & alarmed by "a distortion in the ... meaning" of the book ...

An excellent example is Don Quixote whose intention is to ridicule chivalry & whose effect is to ... (cf. S. A. Tave, The Amiable Humorist, pp. 153 ff.)

Oscar Wilde: "The Critic as Artist": "When the work is finished it has, as it were, an independent life of its own, & may deliver a message far other than that which was put into its lips to say." (Frank Kermode, Romantic Image, p. 46: "This is a perfectly logical anti-intentionalist position").

Freud's distinction between "l'effetto"
or "tragico" or "senso" or "Contenuto segreto"
della leggenda" & "la morale" or "ideologia"
~~in~~ of a tragedy has been compared to
Engels's distinction *à propos* of Balzac's realism
(Francesco Orlando: "Letteratura et psicanalisi"
in *Letteratura italiana*, Einaudi, vol. IV, 1985, p. 569)





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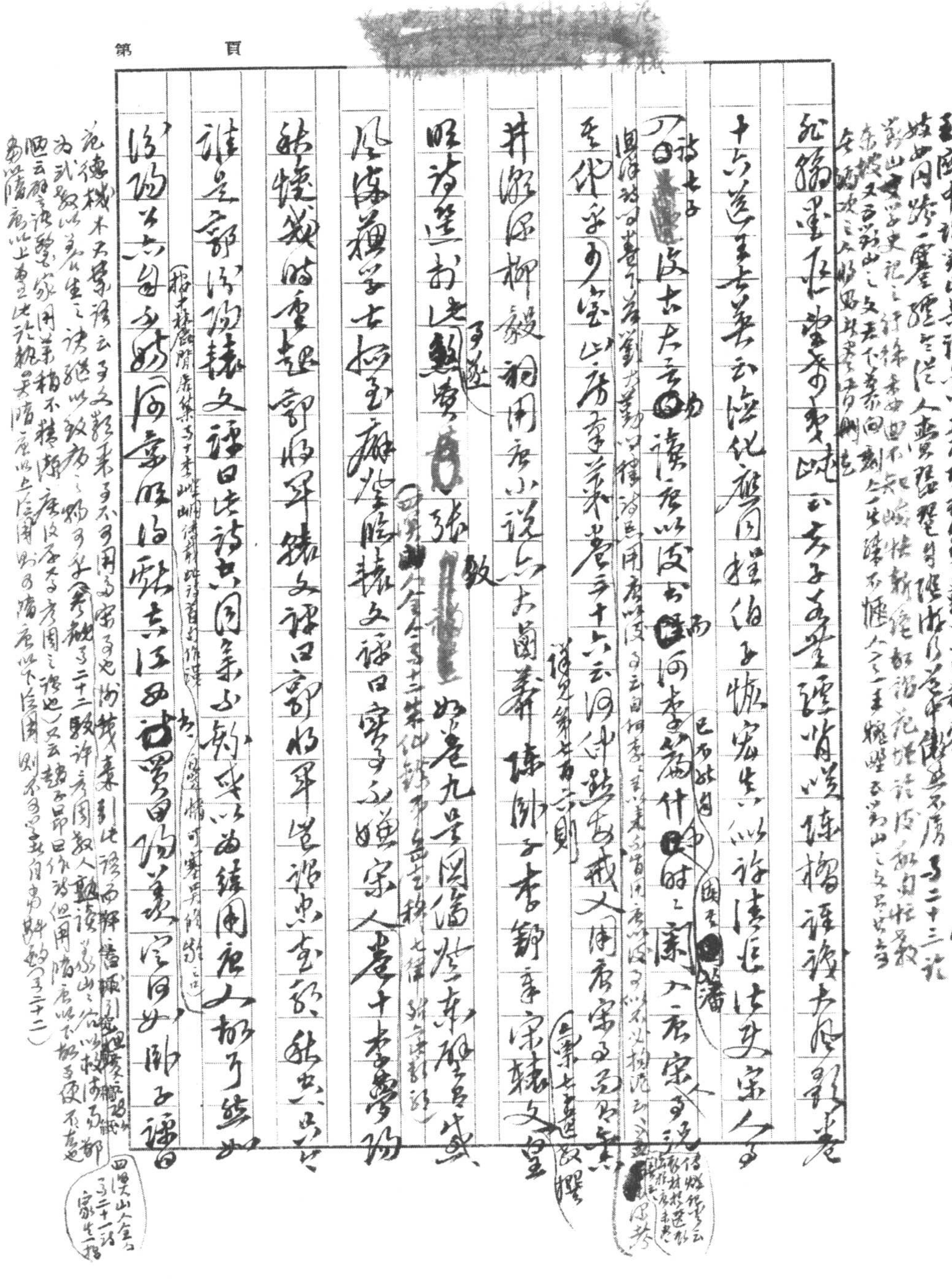

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玉罔中說劉山其讓[illegible]數二三曲歎[illegible]又記劉山[illegible]

妨出罔路一塞[illegible]人[illegible]不[illegible]二十三

[illegible]山[illegible]史記[illegible]

[illegible]文[illegible]劉山之文[illegible]

[illegible]

紀綺墨在堂[illegible]云吾子[illegible]經肯從[illegible]摺[illegible]大[illegible]者

十六首宋去美云綺化[illegible]同程伯子恢宏先以詩書法宋人為

[illegible]及古太言[illegible]讀唐以後書[illegible]何李為什[illegible]時之[illegible]人唐宋可論

[illegible]

至於乎可定此為章策卷三十六云何仲默戒文用唐宋事[illegible]

詳見第[illegible]則

井澈源柳綴詞用唐小說六大簡蕭陳師子李鄴李宋隸文堂

[illegible]

明清選詩此數賢[illegible]張[illegible]致如卷九呈同編[illegible]東林聲名成

[illegible]

風流蘊藉古稱至麻[illegible]隸文譯曰寧子不姓宋人為十李夢陽

鉢饒[illegible]時重趣部將軍錢文譯曰部將軍[illegible]謝忠書韻[illegible]出[illegible]

誰是部注詩隸文譯曰法詩六同采不劍或以為錢同唐人[illegible]可[illegible]如

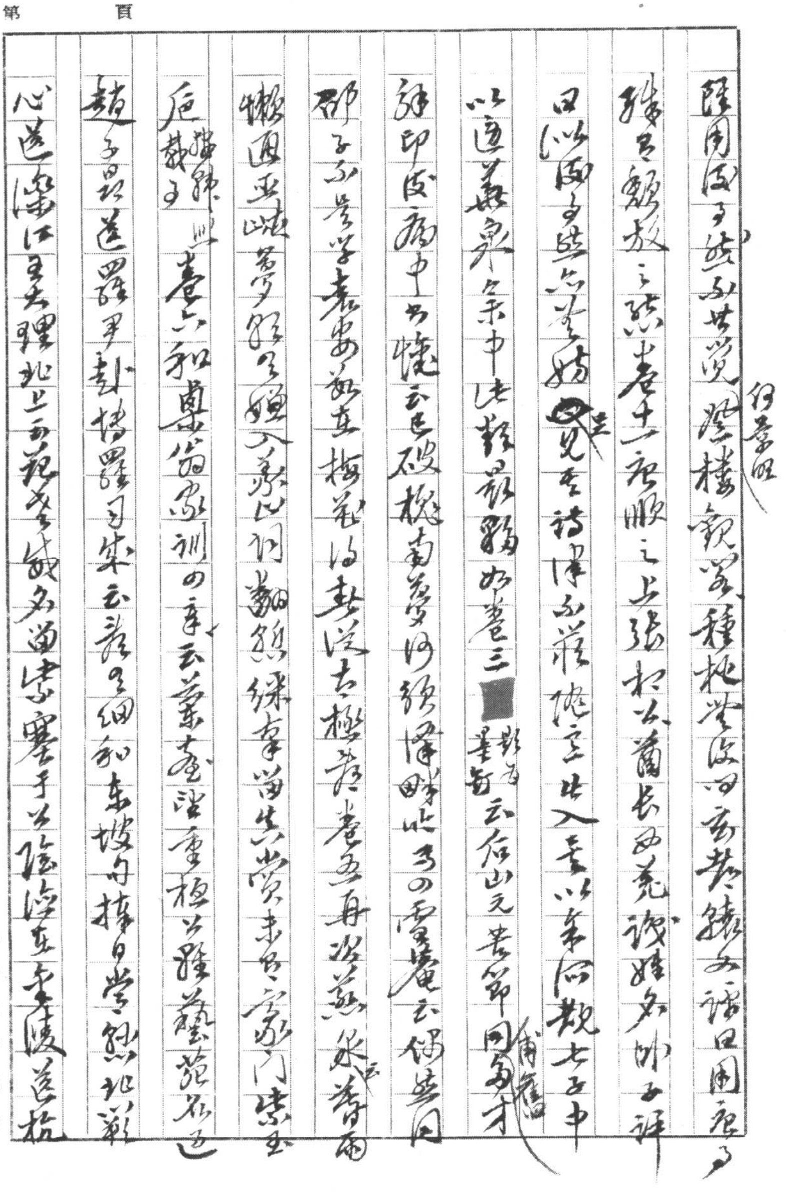
[illegible]

詩話為六[illegible]何豪以[illegible]江西詩罷留論義宗同如陳子譜

范德機木天禁語云[illegible]不可用[illegible]宋[illegible]

[illegible]

四溟[illegible]山人[illegible]二十一[illegible]



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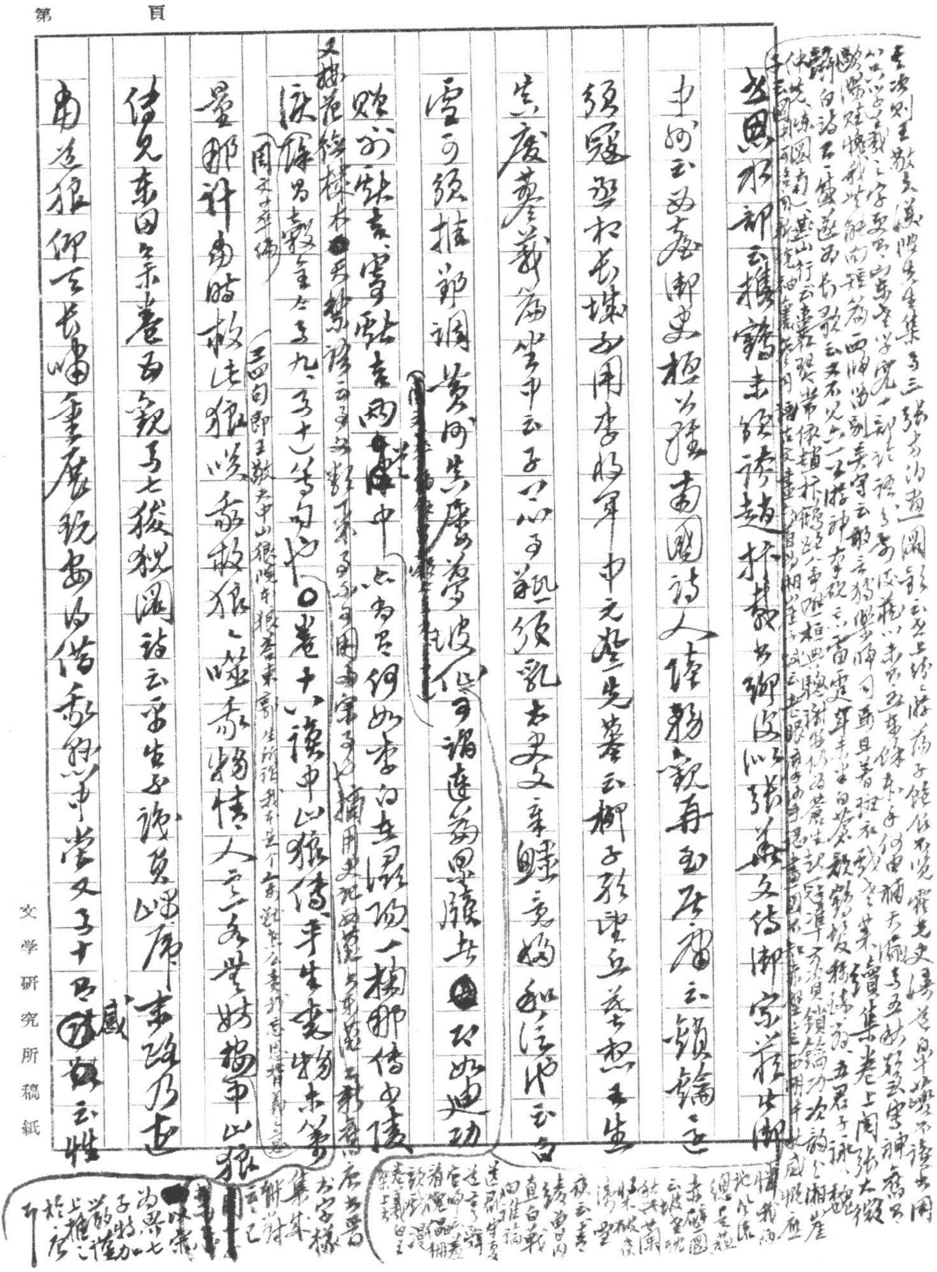

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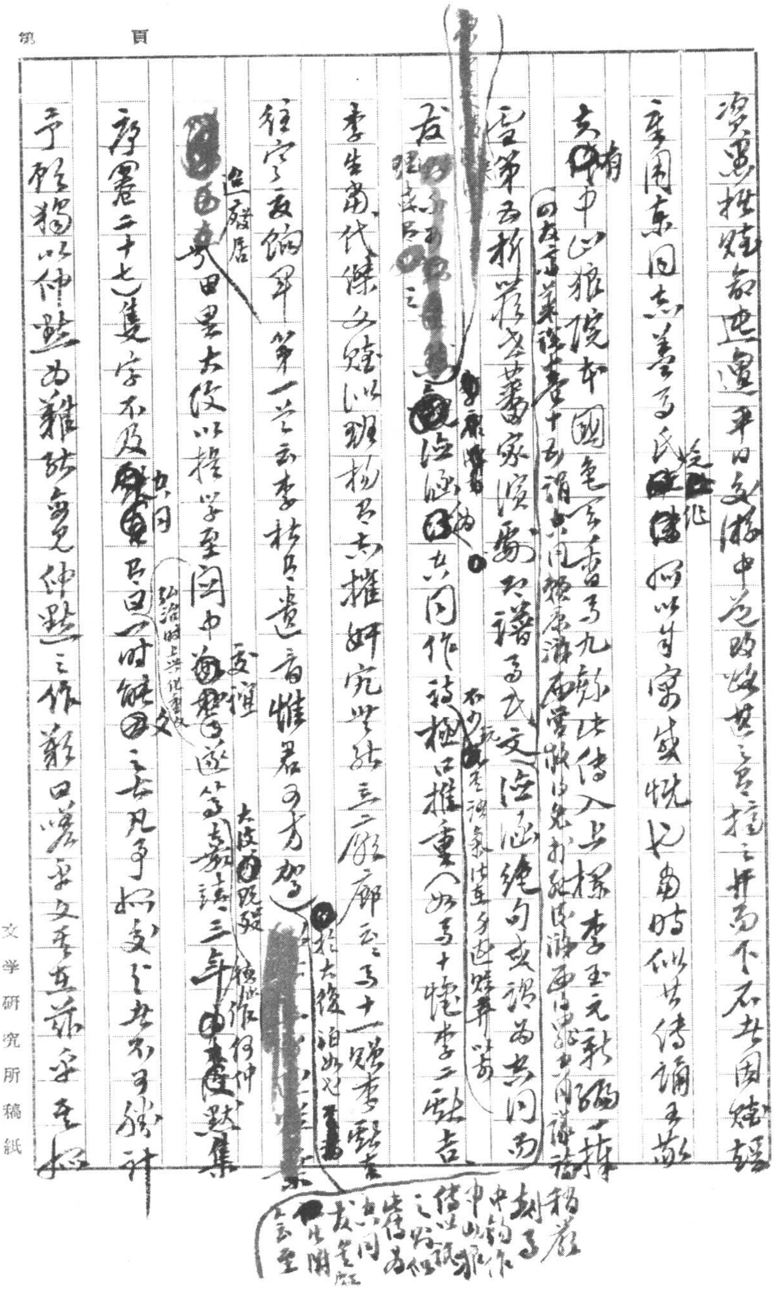
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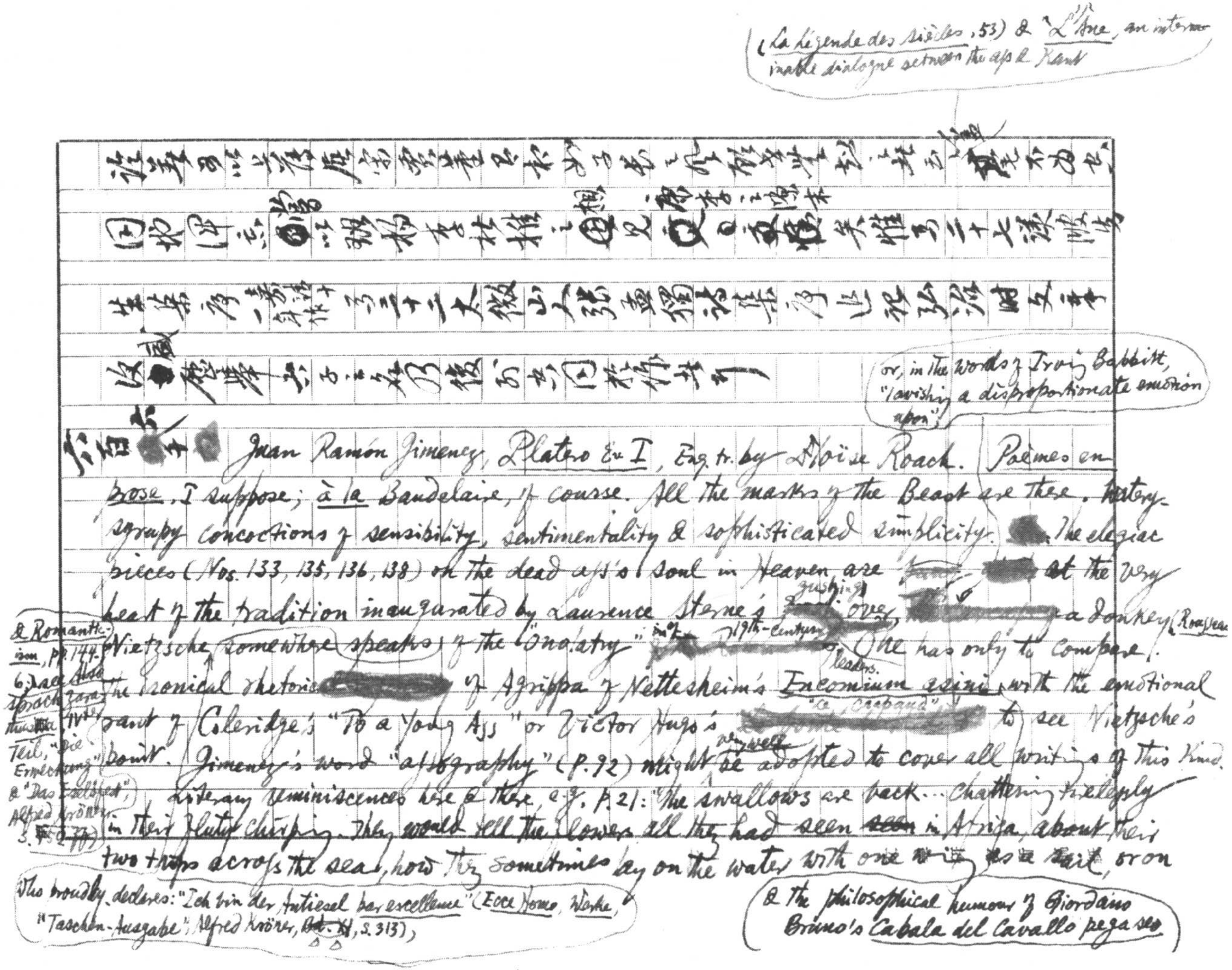


詮美可以[illegible]居宋雲董[illegible]如子長之風骨[illegible]

同地渾忘嘗以[illegible]楊李杜推之想見（康李之際末）[illegible]矣惟[illegible]二十七[illegible]

生集序（嘉靖十一年作）[illegible]二十二太微山人張孟獨詩集序[illegible]弘治時文[illegible]

[illegible]咸歷舉[illegible]子云名乃後於其同於作[illegible]

六百[redacted]六貳[redacted] Juan Ramón Jiménez, Platero & I, Eng. tr. by Eloïse Roach. Poèmes en prose, I suppose; à la Baudelaire, of course. All the marks of the Beast are there. Watery-syrupy concoctions of sensibility, sentimentality & sophisticated simplicity. [redacted] The elegiac pieces (Nos. 133, 135, 136, 138) on the dead ass's soul in Heaven are [redacted] at the very heart of the tradition inaugurated by Laurence Sterne's gushing over [redacted] a donkey (Rousseau [illegible]. Nietzsche somewhere speaks of the "Onolatry" in 19th-century [redacted] leaders. One has only to compare the ironical rhetoric [redacted] of Agrippa of Nettesheim's Encomium asini with the emotional cant of Coleridge's "To a Young Ass" or Victor Hugo's [redacted] to see Nietzsche's point. Jiménez's word "assography" (p. 92) might very well be adopted to cover all writings of this kind.

Literary reminiscences here & there, e.g. p. 21: "The swallows are back... chattering twitteringly in their fluty chirping. They would tell the flowers all they had seen ~~seen~~ in Africa, about their two trips across the sea, how they sometimes lay on the water with one wing as a sail, or on

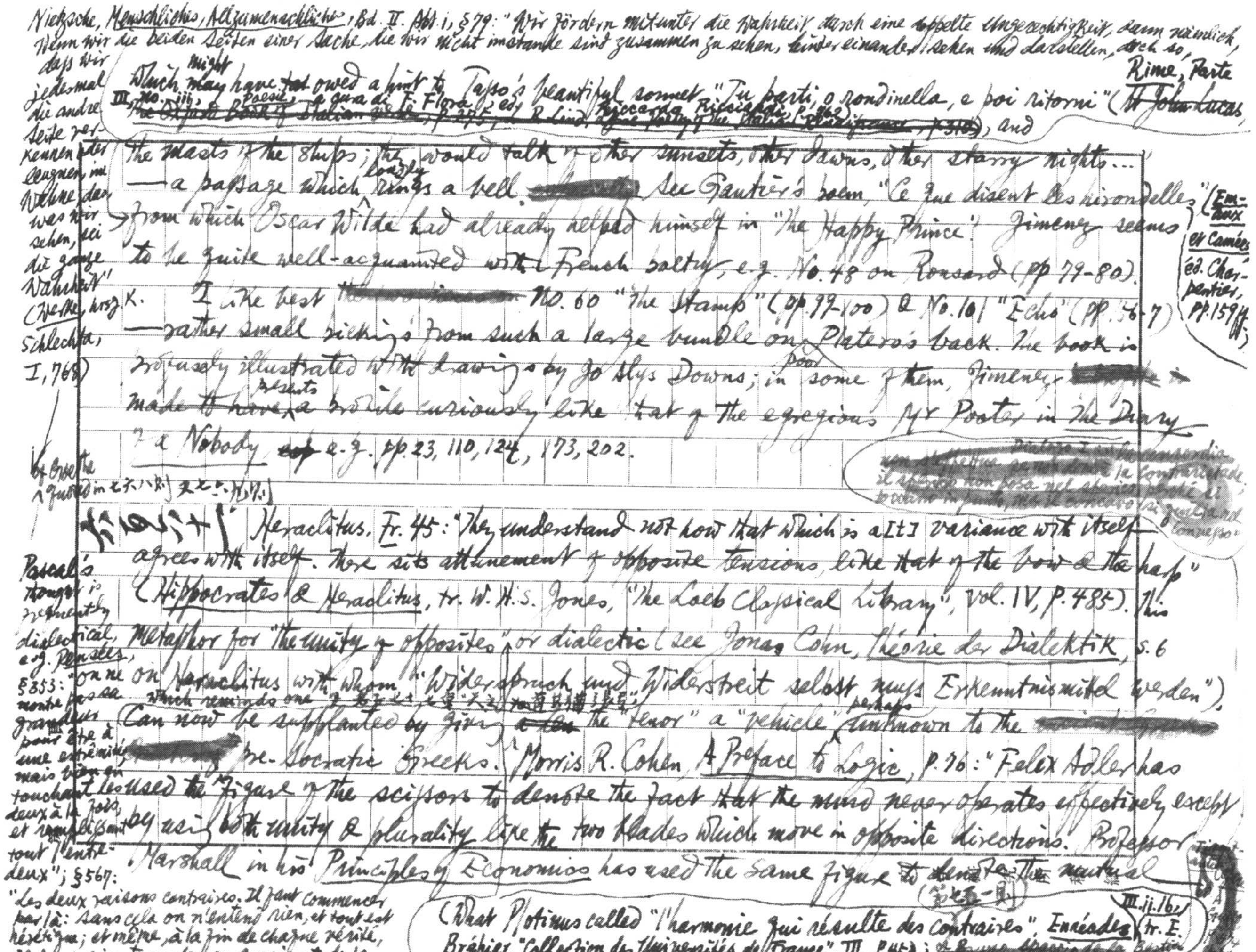
(La Légende des siècles, 53) & "L'Âne", an interminable dialogue between the ass & Kant

or, in the words of Irving Babbitt, "lavishing a disproportionate emotion upon"

& Romanticism, pp. 144-6. see Also sprach Zarathustra, IVter Teil, "Die Erweckung" & "Das Eselsfest", Alfred Kröner, S. 350-77)

who proudly declares: "Ich bin der Antiesel par excellence" (Ecce Homo, Werke, "Taschen-Ausgabe", Alfred Kröner, Bd. XI, S. 313),

& the philosophical humour of Giordano Bruno's Cabala del Cavallo pegaseo



Nietzsche, Menschliches, Allzumenschliches, Bd. II. Abt. i, §79: "Wir fördern mitunter die Wahrheit durch eine doppelte Ungerechtigkeit, dann nämlich, wenn wir die beiden Seiten einer Sache, die wir nicht imstande sind zusammen zu sehen, hintereinander sehen und darstellen, doch so, daß wir jedesmal die andre Seite verkennen oder leugnen, im Wahne, das was wir sehen, sei die ganze Wahrheit" (Werke, hrsg. K. Schlechta, I, 768)

cf. Goethe quoted in 七六八則 又七二一則

Which might have ~~may~~ owed a hint to Tasso's beautiful sonnet "Tu parti, o rondinella, e poi ritorni" (Rime, Parte III, No. iii, Poesie, a cura di F. Flora, p. 275; ed. R. Lind, Riccardo Ricciardi, p. 962 ~~St John Lucas, The Oxford Book of Italian Verse~~), and

the masts of the ships; the lonely would talk of other sunsets, other dawns, other starry nights...

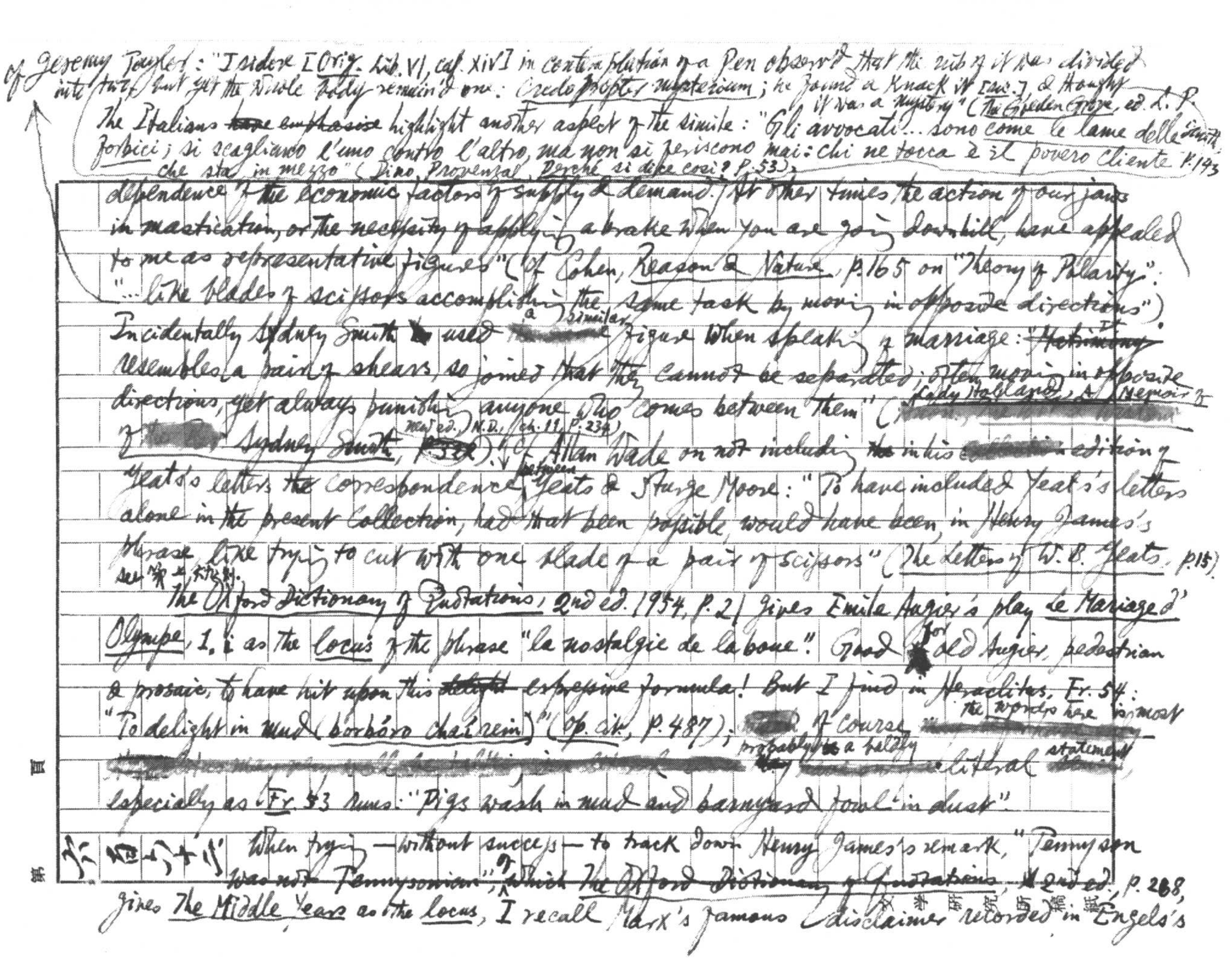
— a passage which rings a bell. [redacted] See Gautier's poem "Ce que disent les hirondelles" (Émaux et Camées, éd. Charpentier, pp. 159 ff.) from which Oscar Wilde had already helped himself in "The Happy Prince". Jimenez seems to be quite well-acquainted with French poetry, e.g. No. 48 on Ronsard (pp. 79-80). I like best [redacted] No. 60 "The Stamp" (pp. 99-100) & No. 101 "Echo" (pp. 56-7) — rather small pickings from such a large bundle on poor Platero's back. The book is profusely illustrated with drawings by Jo Alys Downs; in some of them, Jimenez [redacted] is made to ~~have~~ presents a profile curiously like that of the egregious Mr Pooter in The Diary of a Nobody ~~esp~~ e.g. pp. 23, 110, 124, 173, 202.

[redacted]

六百六十一 Heraclitus, Fr. 45: "They understand not how that which is a[t] variance with itself agrees with itself. There sits attunement of opposite tensions, like that of the bow & the harp" (Hippocrates & Heraclitus, tr. W. H. S. Jones, "The Loeb Classical Library", vol. IV, p. 485). This metaphor for "the unity of opposites" or dialectic (see Jonas Cohn, Theorie der Dialektik, S. 6 on Heraclitus with whom "Widerspruch und Widerstreit selbst muss Erkenntnismittel werden") which reminds one of [illegible] can now be supplanted by giving ~~a~~ the "tenor" a "vehicle" perhaps unknown to the [redacted] pre-Socratic Greeks. Morris R. Cohen, A Preface to Logic, p. 76: "Felix Adler has used the figure of the scissors to denote the fact that the mind never operates effectively except by using both unity & plurality like the two blades which move in opposite directions. Professor Marshall in his Principles of Economics has used the same figure ~~to denote the mutual~~ [illegible] (第七五一則)

Pascal's thought is frequently dialectical, e.g. Pensées, §353: "On ne montre pas sa grandeur pour être à une extrémité, mais bien en touchant les deux à la fois, et remplissant tout l'entre-deux"; §567: "Les deux raisons contraires. Il faut commencer par là: sans cela on n'entend rien, et tout est hérétique; et même, à la fin de chaque vérité, il faut ajouter qu'on se souvient de la vérité opposée" (Oeuvres, ed. L. Brunschvicg, XIII, pp. 267-8; XIV, p. 14).

(What Plotinus called "l'harmonie qui résulte des contraires", Ennéades, III. ii. 16, tr. E. Bréhier, "Collection des Universités de France", III, p. 45); ~~[illegible]~~ [illegible] on "彼是方生"; [illegible] on "東西之相反而不可以相無".



Cf Jeremy Taylor: "Isidore [Orig. Lib. VI, cap. XIV] in contemplation of a pen observ'd that the nib of it was divided into two, but yet the whole body remain'd one: Credo propter mysterium; he found a knack in [sic.] & thought it was a mystery" (The Golden Grove, ed. L. P. Smith, p.193)

The Italians ~~have~~ ~~emphasise~~ highlight another aspect of the simile: "Gli avvocati... sono come le lame delle forbici; si scagliano l'uno contro l'altro, ma non si feriscono mai: chi ne tocca è il povero cliente che sta in mezzo" (Dino Provenzal, Perché si dice così? p.53).

第　頁

dependence of the economic factors of supply & demand. At other times the action of our jaws in mastication, or the necessity of applying a brake when you are going downhill, have appealed to me as representative figures" (Cf Cohen, Reason & Nature, p.165 on "Theory of Polarity": "...like blades of scissors accomplishing the same task by moving in opposite directions").

Incidentally Sydney Smith used [redacted] a similar figure when speaking of marriage: "~~Matrimony~~ It resembles a pair of shears, so joined that they cannot be separated; often moving in opposite directions, yet always punishing anyone who comes between them" ([redacted] Lady Holland, A Memoir of [redacted] Sydney Smith, new ed., n.d., ch. 11, p. 234 ~~p.322~~). Cf Allan Wade on not including ~~the~~ in his [redacted] edition of Yeats's letters the correspondence between Yeats & Sturge Moore: "To have included Yeats's letters alone in the present collection, had that been possible, would have been, in Henry James's phrase, like trying to cut with one blade of a pair of scissors" (The Letters of W. B. Yeats, p.15). see 第二六九則.

The Oxford Dictionary of Quotations, 2nd ed. 1954, p. 2, gives Emile Augier's play Le Mariage d'Olympe, I. i as the locus of the phrase "la nostalgie de la boue". Good for old Augier, pedestrian & prosaic, to have hit upon this ~~delight~~ expressive formula! But I find in Heraclitus, Fr. 54: "To delight in mud (borbóro chaírein)" (op. cit., p. 487); [redacted] Of course the words here is most [redacted] probably ~~is~~ a baldly [redacted] literal statement [redacted] especially as Fr. 53 runs: "Pigs wash in mud and barnyard fowl in dust".

六百六十八 When trying — without success — to track down Henry James's remark, "Tennyson was not Tennysonian", of which The Oxford Dictionary of Quotations, 2nd ed., p. 268, gives The Middle Years as the locus, I recall Marx's famous disclaimer recorded in Engels's

文學研究所稿紙

Charles Maurras, Bons et Mauvais Maîtres: "Ainsi Hugo vaut mieux que l'hugolisme" (Oeuvres Capitales, III, p. 334)

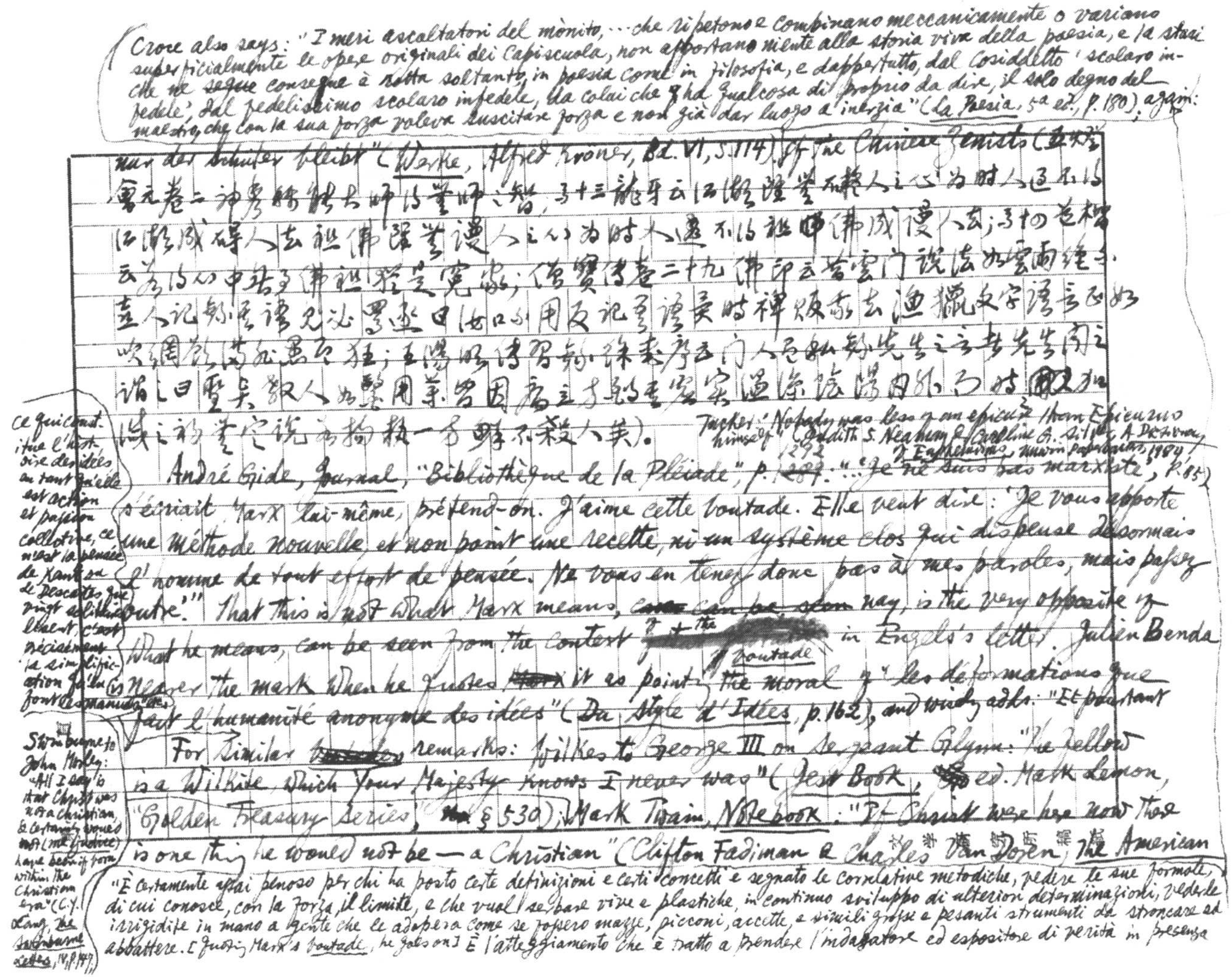
"Ganz wie Marx von den französischen 'Marxisten' der letzten 70er Jahre sagte: 'Tout ce que je sais, c'est que je ne suis pas marxiste'" ~~All I know is that I am not a Marxist~~

Letter to Conrad Schmidt, Aug. 5, 1890: [redacted] (Marx-Engels, ~~Selected Works~~ Ausgewählte Schriften, Dietz Verlag, ~~Moscow~~ 1955, II, p. 457). [redacted] The "Marxist" [redacted] can [redacted] readily retort to Marx: "So much the worse for you! You would be one if you could!" If it is true that "a science which hesitates to forget its founders is lost" (A. N. Whitehead, The Organization of Thought, Educational & Scientific, p. 115), a school of thought, in order to be ~~viable~~ a going concern, cannot afford to remember too well the ipse dixit of the dead and gone Master. [redacted] While bolstering up the prestige of the old sage & carefully preserving the patina of his ancient saws, it has to move with the times & accomodate modern instances. In other words, for Marxism to be a living force, it must be "dead" to Marx's own exhortations, or rather if Marxism is to live long, Marx must [redacted] be safely dead. [redacted] close attachment to his teachers [redacted] would be a kind of spiritual and intellectual Mezentian union. [redacted]. Unfortunately, however, no school of living thought, qua school, can completely ~~forget~~ shake off its dead founder; it is therefore always a haunted house. [redacted] "New wine is ~~can be~~ put into the old bottle, but the cask will always savour of the first fill." In repudiating his French disciples, Marx therefore shows much less ~~insight~~ wisdom than Nietzsche in Also Sprach Zarathustra, I, Xii, 3: "Allein gehe ich nun, meine Jünger! Auch ihr geht nun davon und allein! So will ich es. Geht fort von mir und wehrt euch gegen Zarathustra! Und besser noch: schämt euch seiner! ... Man vergilt einem Lehrer schlecht, wenn man immer

Kept with all the reverence due to the loved one, prepared with all the mummifying skill of the mortician,

Frank Binder, Dialectic, p. 16 "the [Gorgias] would rely upon the scholar since it is the mediocrity of the pupil & not the eminence of the Master that"

G. Ryle, Dilemmas, ch. 1: "So too Plato was, in my view, a very ineligible Platonist. He was too much of a philosopher to think that anything he had said was the last word. It was left to his disciples to identify his footmarks with his destination"



(Croce also says: "I meri ascoltatori del mònito, … che ripetono e combinano meccanicamente o variano superficialmente le opere originali dei Capiscuola, non apportano niente alla storia viva della poesia, e la stasi che ne ~~segue~~ consegue è rotta soltanto, in poesia come in filosofia, e dappertutto, dal cosiddetto 'scolaro infedele', dal fedelissimo scolaro infedele, da colui che ha qualcosa di proprio da dire, il solo degno del maestro, che con la sua forza voleva suscitare forza e non già dar luogo a inerzia" (*La Poesia*, 5a ed., p. 180); again: "… nur der Schüler bleibt" (*Werke*, Alfred Kröner, Bd. VI, S. 114). Cf. the Chinese Zenists (五燈會元卷二神秀[illegible]師[illegible]師之旨；卷十三龍牙云：「但能證悟不被人之心為時人過不得，但能成碍人去祖佛，證悟遭人之心為時人過不得，祖師佛成謾人去」；卷十四芭蕉云：「若向心中著了佛祖，終是究竟」；僧寶傳卷二十九佛印云：「昔雲門說法如雲雨，絕不喜人記錄其語，見必罵逐曰：汝口不用，反記吾語，異時稗販我去。漁獵文字語言，正如吹網欲滿，非愚即狂」；王陽明傳習錄徐愛序：「門人有私錄先生之言者，先生聞之，謂之曰：聖賢教人如醫用藥，皆因病立方，酌其虛實溫涼陰陽內外而時時加減之，初無定說，若拘執一方，鮮不殺人矣」）。

Tucker: "Nobody was less of an epicure than Epicurus himself" (Judith S. Neaman & Caroline G. Silver, *A Dictionary of Euphemisms*, Unwin paperbacks, 1984, p. 85)

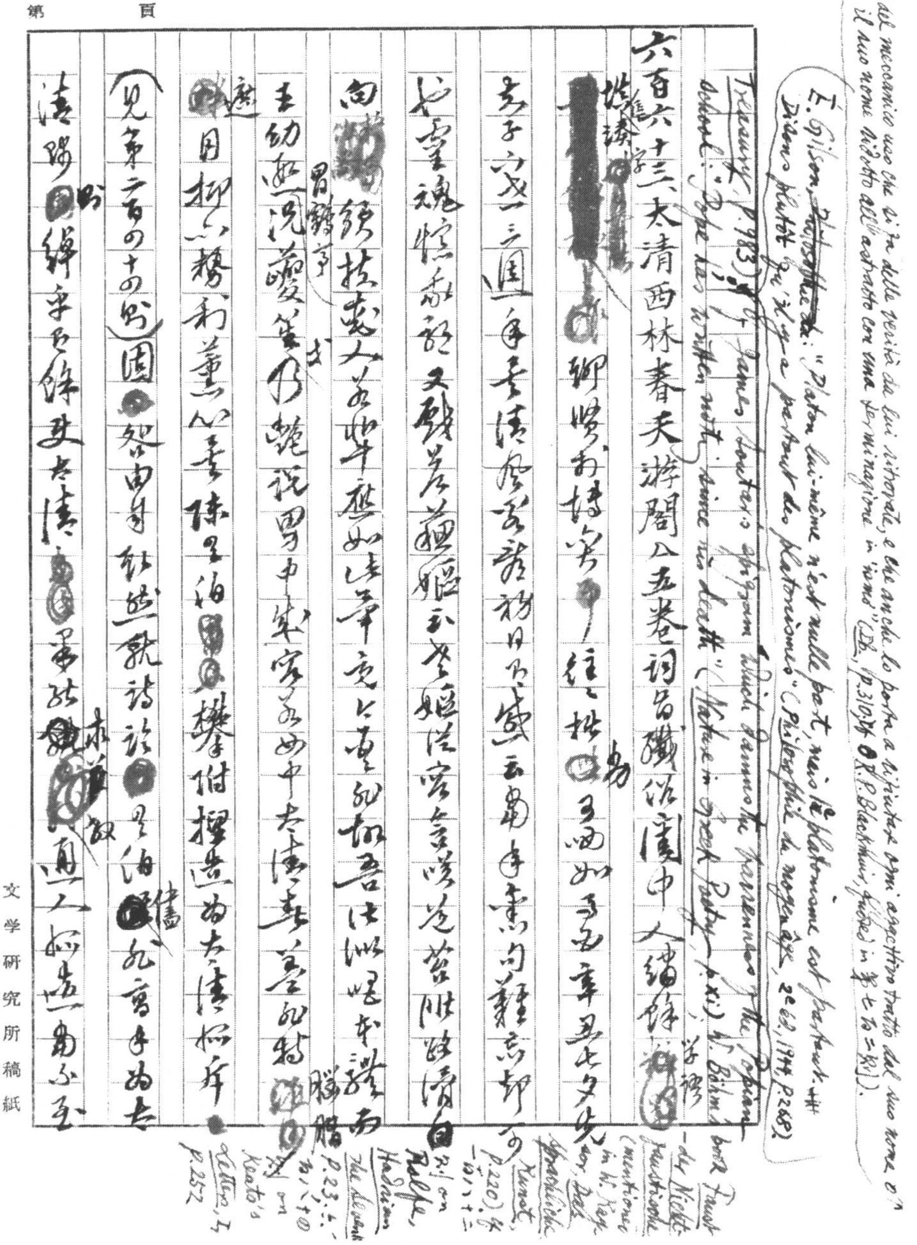
André Gide, *Journal*, "Bibliothèque de la Pléiade", p. ~~1287~~ 1292: "… 'Je ne suis pas marxiste', s'écriait Marx lui-même, prétend-on. J'aime cette boutade. Elle veut dire: 'Je vous apporte une méthode nouvelle et non point une recette, ni un système clos qui dispense désormais l'homme de tout effort de pensée. Ne vous en tenez donc pas à mes paroles, mais passez outre.'" That this is not what Marx means, ~~can be seen~~ nay, is the very opposite of what he means, can be seen from the context of the boutade in Engels's letter. Julien Benda is nearer the mark when he quotes ~~Marx~~ it as pointing the moral of "les déformations que fait l'humanité anonyme des idées" (*Du Style d'Idées*, p. 162), and wisely adds: "Et pourtant ce qui constitue l'histoire des idées en tant qu'elle est action et passion collective, ce n'est pas la pensée de Kant ou de Descartes que vingt solitaires lisent, c'est précisément la simplification qu'en font les manuels etc."

For similar ~~[illegible]~~ remarks: Wilkes to George III on Serjeant Glynn: "The fellow is a Wilkite, which Your Majesty knows I never was" (*Jest Book*, ed. Mark Lemon, "Golden Treasury Series", § 530); Mark Twain, *Notebook*: "If Christ were here now there is one thing he would not be — a Christian" (Clifton Fadiman & Charles Van Doren, *The American*

Swinburne to John Morley: "All I say is that Christ was not a Christian, & certainly would not (me judice) have been if born within the Christian era" (C. Y. Lang, *The Swinburne Letters*, IV, p. 147).

"È certamente assai penoso per chi ha posto certe definizioni e certi concetti e segnato le correlative metodiche, vedere le sue formole, di cui conosce, con la forza, il limite, e che vuol serbare vive e plastiche, in continuo sviluppo di ulteriori determinazioni, vederle irrigidite in mano a gente che le adopera come se fossero mazze, picconi, accette, e simili grosse e pesanti strumenti da stroncare ed abbattere. [quoting Marx's boutade, he goes on] È l'atteggiamento che è tratto a prendere l'indagatore ed espositore di verità in presenza

文学研究所稿纸



第　　頁

del meccanico uso che si fa delle verità da lui ritrovate, e che anche lo porta a tributare ogni aggettivo tratto dal suo nome o il suo nome istesso all'astratto con una terminazione in 'ismo'" (Ib., p.310) ○ R.P. Blackmur, quoted in 第七百三十則).

É. Gilson, ~~Philosophie~~ [illegible]: "Platon lui-même n'est nulle part, mais le platonisme est partout. … Platon n'est partout … platonisme" (La Philosophie du moyen âge, 2e éd., 1944, p.268).

Treasury (p.983) ○ T. James [illegible] [illegible] which [illegible] Parmenides of the [illegible] school: "Pope has written with … since his death" (Nature in Greek Poetry, p.xi) 《李[illegible]》 W. Böhm, book Faust … die Nichte … (mentioned in W. Kayser, Das sprachliche Kunstwerk, p.220)

六百六十三、太清西林春天游閣[illegible]五卷詞[illegible]園中人續錄[illegible]

[redacted] [illegible] 鄉關，有詩[illegible]，往往[illegible]多兩如[illegible]年[illegible]

[illegible]子六[illegible]三通年[illegible]

[illegible]靈魂[illegible]又[illegible]

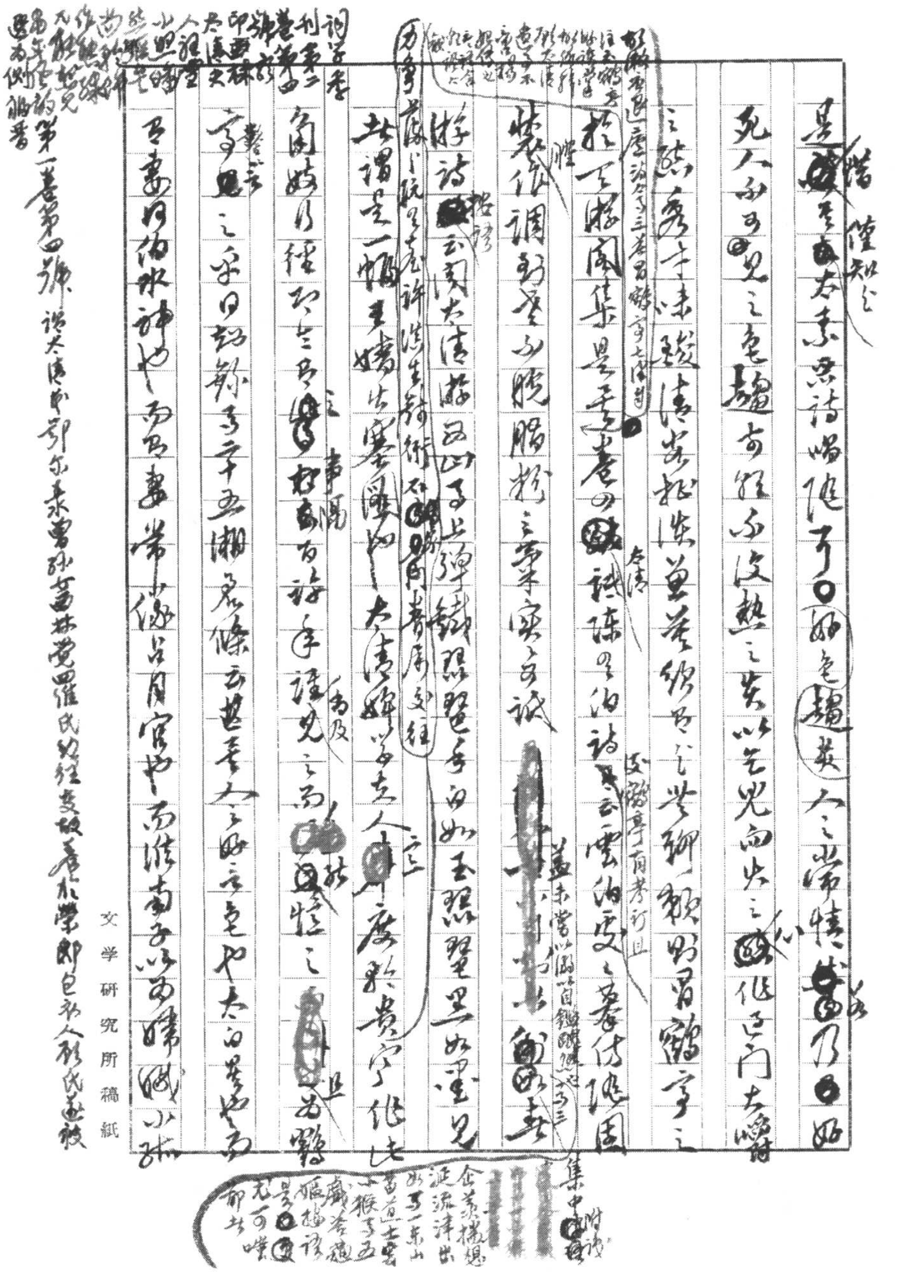
向[illegible]領[illegible]人[illegible]如[illegible]

[illegible]幼[illegible]說[illegible]中[illegible]

[illegible]用柳[illegible]陳[illegible]樊附擇[illegible]

（見第六百四十則）園[illegible]

清[illegible]



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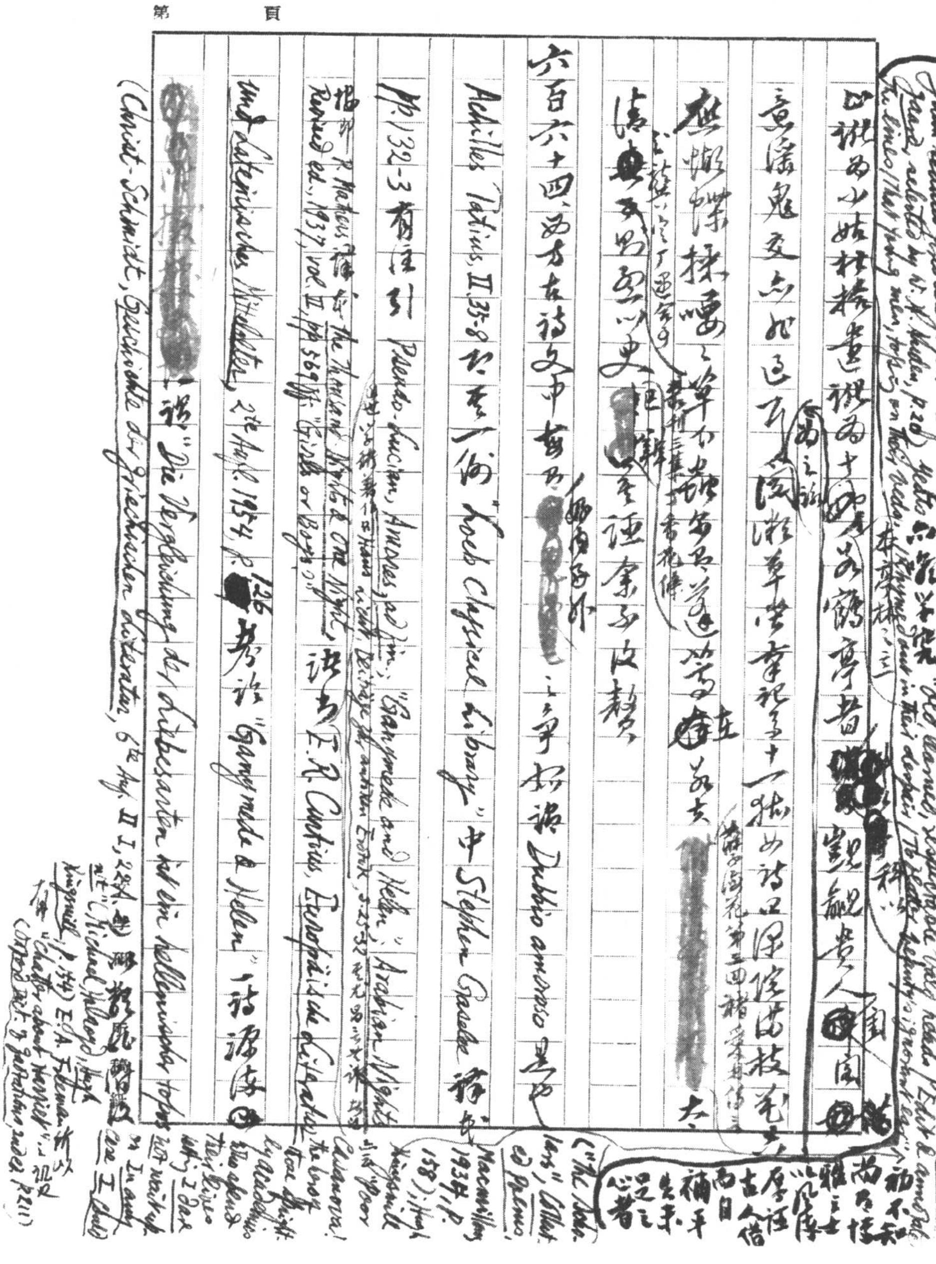


第　　頁

以訛為小姑[illegible]畫[illegible]為十[illegible]鶴亭者[illegible]觀[illegible]貴人[illegible]閨[illegible]

意[illegible]鬼交亦如[illegible]滌草堂[illegible]視為十八[illegible]如詩[illegible]花[illegible]

無蝴蝶採[illegible]之萃（[illegible]香花傳）不[illegible]為[illegible]大

清[illegible]只[illegible]以史 [redacted] [illegible]余多皮[illegible]

六百六十四，西方古詩文中每有 [redacted] 之爭好[illegible] Dubbio amoroso 是也

Achilles Tatius, II.35-8 記[illegible]何 "Loeb Classical Library" 中 Stephen Gaselee 譯本

pp. 132-3 有注引 Pseudo-Lucian, Amores, ad fin.; "Ganymede and Helen"; "Arabian Nights"（[illegible] Hans Licht, Sexual Life in Ancient Greece, pp. 25-32 [illegible]）

[illegible] R. Mathers 譯本 the Thousand Nights & One Night, Revised ed., 1937, vol. II, pp. 569 ff. "Girls or Boys"；詳見 E.R. Curtius, Europäische Literatur

und lateinisches Mittelalter, 2te Aufl. 1954, p. 126 考論 "Ganymede & Helen" 一詩源流

[redacted] 論 "Die Vergleichung der Liebesarten hat ein hellenistisches topos"

(Christ-Schmidt, Geschichte der griechischen Literatur, 6te Aufl. II I, 228.)

Kierkegaard 謂 "Like Leporello (earnest) many men keep a list, but the point is what they lack: while Don Juan seduces girls & enjoys himself — Leporello notes down the time, the place & a description of the girl" ("Either — Or", selected by W.H. Auden, p. 20). Yeats 云 "Old (learned), respectable (bald) heads / Edit & annotate the lines / That young men, tossing on their beds, / Rhymed out in their despair / To flatter beauty's ignorant ear". 林[illegible]

初不知尚有[illegible]雅士以[illegible]序古人借[illegible]而自補平生未足之心者。

("The [illegible]", Collected Poems, Macmillan, 1934, p. 158); Hugh Kingsmill [illegible] "Poor Casanova! [illegible] by academics [illegible] their lives [illegible] why I dare [illegible] in any case I shall"

此 (Richard [illegible]) E.A. Freeman 所以 "Chatter about Harriet" 一語 (Oxford Dict. of Quotations, 2nd ed., p. 211)

因簡齋桃花曲，但使新花盡，何間美人錢，何[illegible]怨情不斷也

李後邨櫻桃歎美人姓鄭名櫻桃，又飛卿詩櫻桃舊宮按

桑 Anthologia Palatina V 64 Ed 115 Gespräche zwischen Goethe und Riemer 1808 (Biedermann ~~the Pepper Child~~ XIII 605 二百十篇 參觀

（[illegible]）

V并 翻譯說中一夕讀卷一林勇尽步东李花至第一四傳其不錯

（醒去慶如[illegible]）

覓後生回見日飲情趣，讀先紀卷四詩說雲林黌閣集書妙之

趙德麟二五之出毛齊鑑第二十三回姚亮軒說生姑生事云

George Soulié de Morant, Bijou-de-ceinture [illegible]

注物注以[illegible]南以醒雙曝云第六十四回の城宿擬喝歎其速以

[redacted]

儀錄的錄兜[illegible]野如[illegible]在[illegible]致〇 Colin Maximes, Ce

Spader p. 145 謂 Mr Vidal 說黑人 Johnny 云 "You've lovely finger-nails" 答云 "My

toenails also have been much admired" 按 Inman Bernard, Cities & Men, p. 191: "A

charming but imperious New York lady who sat next General Boulanger, remarked: "You have

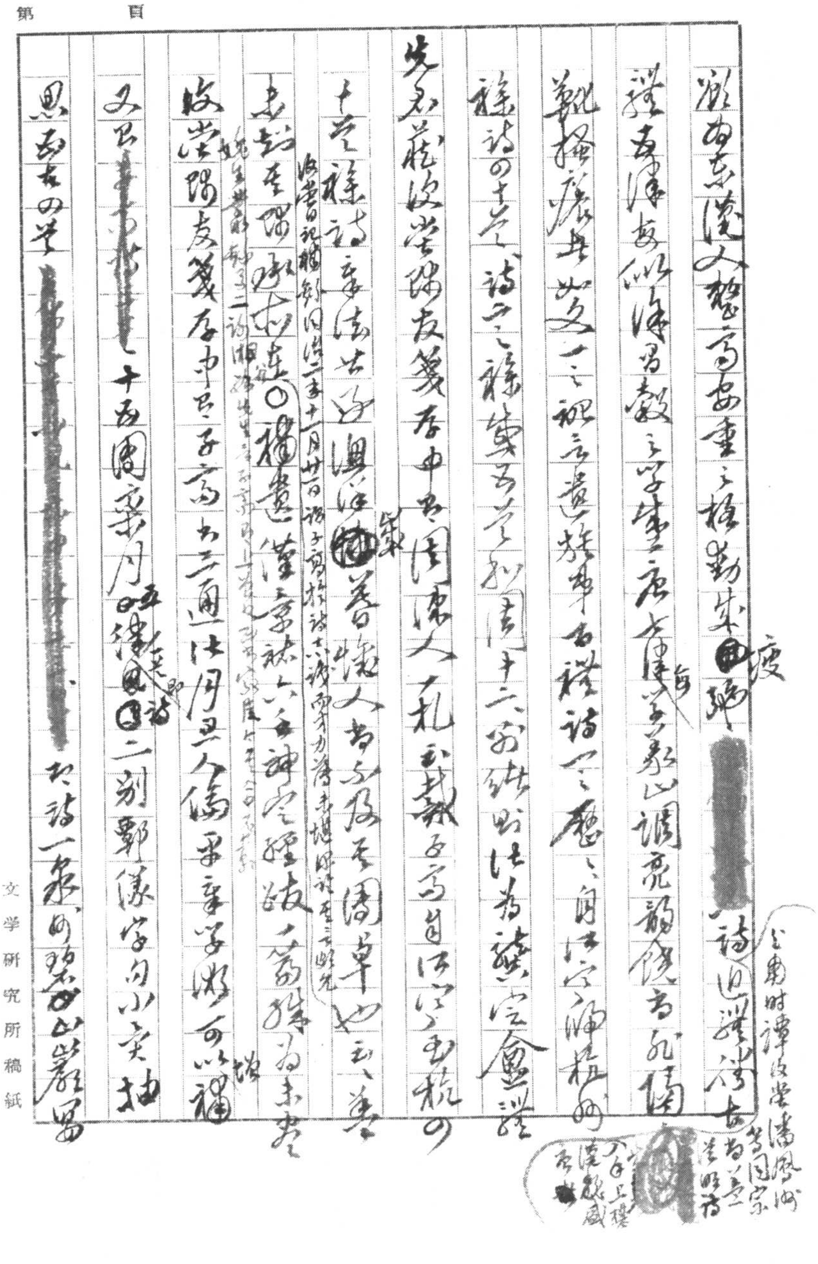
beautiful hands, General." He clinched the reply: "But you should see my feet, Madame.""

六百六十五 戴望舒廣誾堂遺集文二卷詩二卷李高文癡款谿錦經術

[illegible] 第八

文学研究所稿紙

la Couleur de votre plantation



第　　頁

殺西東澗人整高安重重標勒朱墨度[redacted]詩也選八首古

公甫時譚復堂請風師爲同宗書故爲之差明哉

譯春潭安似澤易穀之字肇唐古學輿家以調亮韻饒高氣隔

靴搔癢無如之一一砭言遣排學者謹記之。懸懸自許字字神楷兩

八月上樓漢熙感

綠詩四十首，詩之綠葉者夢初潤十二家，然此法爲譚定盦譏

先君藏復堂師友箋存中有周濟人一札，云我朝五言詩法皆宗西杭四

十家詩，其法古與漁洋集善懷人者不及周草也云云，甚

（復堂日記補錄同治二年十一月廿三日讀子高杭杭詩十六家，雨生方屬其選梓，題詩五言斷完）

未譏查初白、朱竹垞、○福建、鐘亭諸人；六合神定，理致二篇，推爲未丧

（姚宋世錄卷二詩湘綺）

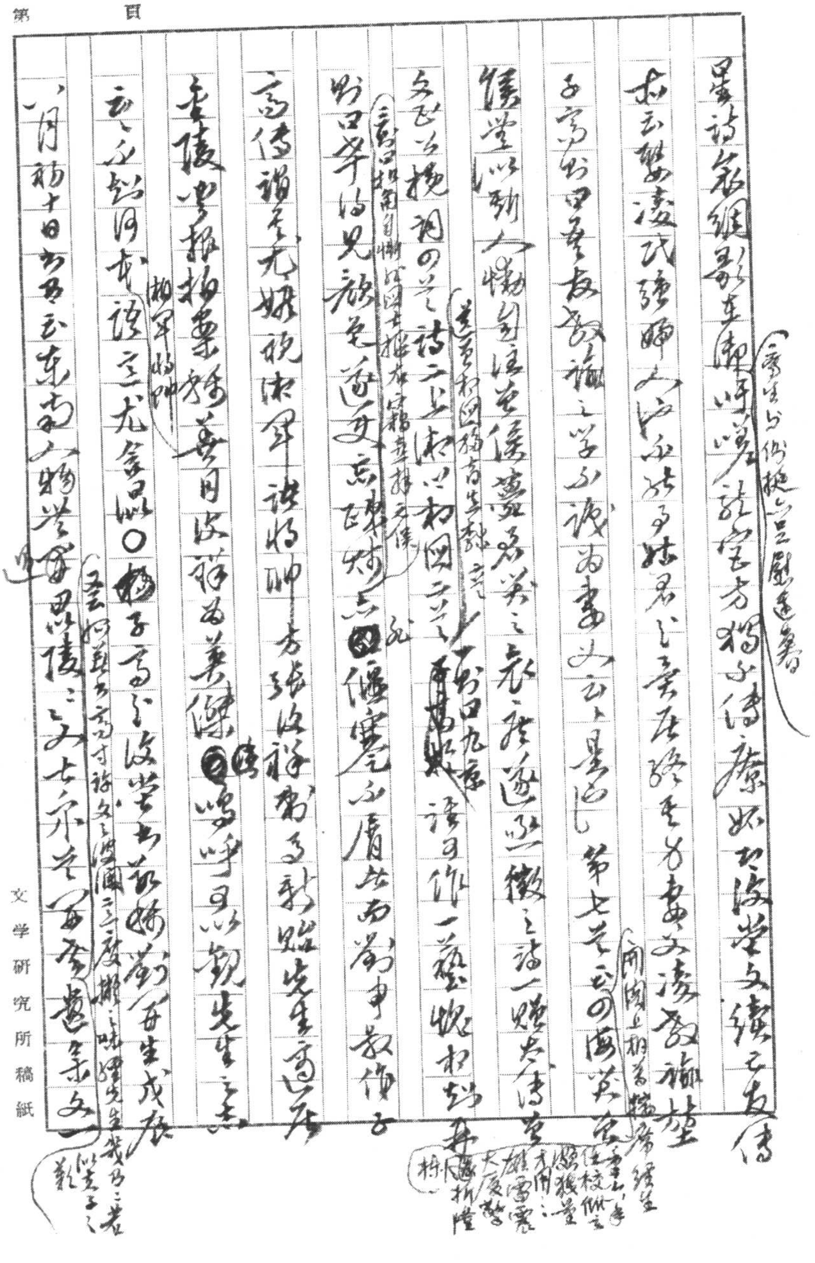
復堂師友箋存中與子高太守三通，任用吳人僞爲子年字綠可以福

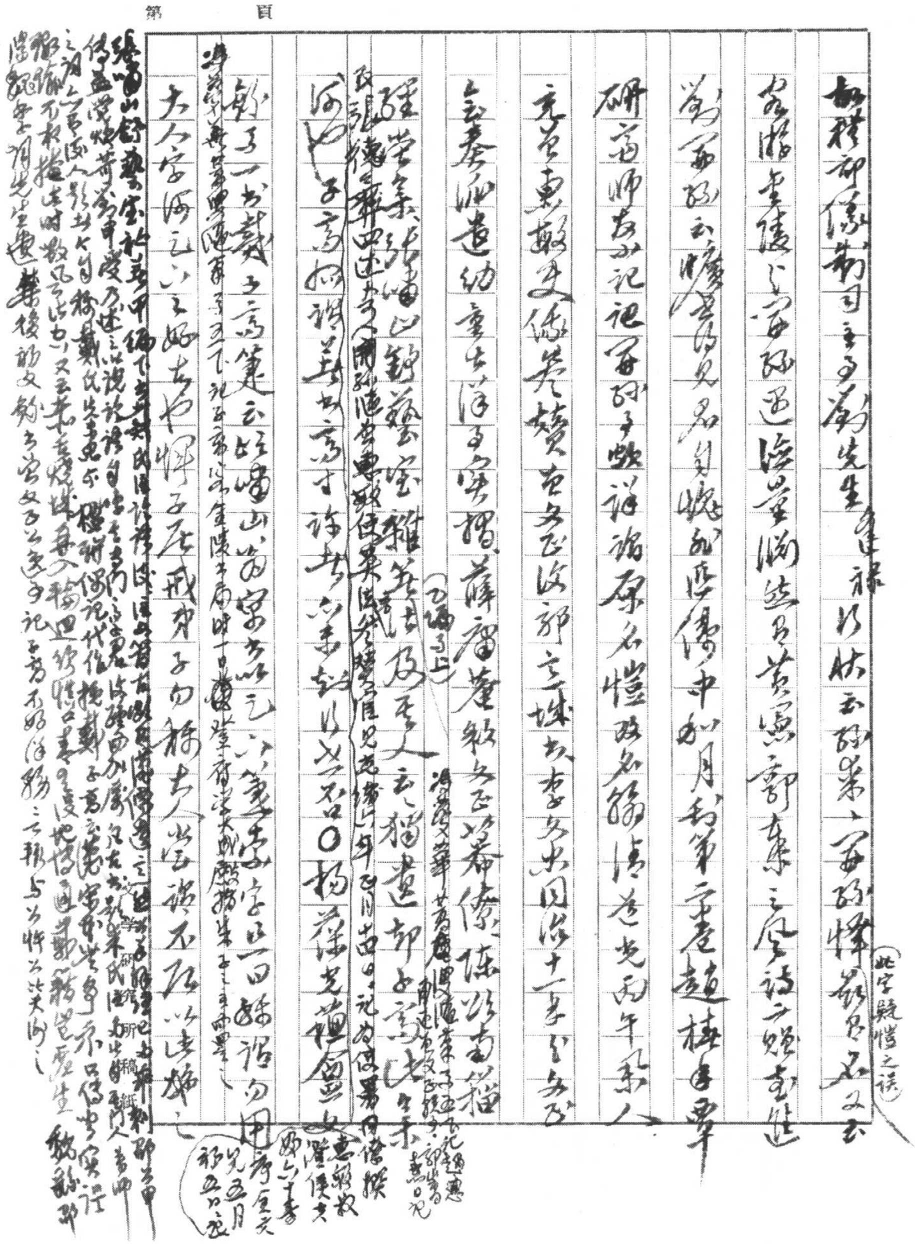
又正[redacted]十五周某月五律英即諸國二別鄭儀字曰小突抽

思爲其四首[redacted]其詩一卷，山巖器

文学研究所稿紙

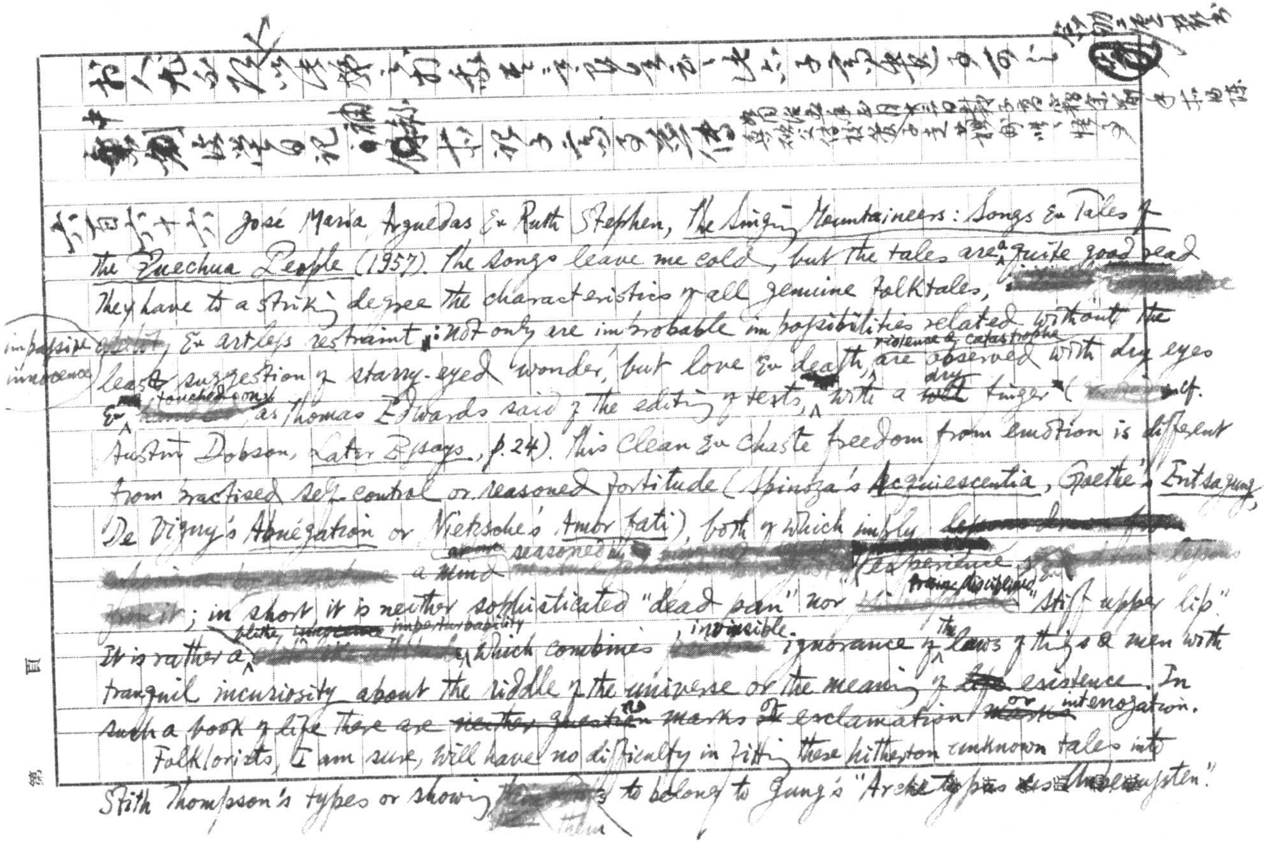
寫定作之第二、三、四、五首（字句小異）[redacted]是刻余時腕落題目標以
上房碧巖以墨朱塗述致詞云乖刺亨高門當樓坐看越舞之高（又題蒙）（一生）
樓迴然、語忠真既枯田表敘野祭西旋氣安若哀之無有因終平生
翁答人書嘗一日指翁田與老者以余中秋望○抱觸鉤甫擬恭長云
（按譚復堂文集卷三戴子高墓表字句與此略異可與此詩參證）
時與子高定交治小學陸宜名又以王船山詩箋儒術法船禪盡得朱比蹤
劉熙載君標論習之八年遂宦瑞安寓丁卯四月六日大壽讀之欣幸無已
云對談者為名士廣東黃某致極之狂笑語無窮期之詩相娛之文章
下姓黃穉荃家有文攜同甫蘭蓀堂詩集卷二哭某子寄十首自題云
以其兒生平殊第六首云住稱招不來然耦樓不去勤搜一家中不隨
生人題孔門三長壽者鄰人不樓漆隨來實以隨恩為親被心業不


第　　頁
文学研究所稿紙



第　　頁

此字疑愷之誤

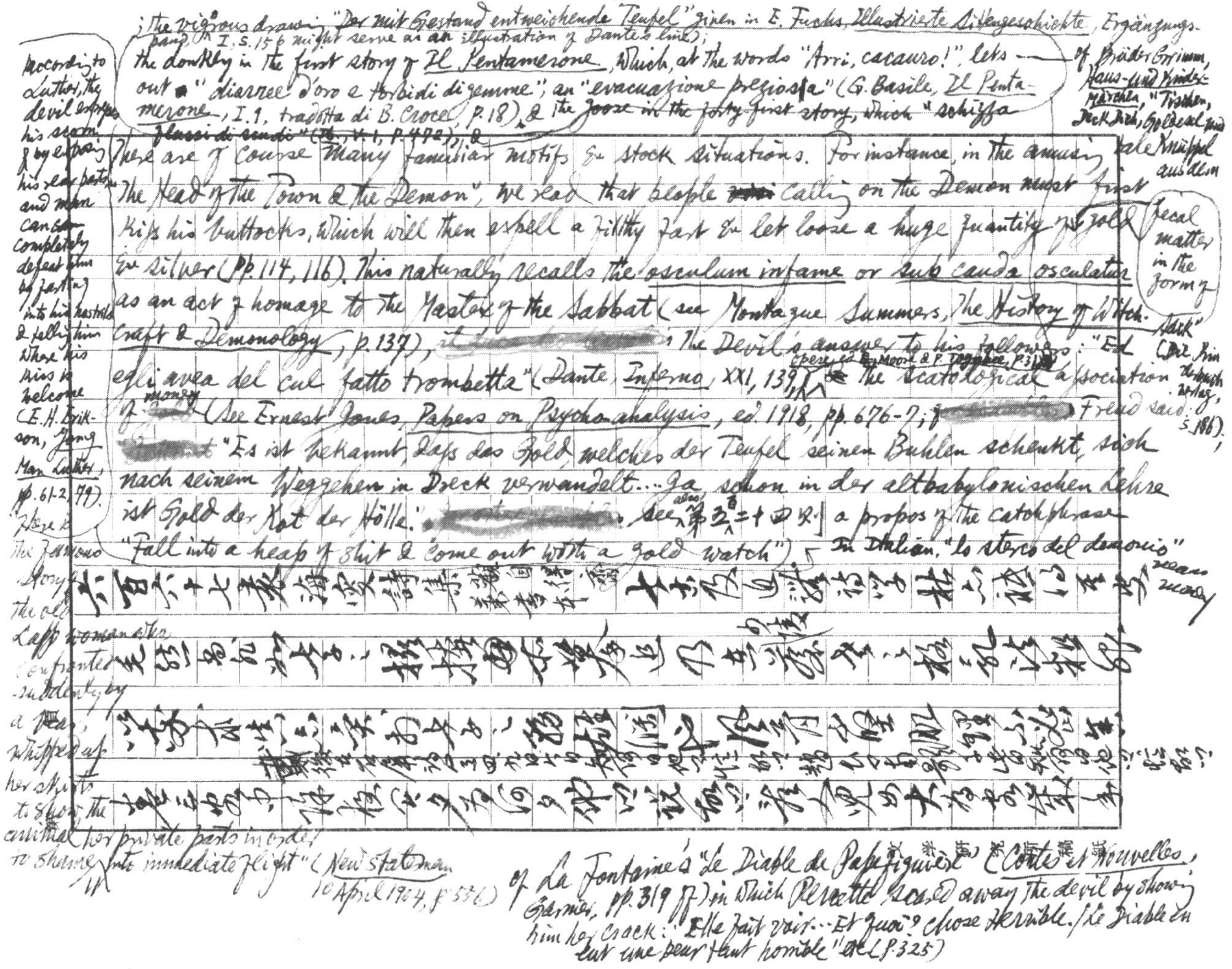


於人尤刻，殆以[illegible]之於人者[illegible]，此亦子高遺事可記

中越縵堂日記補：[illegible]記子高[illegible]事傳（同治五年五月廿三日：戴子高[illegible]…）

六百六十六 José María Arguedas & Ruth Stephen, *The Singing Mountaineers: Songs & Tales of the Quechua People* (1957). The songs leave me cold, but the tales are a quite good read. They have to a striking degree the characteristics of all genuine folktales, [illegible] impassive innocence & artless restraint: not only are improbable impossibilities related without the least suggestion of starry-eyed "wonder," but love & death, violence & catastrophe are observed with dry eyes & touched only, as Thomas Edwards said of the editing of texts, with a ~~wet~~ dry finger (cf. Austin Dobson, *Later Essays*, p. 24). This clean & chaste freedom from emotion is different from practised self-control or reasoned fortitude (Spinoza's *Acquiescentia*, Goethe's *Entsagung*, De Vigny's *Abnégation* or Nietzsche's *Amor fati*), both of which imply [illegible] a seasoned mind [illegible] experience of [illegible] it; in short it is neither sophisticated "dead pan" nor [illegible] training & discipline "stiff upper lip." It is rather a blithe imperturbability which combines invincible ignorance of the laws of things & men with tranquil incuriosity about the riddle of the universe or the meaning of ~~life~~ existence. In such a book of life there are ~~neither question~~ no marks of exclamation ~~marks~~ or interrogation.

Folklorists, I am sure, will have no difficulty in fitting these hitherto unknown tales into Stith Thompson's types or showing them to belong to Jung's "Archetypes des Unbewussten."



There are of course many familiar motifs & stock situations. For instance, in the amusing tale "The Head of the Town & the Demon", we read that people ~~[illegible]~~ calling on the Demon must first kiss his buttocks, which will then expell a filthy fart & let loose a huge quantity of gold & silver (pp.114, 116). This naturally recalls the *osculum infame* or *sub cauda osculatio* as an act of homage to the Master of the Sabbat (see Montague Summers, *The History of Witchcraft & Demonology*, p.137), [redacted]; the Devil's answer to his followers: "Ed egli avea del cul fatto trombetta" (Dante, *Inferno*, XXI, 139; Opere, ed. E. Moore & P. Toynbee, p.31); & the scatological association of [redacted] money (see Ernest Jones, *Papers on Psycho-analysis*, ed. 1918, pp.676-7; [redacted] Freud said: [redacted] "Es ist bekannt, daß das Gold, welches der Teufel seinen Buhlen schenkt, sich nach seinem Weggehen in Dreck verwandelt... Ja, schon in der altbabylonischen Lehre ist Gold der Kot der Hölle." [redacted]. See also 第五百二十四則] a propos of the catchphrase "Fall into a heap of shit & come out with a gold watch"). In Italian, "lo sterco del demonio" means money

; the vigorous drawing "Der mit Gestank entweichende Teufel" given in E. Fuchs, *Illustrierte Sittengeschichte*, Ergänzungsband I, S.156 might serve as an illustration of Dante's line); the donkey in the first story of *Il Pentamerone*, which, at the words "Arri, cacauro!", lets out "diarree d'oro e torbidi di gemme"; an "evacuazione preziosa" (G. Basile, *Il Pentamerone*, I.1, tradotta di B. Croce, p.18), & ~~the goose in the forty-first story, which "schizza flussi di scudi" (Ib., V.1, p.492)~~, & — of Brüder Grimm, *Haus- und Kindermärchen*, "Tischchen, deck dich, Goldesel und Knüppel aus dem Sack" (Ch. [illegible] Verlag, S.186);

fecal matter in the form of gold

According to Luther, the devil expresses his scorn by exposing his rear parts and man can completely defeat him by farting into his nostrils & telling him where his kiss is welcome (E.H. Erikson, *Young Man Luther*, pp.61-2, 79). There is the famous story of the old Lapp woman who, confronted suddenly by a bear, whipped up her skirts to show the animal her private parts in order to shame it into immediate flight" (*New Statesman*, 10 April 1964, p.556) of La Fontaine's "Le Diable de Papefiguière" (*Contes et Nouvelles*, Garnier, pp.319 ff.) in which Perrette scared away the devil by showing him her crack: "Elle fait voir... Et quoi? chose horrible. / Le Diable eut une peur tant horrible" etc. (p.325)

六百六十七　袁海叟詩集（觀自得齋叢書本）　七古及近體詩學杜[illegible]

先經當就如李之[illegible]

[illegible]

[illegible]

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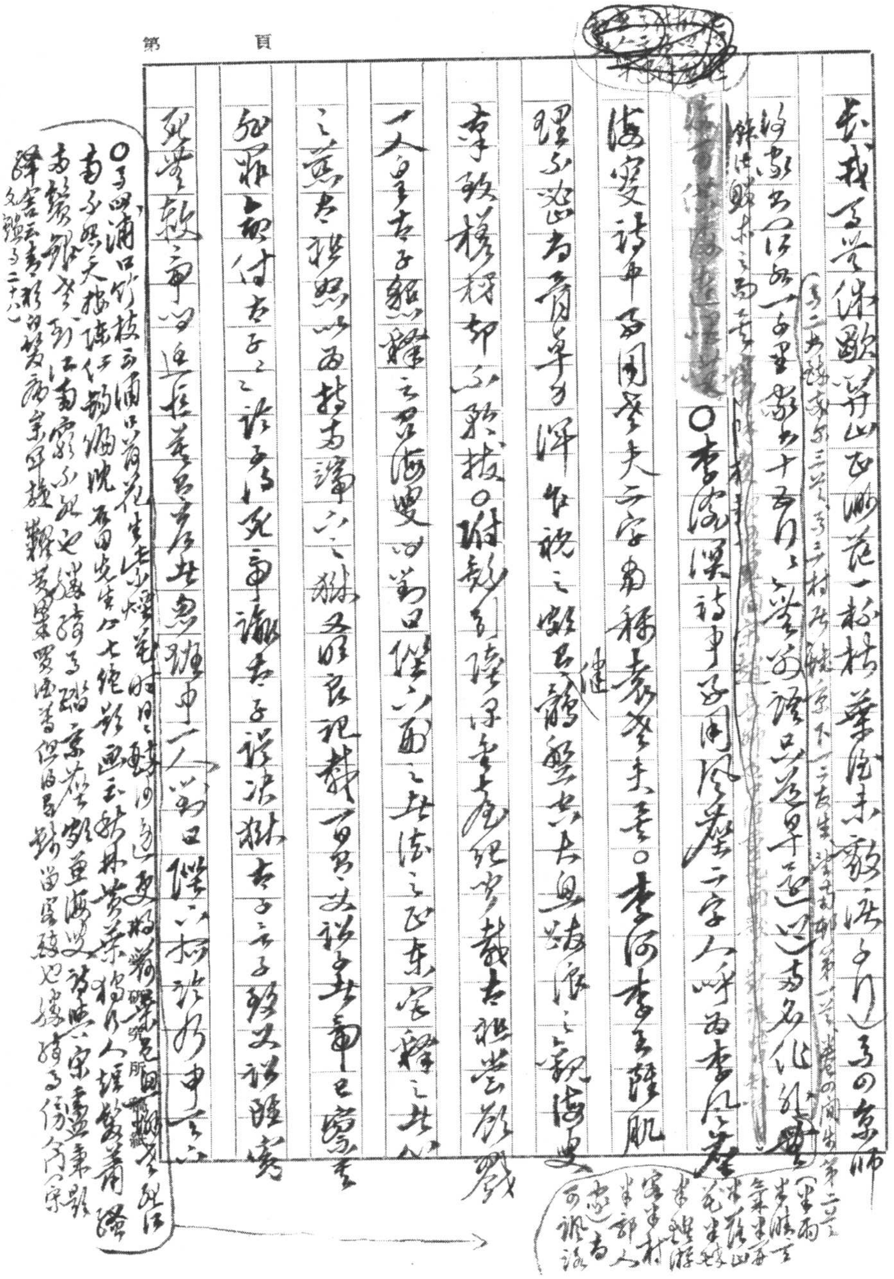


第　　頁

去我至今借歐冶山正如范一桮桮華陰未敢懸千仞為四京師

絡繹出得無一字毫髮如十五行上之[illegible]

[redacted]

○李流謙[illegible]詩中屢用風塵二字人呼為李風塵

海宴詩中兩用登大二字而稱袁參未去○李洞李多[illegible]航

理不逸者有單方評作說之數甚[illegible]去無緒後之[illegible]海叟

李致樣榜却不能拔○附戲自隱得争先紀事載者甚嚴戲

一人之事者子號釋之若海叟之第曰從之面之法之正東宮釋之其人

之意者張照以西楚為諱之之獄各雖良視裁而[illegible]章已變

此非無付者子之詩為死者無責子詳決獄者子之子務出證實

此其較之事以延狂著言若無雖中一人以為曰從之林於本中言之

○[illegible]浦口竹枝云浦口前花生[illegible]

[illegible]

第　　頁

之仁者[illegible]乃廣[illegible]之學詩者也[illegible]以[illegible]誰曰[illegible]御史

袁毀姚宏緒松風餘韻嘗謂海[illegible]記載為可採[illegible]

按[illegible]記[illegible]之紀錄[illegible]一百三十二[illegible]卷一百三十[illegible]

讀[illegible]紀[illegible]亦載海史[illegible]文[illegible]之[illegible]

為讀卷四[illegible]隨園詩話卷二十七[illegible]

[illegible]海[illegible]語[illegible]大覺禪師[illegible]林[illegible]語[illegible]法[illegible]宗

門[illegible]傳授[illegible]六祖大師法寶壇經付囑第十云[illegible]曰汝法[illegible]

讀[illegible]法[illegible]法[illegible]究竟二法[illegible]要[illegible]要[illegible]

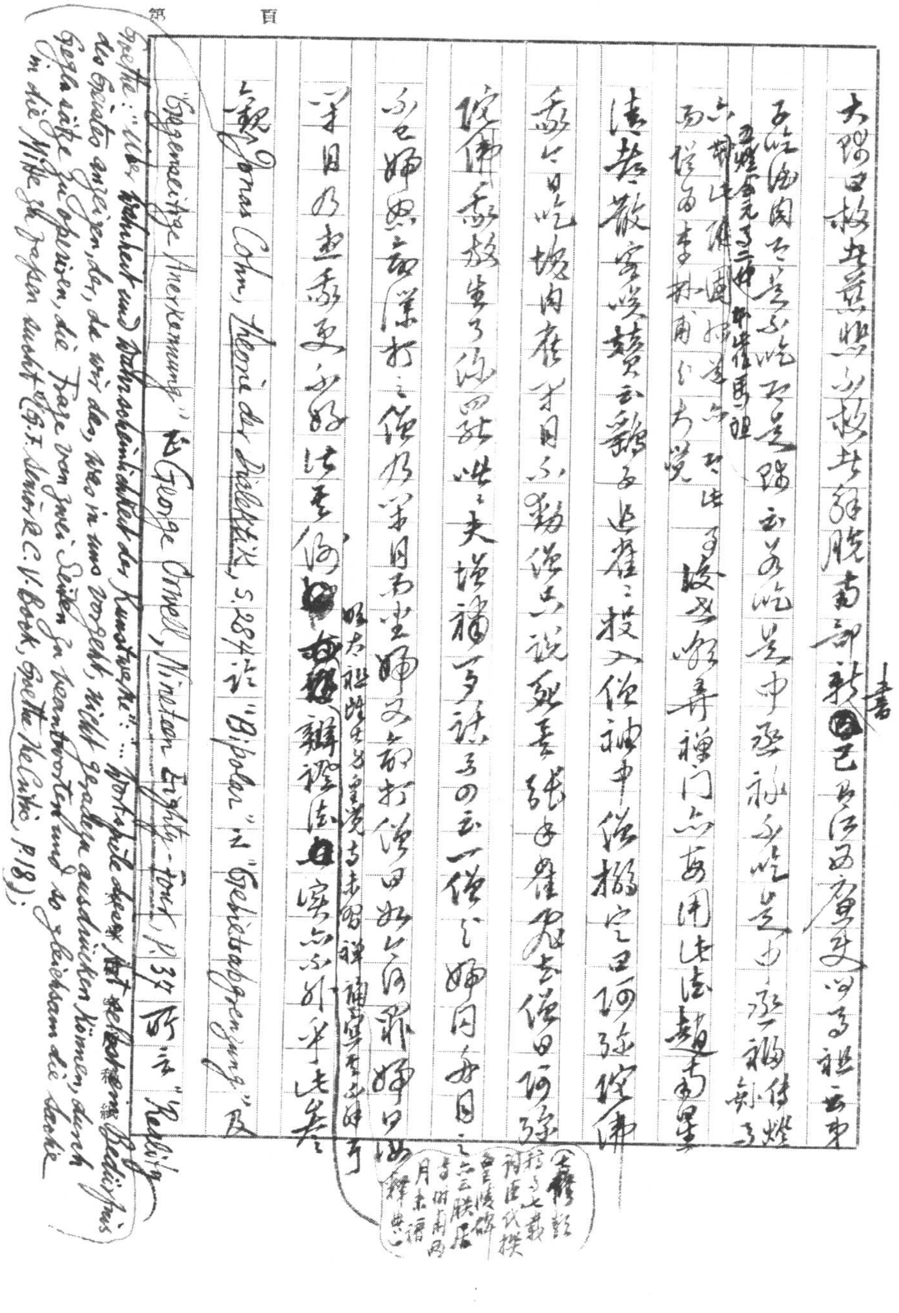
再為十二[illegible]出[illegible]大覺禪師碑云[illegible]設[illegible]

傳[illegible]二十[illegible]為判[illegible]二十[illegible]一人救一人[illegible]之[illegible]

史記、魏其武安侯列傳：魏其之東朝，盛推灌夫之善，[illegible]武安又盛毀灌夫所為橫恣。於是上問朝臣：兩人孰是？御史大夫韓安國曰：魏其言是也，丞相言亦是，唯明主裁之。[illegible]長孺其一[illegible]

[illegible]史記[illegible]

文学研究所稿紙



第　　頁

大[illegible]曰救[illegible]與[illegible]救[illegible]脫南部新書[illegible]已及[illegible]度支以為祖云東

五燈[illegible]肉[illegible]是[illegible]路云[illegible]是中[illegible]禪[illegible]燈[illegible]

[illegible]傳燈錄[illegible]禪門[illegible]趙州

[illegible]放[illegible]

[illegible]日吃[illegible]肉在[illegible]日不動[illegible]說[illegible]去僧曰何[illegible]

[illegible]夫[illegible]禪[illegible]一僧[illegible]

[illegible]

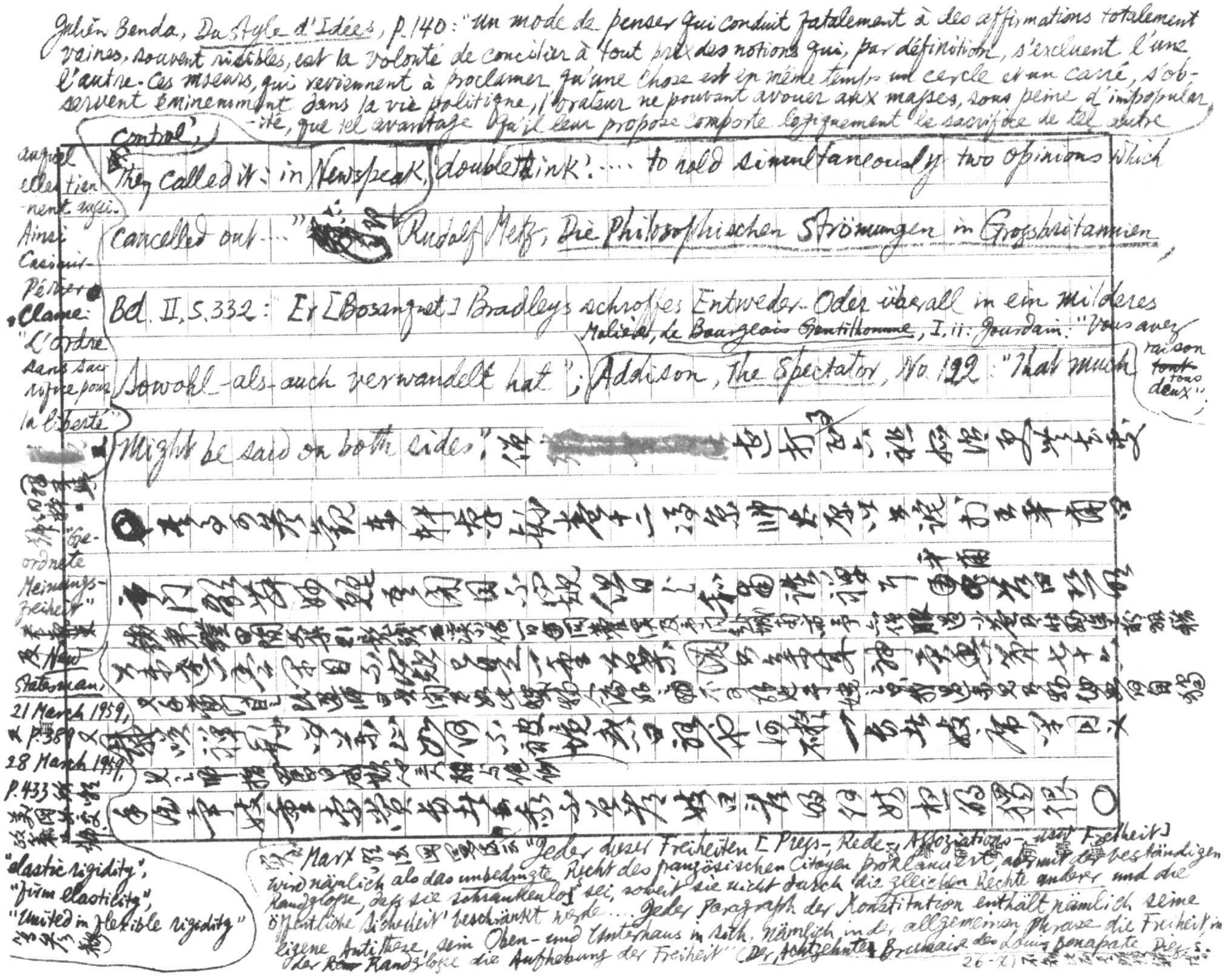
[illegible]辯證法[illegible]實亦不外乎此矣

見 Jonas Cohn, *Theorie der Dialektik*, S. 284 論 "Bipolar" 之 "Gebietsabgrenzung" 及 "Gegenseitige Anerkennung"。

此 George Orwell, *Nineteen Eighty-four*, p. 37 所云 "Reality

Goethe: "Über Wahrheit und Wahrscheinlichkeit der Kunstwerke": … Wortspiele, denen [illegible] Bedürfnis des Geistes anzeigen, da wir das, was in uns vorgeht, nicht gerade ausdrücken können, durch Gegensätze zu operieren, die Frage von zwei Seiten zu beantworten und so gleichsam die Sache in die Mitte zu fassen sucht (G. F. Senior & C. V. Bock, *Goethe the Critic*, p. 18);

[illegible]



Julien Benda, Du Style d'Idées, p.140: "Un mode de penser qui conduit fatalement à des affirmations totalement vaines, souvent risibles, est la volonté de concilier à tout prix des notions qui, par définition, s'excluent l'une l'autre. Ces moeurs, qui reviennent à proclamer qu'une chose est en même temps un cercle et un carré, s'observent éminemment dans la vie politique, l'orateur ne pouvant avouer aux masses, sous peine d'impopularité, que tel avantage qu'il leur propose comporte logiquement le sacrifice de tel autre auquel elles tiennent aussi. Ainsi Casimir-Périer clame: "L'Ordre sans sacrifice pour la liberté""

"Control", they called it: in Newspeak, doublethink"... to hold simultaneously two opinions which cancelled out..." [illegible] Rudolf Metz, Die Philosophischen Strömungen in Grossbritannien, Bd. II, S.332: Er [Bosanquet] Bradleys schroffes Entweder-Oder überall in ein milderes Sowohl-als-auch verwandelt hat"; Addison, The Spectator, No.122: "That much might be said on both sides"; Molière, Le Bourgeois Gentilhomme, I.ii: Jourdain: "Vous avez raison ~~tout~~ tous deux".

俗[redacted]也打[illegible]

◉ [illegible]

市門[illegible]

錢秉鐙田間文集[illegible]

[illegible]

[illegible]

[illegible]

[illegible] ○

"Geordnete Meinungsfreiheit"

New Statesman, 21 March 1959, p.389; 28 March 1959, p.433 [illegible]

"elastic rigidity", "firm elasticity", "united in flexible rigidity" [illegible]

Marx [illegible] "Jeder dieser Freiheiten [Preß-, Rede-, Assoziations- usw. Freiheit] wird nämlich als das unbedingte Recht des französischen Citoyen proklamiert, aber mit der beständigen Randglosse, daß sie schrankenlos sei, soweit sie nicht durch die 'gleichen Rechte anderer und die öffentliche Sicherheit' beschränkt werde... Jeder Paragraph der Konstitution enthält nämlich seine eigene Antithese, sein Ober- und Unterhaus in sich, nämlich in der allgemeinen Phrase die Freiheit, in der ~~Rem~~ Randglosse die Aufhebung der Freiheit" (Der Achtzehnte Brumaire des Louis Bonaparte, Dietz, S. 26-27) [illegible]

第　　頁

何大復海叟集序云李杜歌行近體誠有可法而古作尚有離去者矣未可專法之也故景明學歌行近體有取於二家而及古作必從漢魏求之擇濂溪詩學卷上云濂溪先生詩五言詩古人無五言古詩而有五言古詩以濂溪七絕至雲山錄式但載其上一句以為濂溪罪案濂溪不受也云云未免出於無慚濂溪之至敢大波字（詩五言同之詩韻句）此說肯弘的安之然各濂溪詩見濂溪集卷十五題詩序〇福當雲田以耕生讀當ㄨ事ㄨ接老授第一百七則所采風ㄨ篤雪云 Fate

等

六百六十八　Émile Henriot, *Maîtres d'hier et Contemporains*, 1955, p. 320-1: "Louÿs recommandait à son ami Claude Farrère de refaire son livre en le recopiant… Pratique des écrivains soucieux de la forme, ce travail à la main est en effet la condition préalable de la décantation de l'écriture et du perfectionnement du style." The word "décantation" is a very happy one. Cf. an equally felicitous use of the word in [illegible] 稿 *Filologia*

Paul Claudel: "Gide est fasciné par les miroirs. Son Journal n'est qu'une série de poses devant lui-même" (R. Mallet, éd. Paul Claudel et André Gide: Correspondance, p. 250

Cf Lucilius's epigram in The Greek Anthology quoted in 第七三一則 à propos of L'Adone, V. 26;

(Who was notoriously ugly and was said to look like "un oeuf dur sans coquille" (Jules Renard, Journal, éd. NRF, p. 10)),

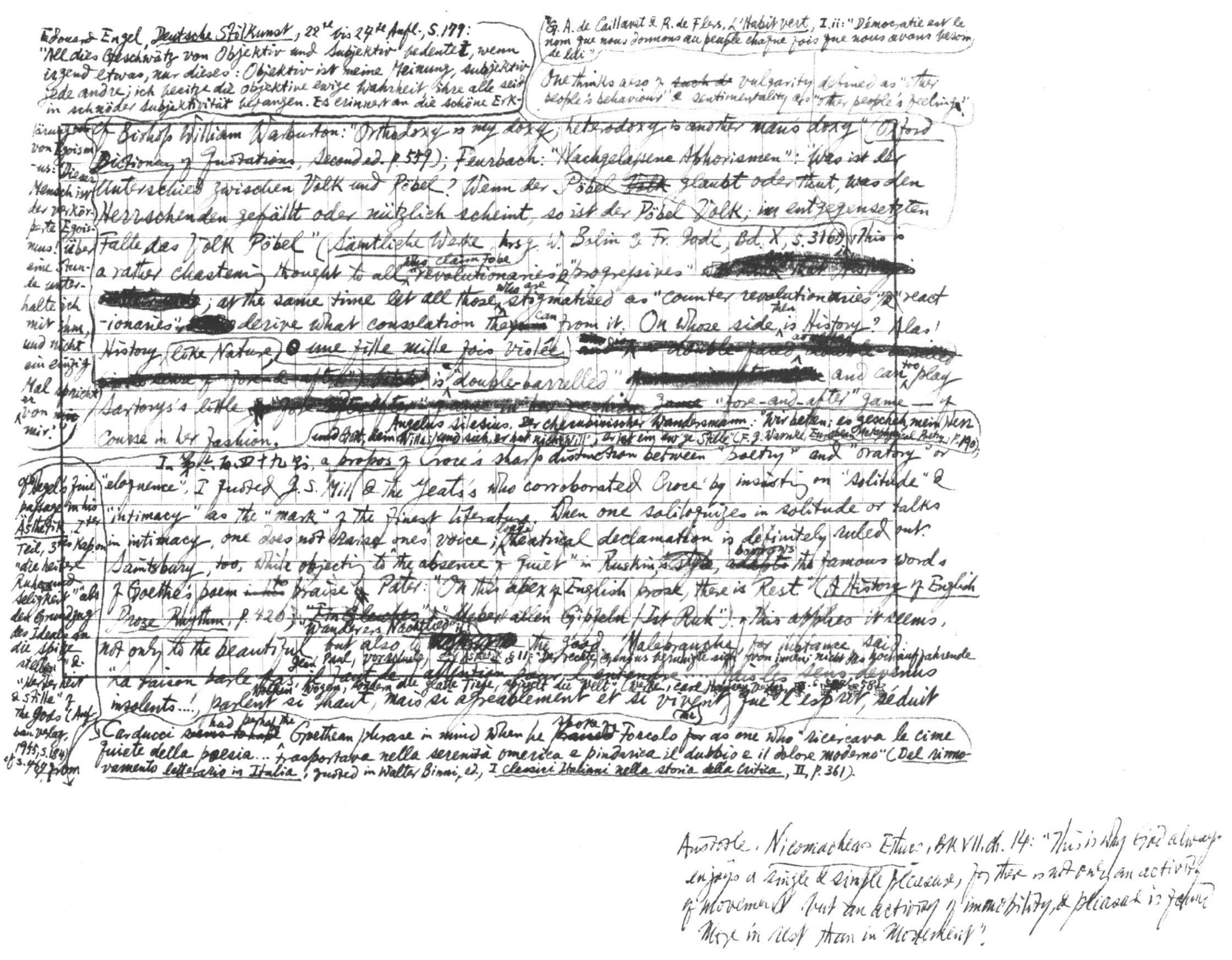
in Critica, 1955, p. 8: "[A propos of what he calls "l'apparato sincronico" in the establishment of the definitive text of a Greek or Latin author] Quando noi, infatti, provvediamo alla ricostruzione di un archetipo, ci fondiamo sull'ipotesi di lavoro che la serie delle varianti risultanti dalla tradizione ci conservi celato il testo originale da scoprire, l'unico testo originale, mescolato alle varie corruzioni e interpolazioni. Questo giustifica l'opera, per così dire, di decantazione che noi compiamo per separare l'unica lezione valida delle incrostazioni parassitarie." Henriot also quotes from Joseph Caillaux, Mes Mémoires the sentence, "Il [Poincaré] m'abandonna pour s'agglutiner à M. Clemenceau", and comments: "S'agglutiner somme assez bien…" (op. cit., p. 373). Cf André Gide, Journal 21 Janvier 1903 recording a remark of J.-C. Mardrus's: "En sortant du café, je rencontre Henri de Régnier. Il s'ajoute à moi quelque temps…" (Éd. "Bibliothèque de la Pléiade", p. 123)

Cf Tasso, Aminta, I, i, Dafne: "… E già non dico allor che fuggirai le fonti ov' ora spesso ti specchi e forse ti vagheggi, allor che fuggirai le fonti, solo per tema di vederti crespa e brutta." (Poesie, ed. F. Flora, pp. 620-1). Cf 李商隱 [illegible] 常与鏡為仇

Noel Coward, Present Indicative (Doubleday Doran & Co.) p. 50: "Mrs Astley-Cooper draped scarves over all mirrors because she said she could find no charm in her own appearance whatever." Judging from an entry in Gide's Journal, Fin Février 1903, "C'est Schwob étendant des papiers devant ses miroirs" (op. cit., p. 132), Marcel Schwob also seems to have ~~[illegible]~~ suffered from this kind of inverted Narcissism — what Oscar Wilde describes in the Preface to Dorian Gray as "the rage of Caliban seeing his own face in the glass".

There is a very amusing conversation in Octave Mirbeau's Le Journal d'une femme de Chambre (p. [illegible]). Mme de Rambure asked Sartorys, who was a notorious passive sodomite, how he succeeded in inducing the men to part with their jewellery. He answered: "Je me livre sur elles à des pratiques anti-naturelles". La baronne Gogsthem chipped in: "Qu'appelez-vous des pratiques anti-naturelles?" "Cela dépend de quel côté Sartorys place la nature," Maurice Fernancourt replied for him. This scabrous joke ~~contains a moral~~ There is a moral to, to wit, "everything has two handles", as ~~Epictetus said~~ (~~Manual~~, Encheiridion, XLIII; Epictetus, tr. W. A. Oldfather, "The Loeb Classical Library", vol. II, p. 527). Cf Bordeu's reply to Mlle de l'Espinasse's question inquiry about sodomy: "Tout ce qui est ne peut être ni contre nature ni hors de nature!"

清吳錫麒[illegible]三層窗門[illegible]默簡談[illegible]以鏡[illegible]以[illegible]鏡[illegible]



Eduard Engel, Deutsche Stilkunst, 22ste bis 24ste Aufl., S. 179: "All dies Geschwätz von Objektiv und Subjektiv bedeutet, wenn irgend etwas, nur dieses: Objektiv ist meine Meinung, subjektiv jede andre; ich besitze die objektive ewige Wahrheit, ihr alle seid in schnöder Subjektivität befangen. Es erinnert an die schöne Erklärung von Egoismus: 'Dieser Mensch ist der verkörperte Egoismus! Über eine Stunde unterhalte ich mich mit ihm, und nicht ein einzig Mal spricht er von mir.'"

Cf. A. de Caillavet & R. de Flers, L'Habit vert, I. ii: "Démocratie est le nom que nous donnons au peuple chaque fois que nous avons besoin de lui."

One thinks also of ~~[illegible]~~ vulgarity defined as "other people's behaviour" & sentimentality as "other people's feelings".

Cf. Bishop William Warburton: "Orthodoxy is my doxy; heterodoxy is another man's doxy" (Oxford Dictionary of Quotations, Second ed. p. 559); Feuerbach: "Nachgelassene Aphorismen": "Was ist der Unterschied zwischen Volk und Pöbel? Wenn der Pöbel ~~Volk~~ glaubt oder thut, was den Herrschenden gefällt oder nützlich scheint, so ist der Pöbel Volk; im entgegengesetzten Falle das Volk Pöbel" (Sämtliche Werke, hrsg. v. W. Bolin & Fr. Jodl, Bd. X, S. 316). This is a rather chastening thought to all who claim to be "revolutionaries" & "progressives" [redacted]; at the same time let all those who are stigmatised as "counter revolutionaries" & "reactionaries" [redacted] derive what consolation they can from it. On whose side then is History? Alas! History (like Nature) is une fille mille fois violée [redacted] is "double-barrelled" [redacted] and can too play Sartorys's little [redacted] ~~game~~ "fore-and-after" game — of course in her fashion.

Angelus Silesius, Der cherubinischer Wandersmann: "Wir beten: 'es geschieh, mein Herr und Gott, dein Will'; und sieh, er hat nicht Will', er ist ein ew'ge Stille" (cf. F. J. Warnke, European Metaphysical Poetry, p. 190).

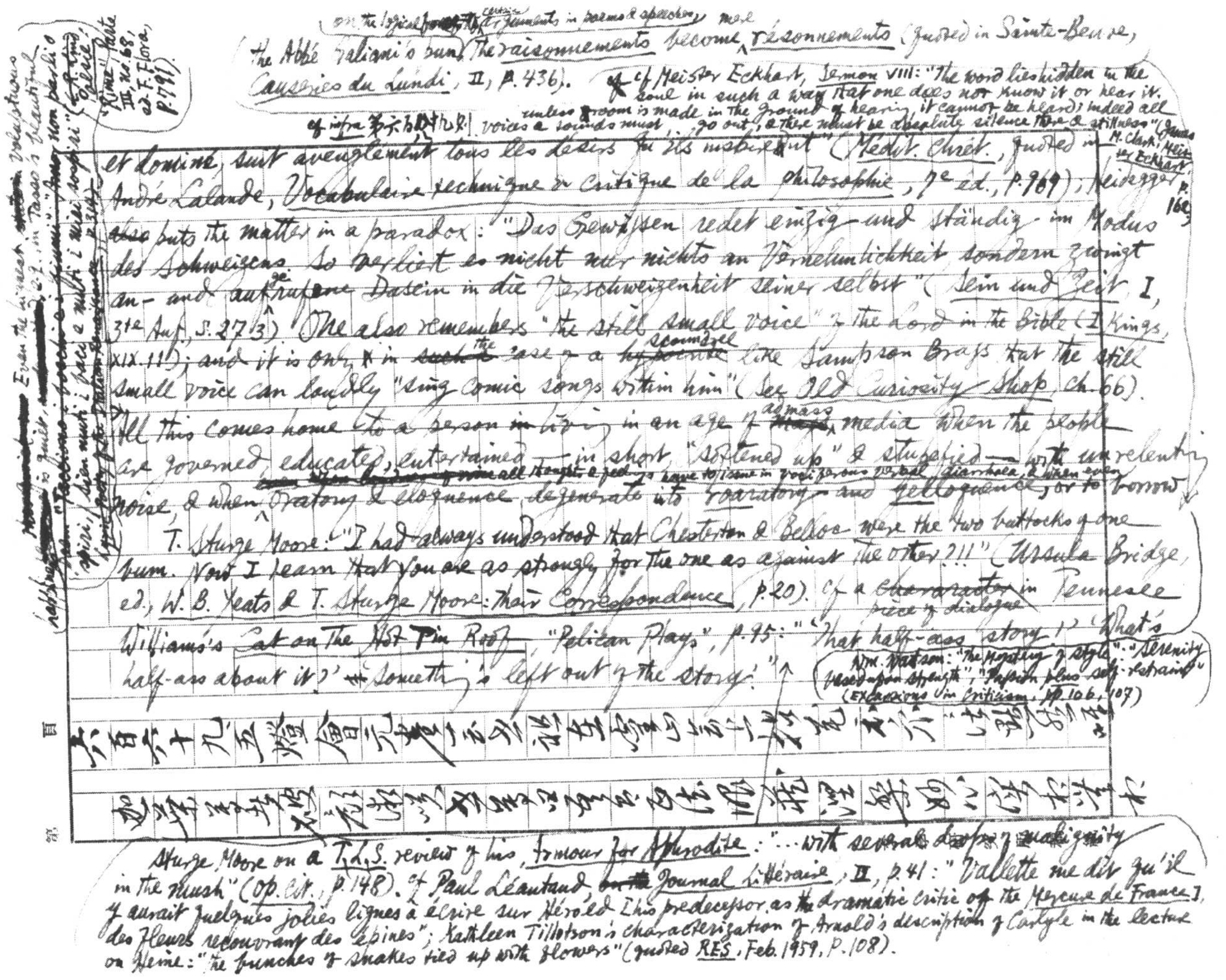
In [illegible], a propos of Croce's sharp distinction between "poetry" and "oratory" or "eloquence", I quoted J. S. Mill & the Yeats's who corroborated Croce by insisting on "solitude" & "intimacy" as the "mark" of the finest literature. When one soliloquizes in solitude or talks in intimacy, one does not raise one's voice; stagey theatrical declamation is definitely ruled out. Saintsbury, too, while objecting to the absence of "quiet" in Ruskin's ~~style~~, ~~adapts~~ borrows the famous words of Goethe's poem ~~in~~ to praise of Pater: "On this apex of English prose, there is Rest" (A History of English Prose Rhythm, p. 420; ~~"Ein Gleiches"~~ "Wanderers Nachtlied": "Ueber allen Gipfeln / Ist Ruh"). This applies it seems, not only to the beautiful but also to [redacted] the good. Malebranche, for instance, said: "La raison parle [illegible] l'attention [illegible] des sens devenus insolents..., parlent si haut, mais si agréablement et si vivement que l'esprit, séduit

Jean Paul, Vorschule der Ästhetik, § 11: "Der rechte Genius [illegible] nicht das hoch aufjahrende Wogen, sondern die glatte Tiefe, spiegelt die Welt" (Werke, Carl Hanser Verlag, Bd. 5, S. 58).

Cf. Hegel's fine passage in his Ästhetik, 1ter Teil, 3tes Kap. on "die heitere Ruhe und Seligkeit" "als den Grundzug des Ideals an die Spitze stellen" & "Heiterkeit & Stille" of the Gods (Aufbau Verlag, 1955, S. 184) cf. S. 467 from

Carducci ~~seems to have~~ had perhaps the Goethean phrase in mind when he ~~[illegible]~~ spoke of Foscolo ~~for~~ as one who "ricercava le cime quiete della poesia... trasportava nella serenità omerica e pindarica il dubbio e il dolore moderno" (Del rinnovamento letterario in Italia, quoted in Walter Binni, ed., I classici italiani nella storia della critica, II, p. 361).

Aristotle, Nicomachean Ethics, Bk VII, ch. 14: "This is why God always enjoys a single & simple pleasure, for there is not only an activity of movement but an activity of immobility, & pleasure is found more in rest than in movement".



(on the logical ~~form~~ of certain arguments in poems & speeches) the Abbé Galiani's pun: The raisonnements become mere résonnements (quoted in Sainte-Beuve, Causeries du Lundi, II, p. 436).

cf. Meister Eckhart, Sermon VIII: "The word lies hidden in the soul in such a way that one does not know it or hear it, unless room is made in the ground of hearing, it cannot be heard; indeed all voices & sounds must go out, & there must be absolute silence there & stillness" (James M. Clark, Meister Eckhart, p. 169).

cf. infra 第六百[illegible]九則

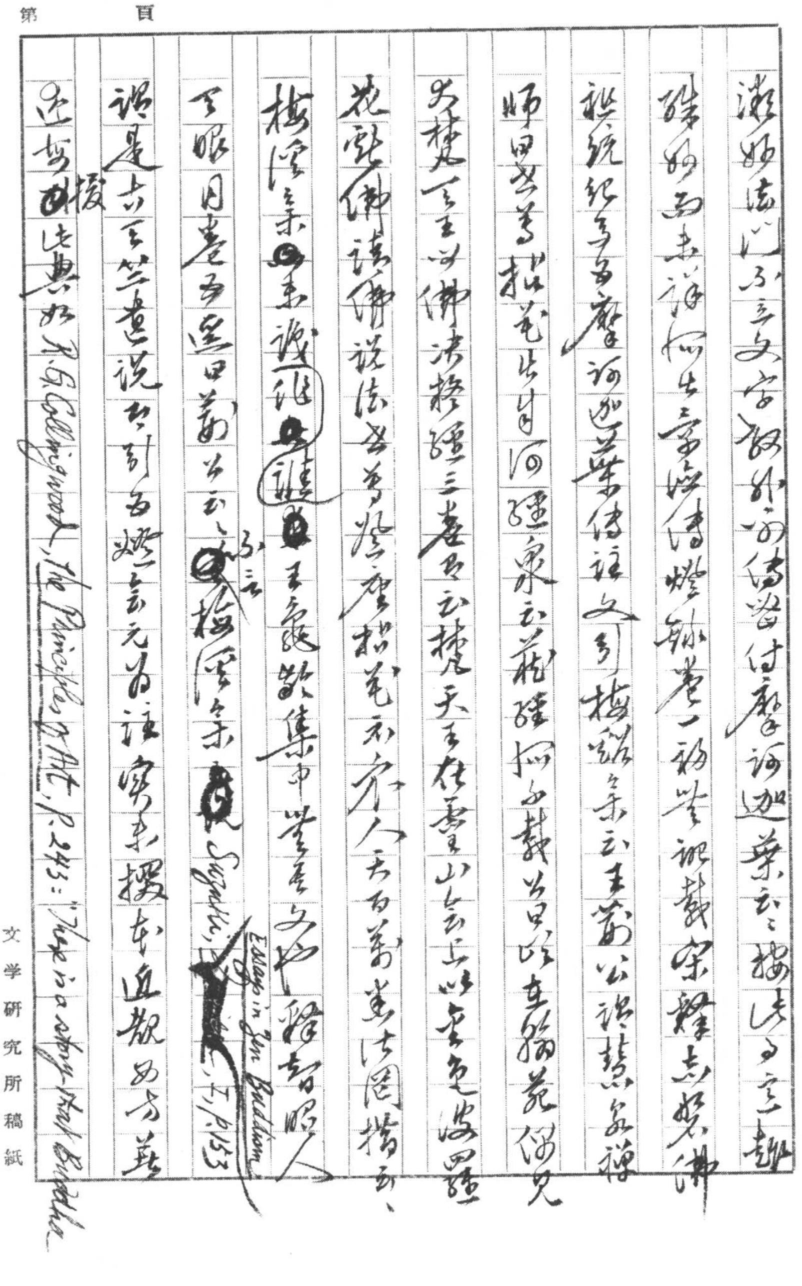
et domine, suit aveuglément tous les désirs de ses instincts" (Médit. Chrét., quoted in André Lalande, Vocabulaire technique et critique de la philosophie, 7e éd., p. 969); Heidegger ~~also~~ puts the matter in a paradox: "Das Gewissen redet einzig und ständig im Modus des Schweigens. So verliert es nicht nur nichts an Vernehmlichkeit, sondern zwingt das an- und aufgerufene Dasein in die Verschwiegenheit seiner selbst" (Sein und Zeit, I, 3te Aufl., S. 273). One also remembers "the still small voice" of the Lord in the Bible (I Kings, XIX. 11); and it is only in ~~such a~~ the case of a ~~hypocrite~~ scoundrel like Sampson Brass that the still small voice can loudly "sing comic songs within him" (see Old Curiosity Shop, ch. 66). All this comes home to a person ~~in~~ living in an age of ~~mass~~ admass media when the people are governed, educated, entertained — in short, "softened up" & stupefied — with unrelenting noise, & when all thoughts & feelings have to issue in vociferous verbal diarrhoea, & when even oratory & eloquence degenerate into roaratory and yelloquence, or to borrow T. Sturge Moore: "I had always understood that Chesterton & Belloc were the two buttocks of one bum. Now I learn that you are as strongly for the one as against the other?!!" (Ursula Bridge ed., W. B. Yeats & T. Sturge Moore: Their Correspondence, p. 20). Cf. a ~~character~~ piece of dialogue in Tennessee Williams's Cat on the Hot Tin Roof, "Pelican Plays", p. 95: "That half-ass story!" "What's half-ass about it?" "Something's left out of the story."

(Wm. Watson: "The majesty of style": "Serenity based upon strength", "Passion plus self-restraint" (Excursions in Criticism, pp. 106, 107))

Even the highest ~~state~~ voluptuous happiness is quiet, e.g. in Tasso's beautiful poem "Tacciono i boschi e i fiumi": "~~Amor~~ Non parli o spiri, / Sien muti i baci e muti i miei sospiri" (~~cf. R. Lind, Lyric Poetry of the Italian Renaissance, p. 314~~) (Poesie: "Rime", Parte III, no. 68, ed. F. Flora, p. 791).

六百六十九　五燈會元卷一云：世尊在靈山會上拈花示衆，衆皆默然，唯迦葉尊者破顏微笑。世尊曰：吾有正法眼藏，涅槃妙心[illegible]

Sturge Moore on a T.L.S. review of his Armour for Aphrodite: "... with several drops of malignity in the mush" (Op. cit., p. 148). Cf. Paul Léautaud, ~~on the~~ Journal Littéraire, II, p. 41: "Vallette me dit qu'il y aurait quelques jolies lignes à écrire sur Hérold [his predecessor as the dramatic critic of the Mercure de France], des Fleurs recouvrant des épines"; Kathleen Tillotson's characterization of Arnold's description of Carlyle in the lecture on Heine: "the bunches of snakes tied up with flowers" (quoted RES, Feb. 1959, p. 108).



第　　　頁

微妙法門，不立文字，教外別傳，付囑摩訶迦葉」云云。按此為宗趣

語始為未詳何出。宋景德傳燈錄卷一初無記載，宋釋志磐佛

祖統紀多寫摩訶迦葉傳法之文，引梅溪集云：王荊公謂慧泉禪

師曰：世尊拈花出自何經？泉云：藏經所不載。公昔在翰苑偶見

大梵天王問佛決疑經三卷，具云：梵天王在靈山會上，以金色波羅

花獻佛，請佛說法。世尊登座，拈花示眾，人天百萬悉皆罔措云、

按梅溪集[illegible]未識張[illegible]謹[illegible]王龜齡數集中無其文也。釋智昭人

天眼目卷五宗門雜錄云、亦云[illegible]梅溪集[illegible] Suzuki, *Essays in Zen Buddhism*, I, p. 153

謂是出于竺書，說者引五燈會元為證，實未援古直欺，如西方著

述亦[illegible]援此典，如 R. G. Collingwood, *The Principles of Art*, p. 243: "There is a story that Buddha

文学研究所稿紙

第　　　頁

once at the climax of a philosophical discussion, broke into a gesture-language as an Oxford philosopher may break into Greek: he took a flower in his hand, & looked at it; one of his disciples smiled, & the master said to him, 'You have understood me.' It is therefore not true that vocal language has an exclusive function in the expression of thought." cf. Allan Wade, ed., Letters of W. B. Yeats, p. 715: "Do you remember the story of Buddha who gave a flower to some one, who in his turn gave another a silent gift & so from man to man for centuries passed on the doctrine of the Zen school? One feels at moments as if one could with a touch convey a vision — that the mystic way & sexual love use the same means." cf. W. M. Urban, Language & Reality, p. 230: "Linguistic communication is embedded in & presupposes behavioral communication... e.g., the 'language' of eyes, gesture, etc." [illegible]

Nikos Kazantzakis, The Odyssey: A Modern Sequel 中: Prince Mother [illegible] [illegible] "Master, before you die / grant us your wisest word!" / Then the serene face shone with a faint smile... / but he spoke not.... "I've gone beyond the word, cut through thought's foolish nets, / and fling you, for profound reply, a wordless smile" (BK. XXIV, ll. 842-5, 863-4, tr. K. Friar, pp. 763, 764)

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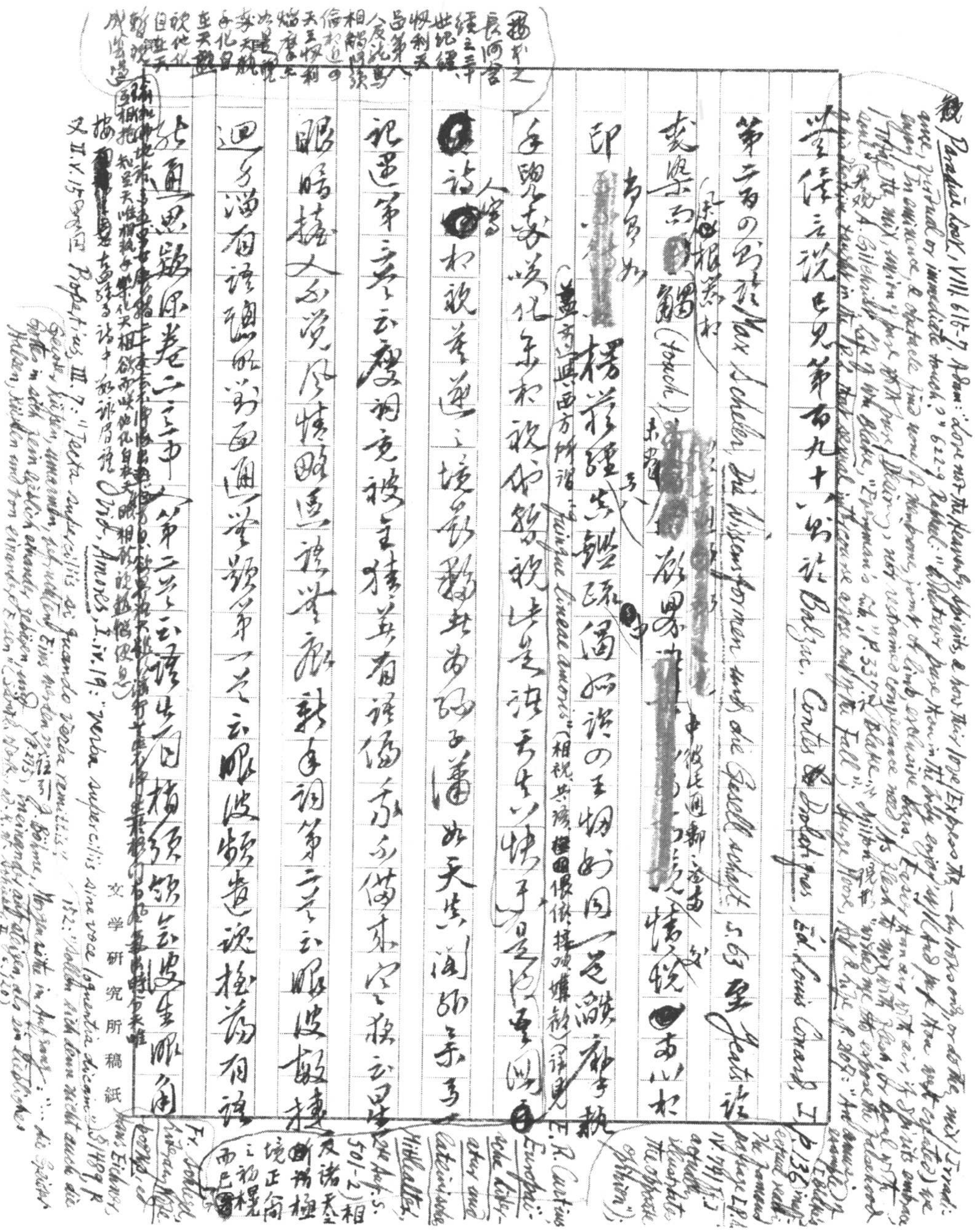

莹侪言说已见第五九十八则。於Balzac, Contes drolatiques, éd. Louis Conard, I, p. 136

第六百の引於Max Scheler, Die Wissensformen und die Gesellschaft, S. 63 至Yeats 语

袭乐而[redacted]鑑（touch）[redacted] 形界 [illegible] 中彼長通鄙 [illegible] 情殺而以相

印 [redacted] 楞[illegible]鑑疏偶谈の王樹妙同一芝[illegible]廉李执

手眼交谈，花気和视[illegible]视法是法天生以快乎是[illegible]（盖即西方所谓quinque lineae amoris（相视、共语、接吻、[illegible]）

[illegible]词[illegible]和视美逆之境[illegible]子薄，如天生阁[illegible]

视迷第六首云：屡调竟被生猜，莫有语偏，亦不备来，空教云里

眼睛楼人不觉，便情随意语[illegible]，手调第二首云：眼波敏捷

迴互淄面语，[illegible]面通，要题第一首云：眼波频遂谈，接为有语

於通思题原卷二三中第二首云：语出同携，须频云：波生眼角

翻书之長河言經之章世紀經、帆利及[illegible]

文 II. V. 15 [illegible] Propertius, III. [illegible] Ovid, Amores, I. iv. 19: "verba superciliis sine voce loquentia dicam" [illegible]

Paradise Lost, VIII. 616-7 [illegible]

E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, S. 501-2

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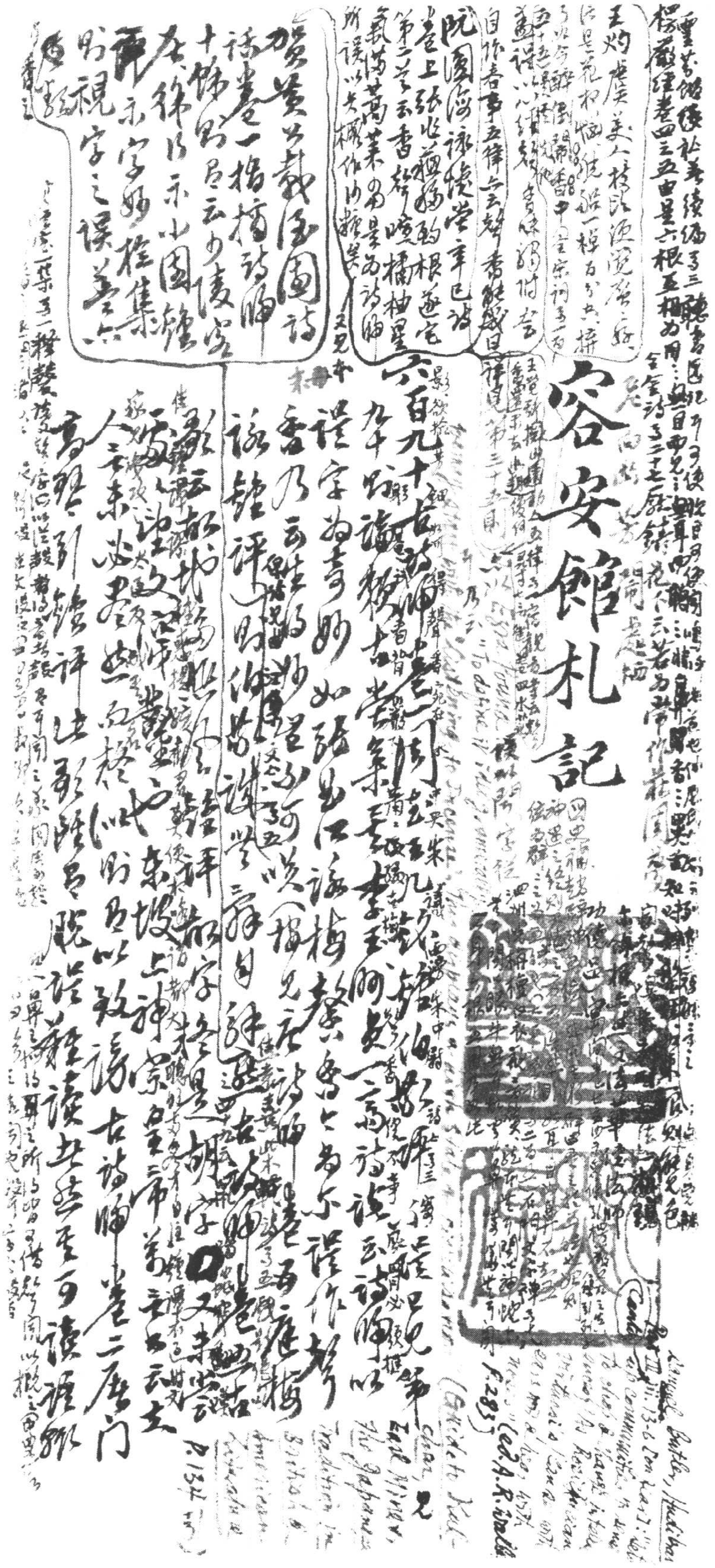

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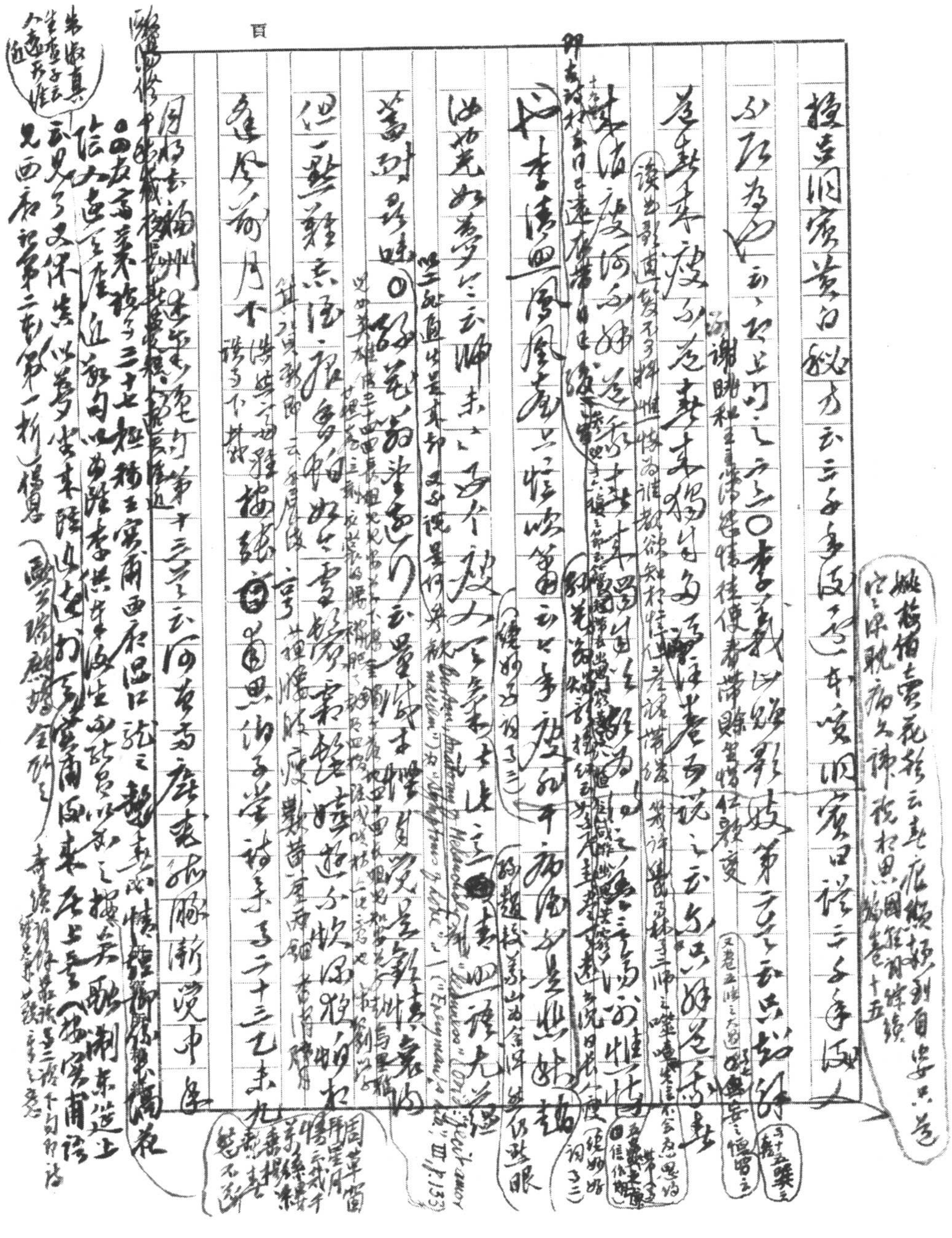

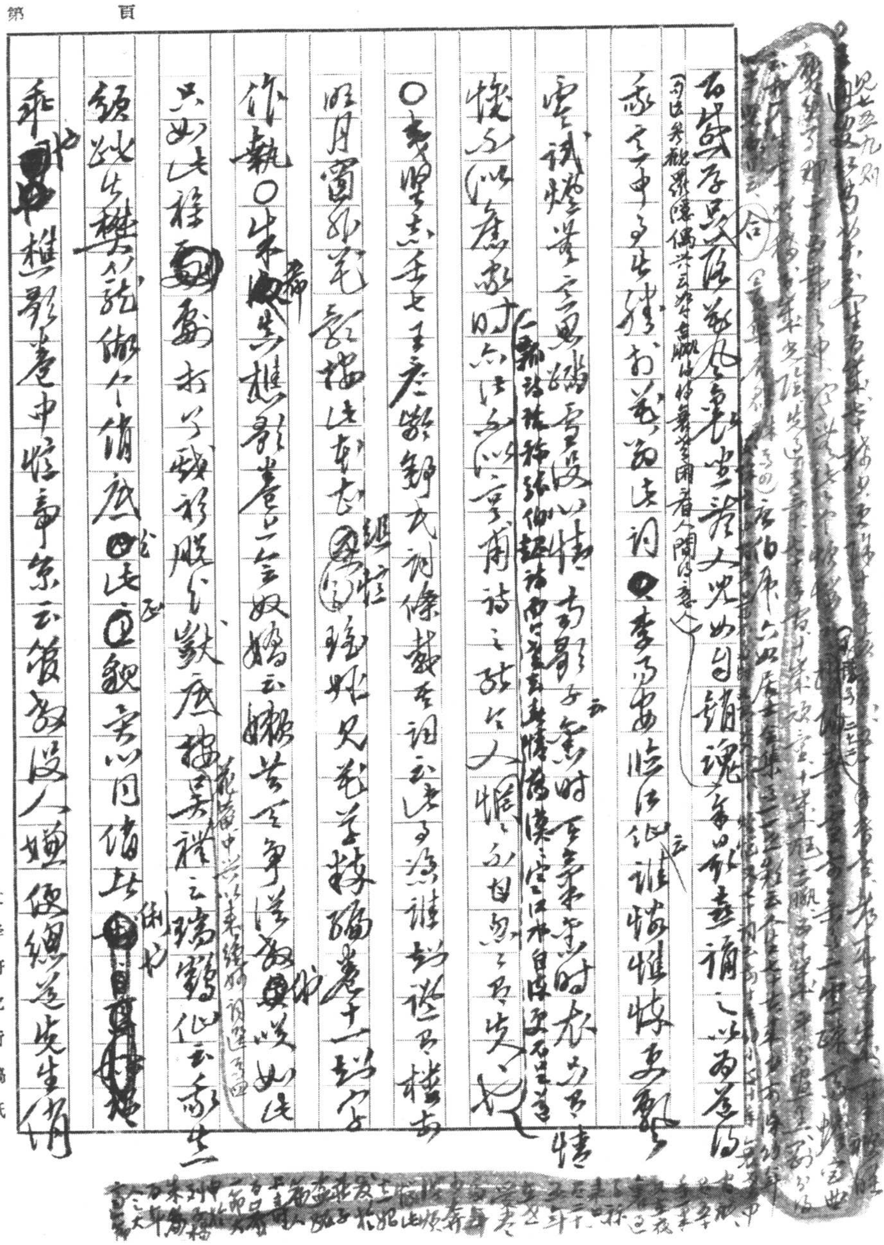

第　　頁

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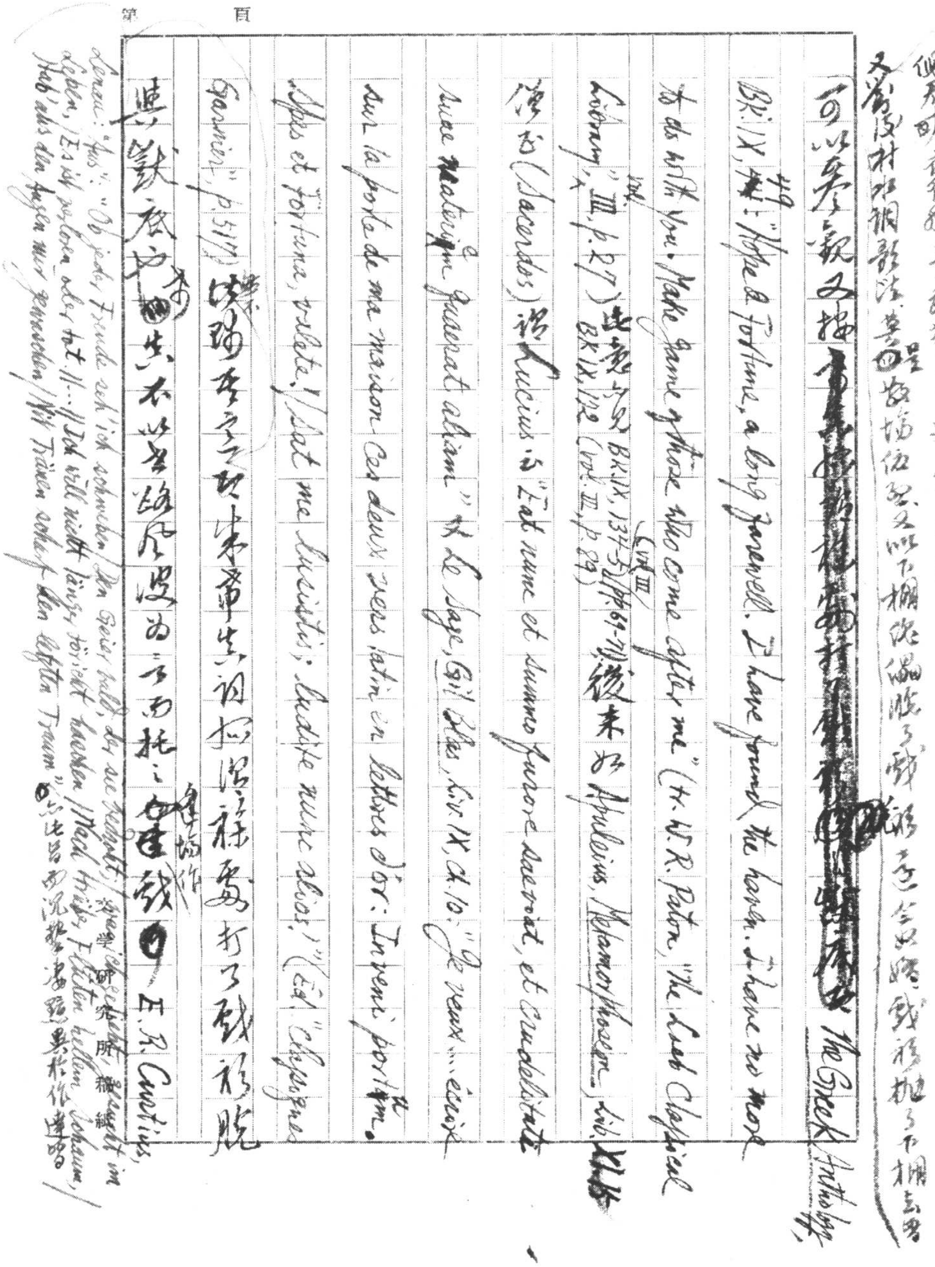


倪君奭《夜行船》：「年少疏狂今已老，遊席散，雜劇打了隱隱漢錄（三）

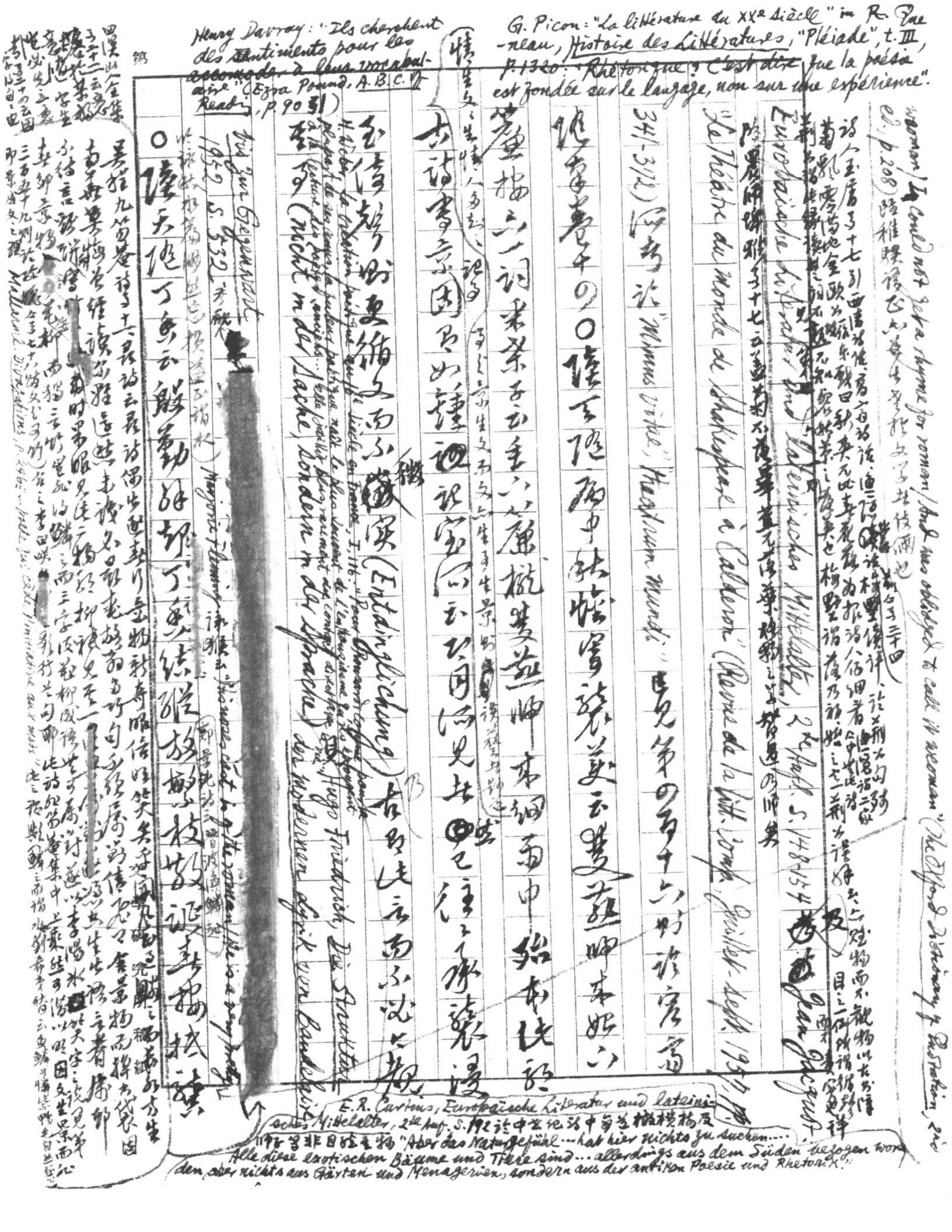
又《瀟湘村水調歌頭》：「莫④呈妝插伍家，又以下棚說偏脫了錢，移去今如此，錢移抛了下棚去」

可以參觀。又按[redacted] The Greek Anthology, BK. IX, 49: "Hope & Fortune, a long farewell. I have found the haven. I have no more to do with you. Make game of those who come after me" (tr. W. R. Paton, "The Loeb Classical Library", vol. III, p. 27). 此意又見 BK. IX, 134-5 (vol. III, pp. 69-71); BK. IX, 172 (vol. III, p. 89). 後來如 Apuleius, Metamorphoseon, Lib. XI. 15 僧正 (Sacerdos) 語 Lucius 云："Eat nunc et summo furore saeviat, et crudelitati suae materiem quaerat aliam." 又 Le Sage, Gil Blas, Liv. IX, ch. 10: "Je veux ... écrire sur la porte de ma maison ces deux vers latin en lettres d'or: Inveni portum. Spes et Fortuna, valete! / Sat me lusistis; ludite nunc alios!" (Éd. "Classiques Garnier", p. 517) 陸瑞卒云：「你未常去，詞擬說祿處打了錢移脫」其歎底本⑪生，不以為路見跋為之而托之，佳錢⑫ E. R. Curtius,

Lenau: "Aus": "Ob jeder Freude seh' ich schweben / Den Geier bald, der sie bedroht; / Was ich geliebt, gesucht im Leben, / Es ist verloren oder tot. // ... // Ich will nicht länger töricht haschen / Nach trüber Fluten hellem Schaum, / Hab' aus den Augen mir gewaschen / Mit Tränen scharf den letzten Traum" ⑫ 此與如況樣差異於作譜略

文学研究所稿纸

第　　页



Henry Davray: "Ils cherchent des sentiments pour les ~~accommoder à leur vocabul-~~aire" (Ezra Pound, A.B.C. of Reading, p. 90 引)

G. Picon: "La littérature du XXe siècle" in R. Queneau, Histoire des Littératures, "Pléiade", t. III, p. 1320: ~~"Rhétorique: c'est dire~~ que la poésie est fondée sur le langage, non sur une expérience".

woman/ I could not get a rhyme for woman/ And was obliged to call it woman" (The Oxford Dictionary of Quotations, 2nd ed., p. 208)

Europäische Literatur und lateinisches Mittelalter, 2te Aufl. S. 148-154

Le Théâtre du monde de Shakespeare à Calderón (Revue de la litt. comp., juillet-sept. 1957)

341-342) 所論 "Mundus vitae", "theatrum mundi"

○讀天隱丁集云

(Entdinglichung)

H. Weber, La Création poétique au XVIe siècle en France, I, 116

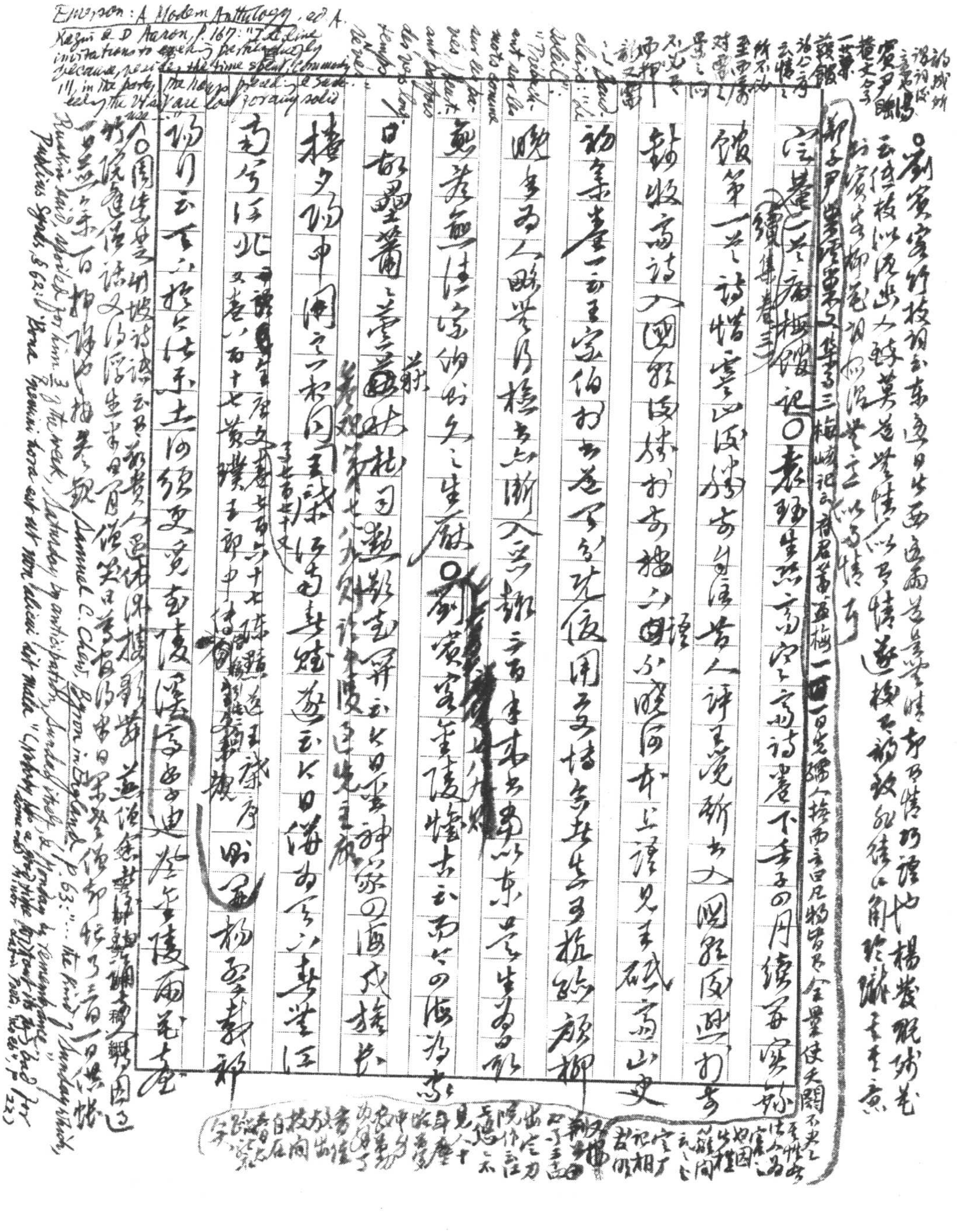
(nicht in der Sache, sondern in der Sprache)

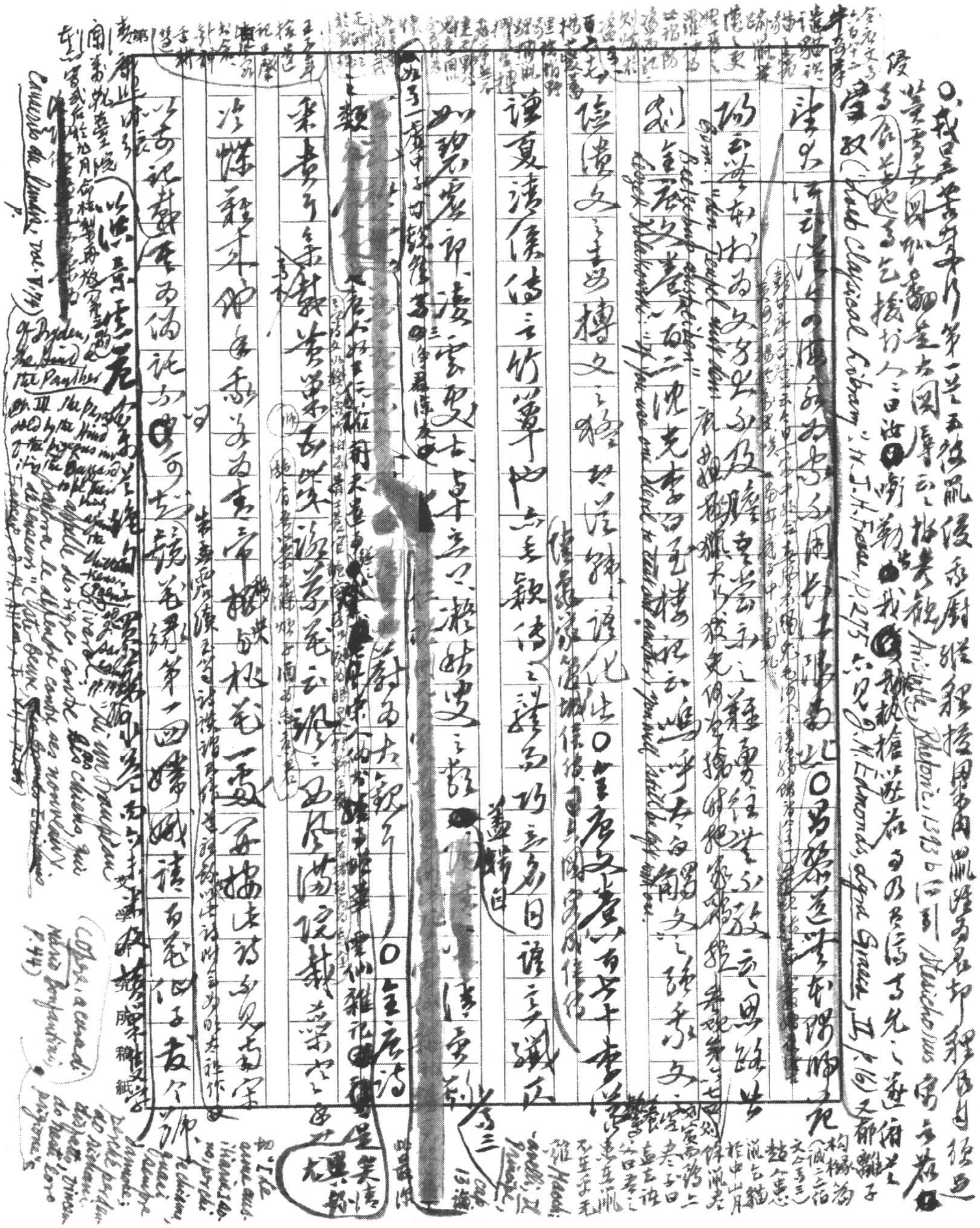
Hugo Friedrich, Die Struktur der modernen Lyrik von Baudelaire

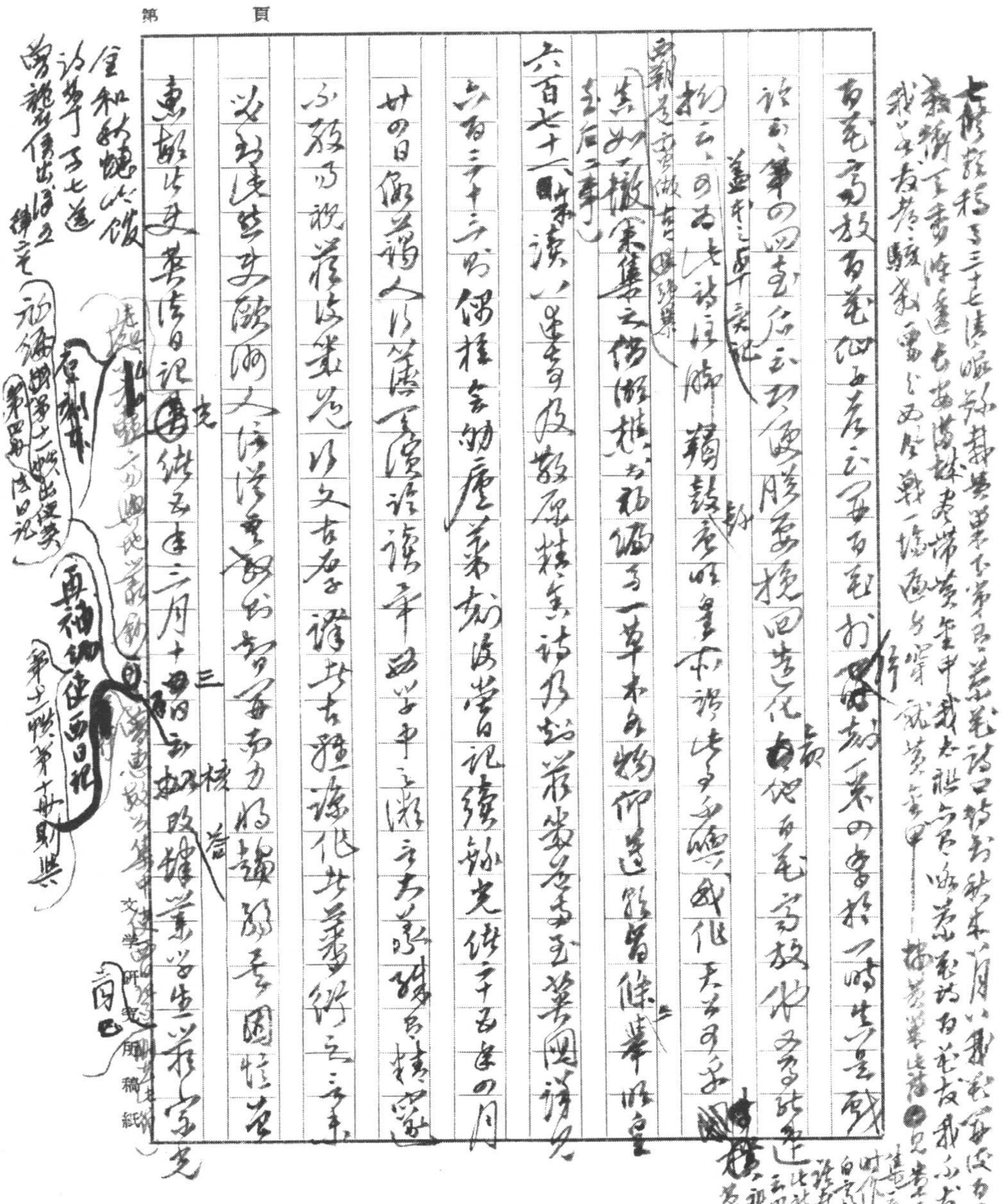
Bild zur Gegenwart 1952, S. 532

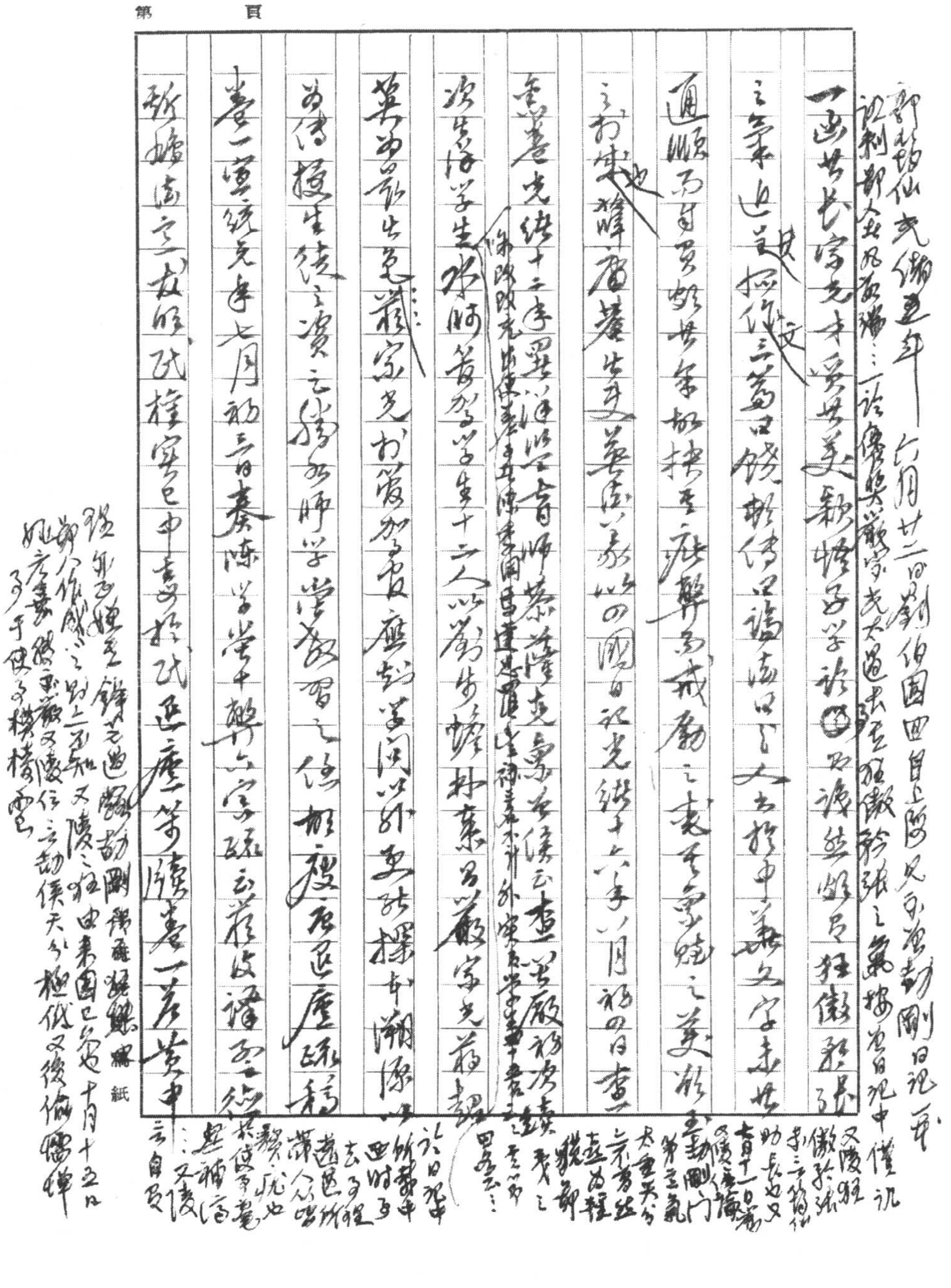
Mallarmé, Divagations

E. R. Curtius, Europäische Literatur und lateinisches Mittelalter, 2te Aufl. S. 192 論中世紀詩中多芭蕉椒橘及獅子等非目睹之物 "Aber das Naturgefühl ... hat hier nichts zu suchen.... Alle diese exotischen Bäume und Tiere sind ... allerdings aus dem Süden bezogen worden, aber nichts aus Gärten und Menagerien, sondern aus der antiken Poesie und Rhetorik."









第　　頁

[illegible]頻伽[illegible]備道年　六月廿二日劉伯固四日上院又至[illegible]勘剛日記兩

記刺郡人姓氏名籍……一語像與嚴宗光太過去至狂傲於張之氣按此日記中僅記

一函并長序見示，要其美新體多學詩，[illegible]及詩無[illegible]狂傲孫子

之筆，近[illegible]其拙作[illegible]三篇，曰錢[illegible]論[illegible]大[illegible]於中華文字去其

通順，而自覺好弄筆，故持至庭聲為戒，勵之表率[illegible]之矣。新

之於世也，諱唐某先生，某[illegible]以四國日記光緒十六年八月初四日書

金[illegible]光緒十二年[illegible]詣師[illegible]交[illegible]僕云查[illegible]廢[illegible]次讀（除[illegible]路[illegible]光[illegible]外[illegible]）

次生[illegible]學生，水師[illegible]學生十二人，以劉步蟾、林泰曾、嚴宗光為最

英國[illegible]出色，嚴宗光於[illegible]學[illegible]，學問以外，更能探本溯源

以傳授生徒之資，以[illegible]師學堂教習之任，嚴復[illegible]原疏稿

卷一[illegible]先年七月初三日奏陳學堂[illegible]字疏云：[illegible]

孫[illegible]讀之，友[illegible]所[illegible]任[illegible]已中書[illegible]於[illegible]等[illegible]卷一[illegible]中

又陵狂[illegible]傲於張[illegible]子二[illegible]助長之又[illegible]十一日[illegible]又陵[illegible]勘剛門第之氣[illegible]太重[illegible]宗[illegible]為程[illegible]鄉[illegible]

[illegible]田[illegible]云……

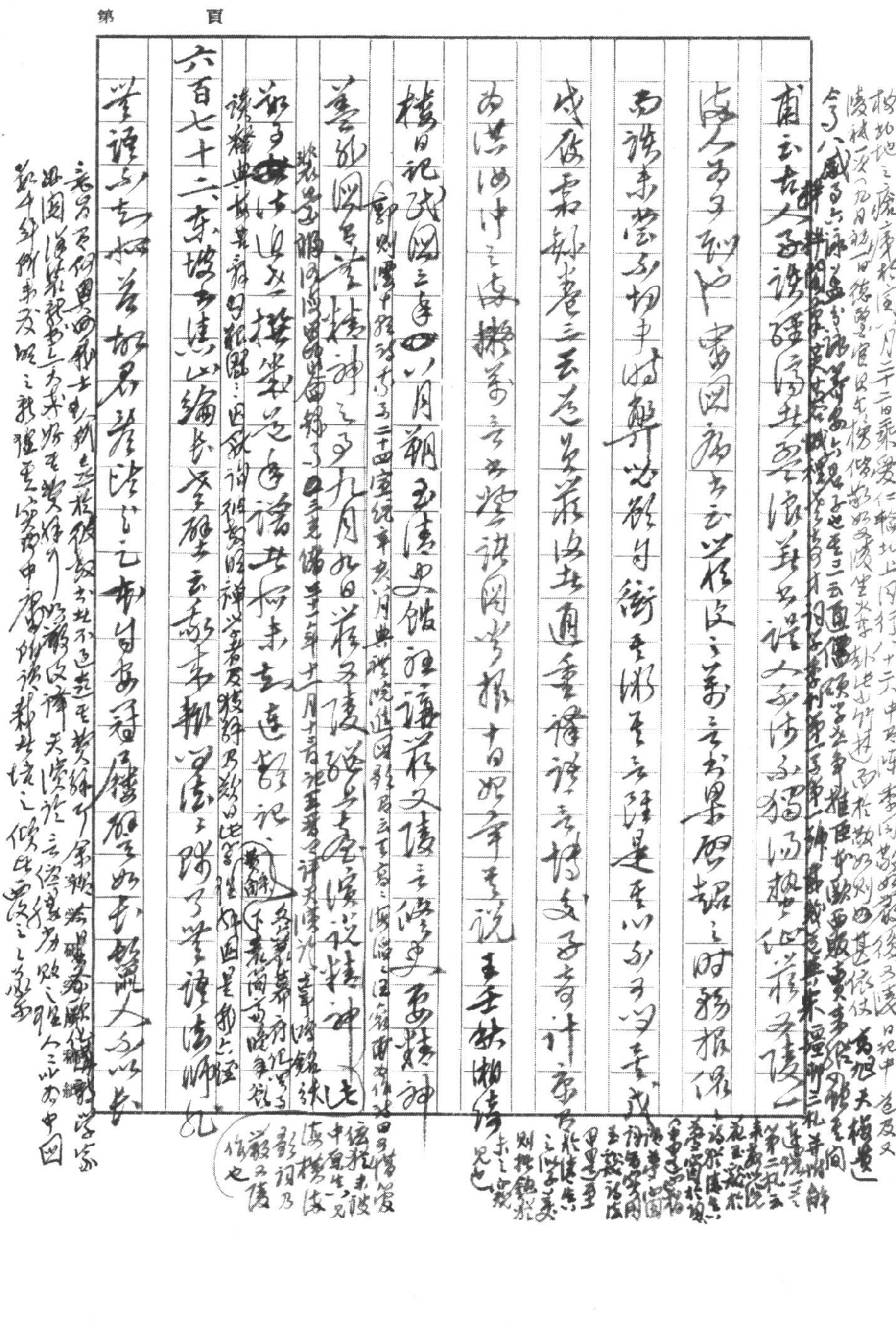
[illegible]日[illegible]所[illegible]西[illegible]去[illegible]于[illegible]人[illegible]也[illegible]自[illegible]又陵

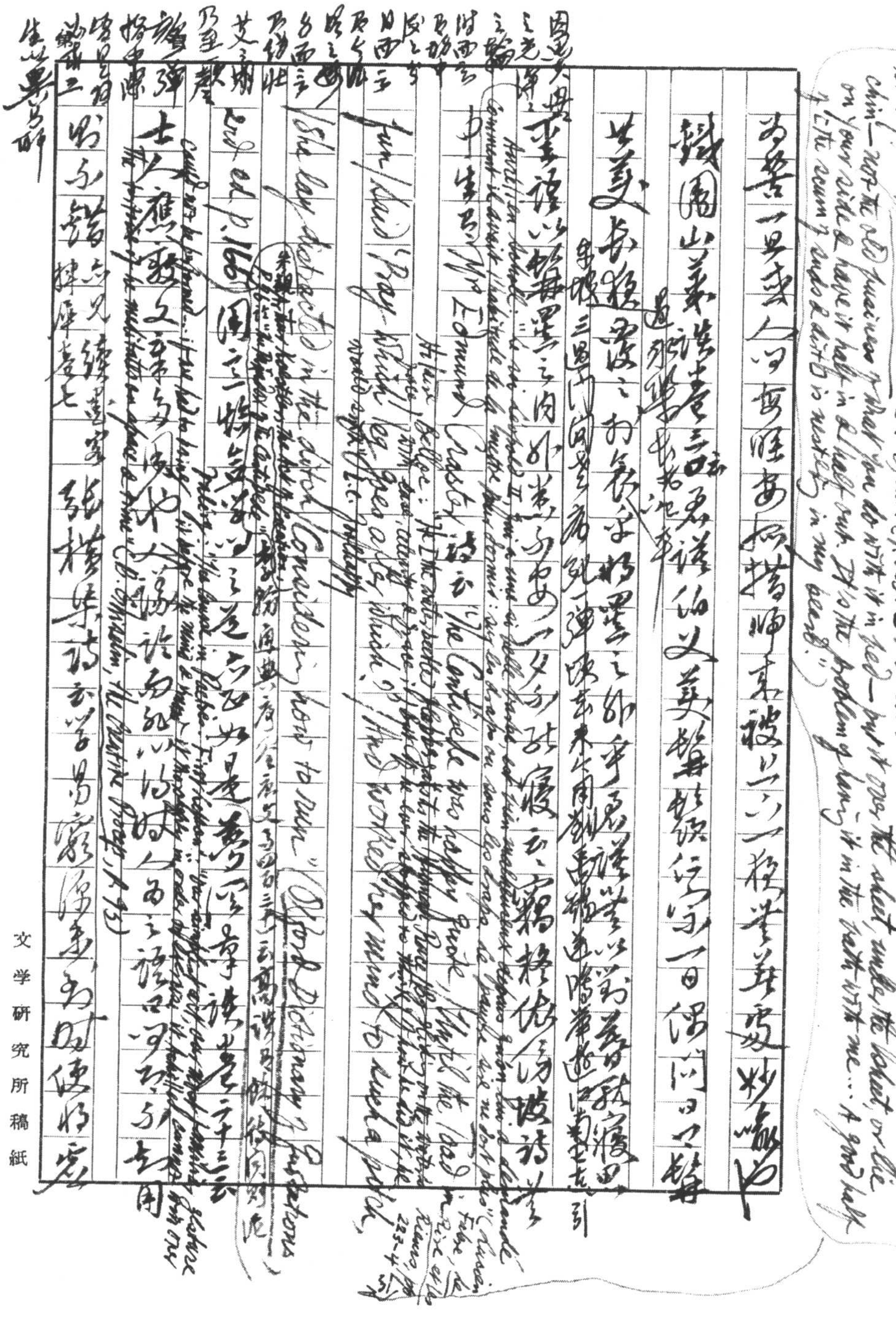
張[illegible]之鋒芒過露，勸剛[illegible]紙

鄭人作[illegible]之對上不知，又陵之狂由來固已久也　十月十五日

此[illegible]又陵任之勸，使天下極似又陵[illegible]

[illegible]乎使[illegible]模楷[illegible]





Stanley Price, *Just for the Record* (1961), ch. 9 (p. 83): "I rediscovered one snag about the fuzzy friend on my chin—not the old question of what you do with it in bed—put it over the sheet, under the sheet, or lie on your side & have it half in & half out. It is the problem of having it in the bath with me... A good half of [illegible] is resting in my beard."

為髯一旦或人問其睡安[illegible]被以[illegible]妙處也

鐵圍山叢談卷三記君謨[illegible]以美髯髭[illegible]一日偶問曰卿髯

甚美長夜覆之於衾下乎將置之外乎君謨無以對[illegible]寢

君謨以髯置之内外悉不安一夕不能寢云云[illegible]詩

Mrs Edmund Craster 詩云："The Centipede was happy quite, / Until the Toad in fun / Said 'Pray, which leg goes after which?' / This worked his mind to such a pitch, / She lay distracted in the ditch / Considering how to run." (Oxford Dictionary of Quotations, 2nd ed. p. 163)

Hilaire Belloc: [illegible]

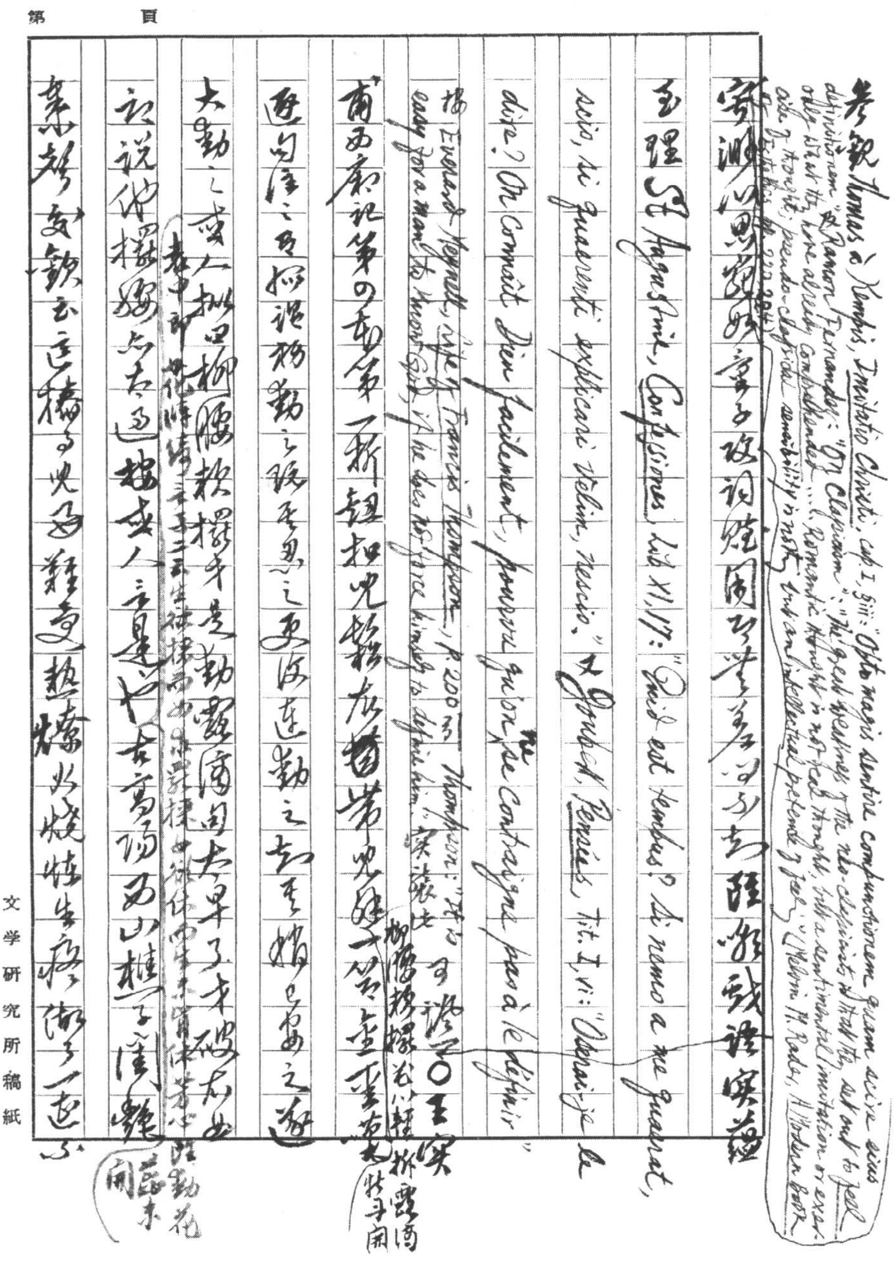
[illegible]莊子秋水[illegible]夔[illegible]蚿[illegible]

[illegible]

(B. Ghiselin, *The Creative Process*, p. 75)

張耒詩云[illegible]

文学研究所稿紙



第　　頁

寥淵以默[illegible]寥子攻詞[illegible]實證

參觀 Thomas à Kempis, *Imitatio Christi*, cap. I, §iii: "Opto magis sentire compunctionem quam scire ejus definitionem." 又 Ramon Fernandez: "On Classicism": "The great weakness of the neo-classicists is that they ask only to feel what they have already comprehended … Romantic thought is not felt thought, but a sentimental imitation or exercise of thought; pseudo-classical sensibility is not [illegible] but an intellectual pretence of feel." (Melvin M. Rader, *A Modern Book of Esthetics*, p. 220)

至理 St Augustin, *Confessiones*, Lib. XI, 17: "Quid est tempus? Si nemo a me quaerat, scio; si quaerenti explicare velim, nescio." 又 Joubert, *Pensées*, Tit. I, vi: "Oserai-je le dire? On connaît Dieu facilement, pourvu qu'on ne se contraigne pas à le définir."

按 Everard Meynell, *Life of Francis Thompson*, p. 200 引 Thompson: "It is easy for a man to know God if he does not force himself to define him." [illegible]

○王實甫西廂記第四本第一折鈕扣兒鬆，[illegible]帶兒解[illegible]（柳腰款擺，花心輕拆，露滴牡丹開）

逐句讀之[illegible]

大勤之[illegible]人擬曰柳腰款擺[illegible]（[illegible]花蕊未開）

所說[illegible]

[illegible]

文学研究所稿紙

Thomas Shadwell, *The Libertine*, Don John: "She'll endure a Rape gallantly. I love resistance, it endears the pleasure." (*Complete Works*, ed. Montague Summers III, p.45)

彼就是以不能的強橫語去矛盾那一些不覺伸手抱我擁吻

豪說英雄人騰兜轉的捉不捉擁要入懷構扑與再生

正西第二度壹 [redacted]

"Desire expended in the [illegible] a woman [illegible] from the [illegible] he offended [illegible] & hated the [illegible]" (cf. Frederic Raphael, *The Limits of Love*, p.99.)

Bandello, *Novelle*, II, 21 Lucrezia 自述被強姦事云："Era ben io disposta, ma io ostinata contra l'adultero e disposta a non gli consentire, ma non potei già tanto ostinarmi e tanto dai disonesti abbracciamenti ritrarre l'animo, che il fragile e molle senso di quanto non si dilettasse e i mal ubbidienti membri qualche poco di piacere non sentissero; ché io non sono di legno, né generata fui di pietra, ma sono donna di carne, come l'altre." (Ed. "Scrittori d'Italia", III, p.69) 平日通人素不習見之言

V. de Sola Pinto & A. E. Rodway, *The Common Muse*, p.285 "The Coy Shepherdess" 可參

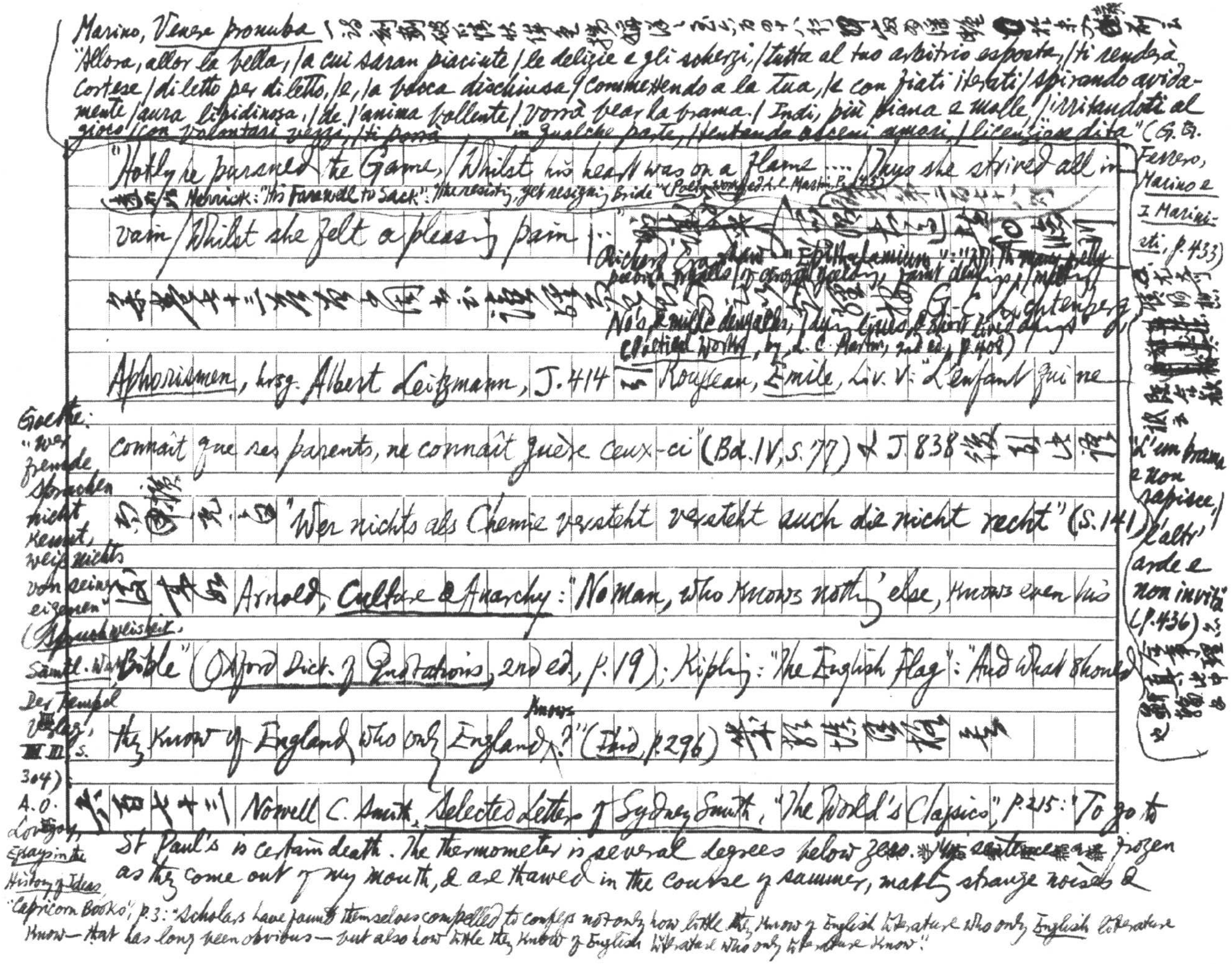
性子明大以柳子厚向徒所說同書讀此巨牌施於之日者擊節說於所已積於樂矣

左右為不可為勝其自遺異於自佛並二三子好學勤力積蓄至于四十一歲

言（唐柳先生全集外集上卷載二劉柏集[illegible]等三十五云已爲男傳衣記類齋為今人用

有以[illegible]之他有[illegible]那[illegible]閒[illegible]是[illegible]寫[illegible]元[illegible]間[illegible]元[illegible]不[illegible]

Cf. Havelock Ellis, *Studies in the Psych. of Sex*, III, pp.226 ff.



Marino, *Venere pronuba* 一詩刻劃破瓜情狀，[illegible]六百四十八行，[illegible]於本[illegible]云："Allora, allor la bella, / a cui saran piaciute / le delizie e gli scherzi, / tutta al tuo arbitrio esposta, / ti renderà cortese / diletto per diletto, / e, la bocca dischiusa / commettendo a la tua, / e con fiati iterati / spirando avidamente / aura libidinosa, / de l'anima bollente / vorrà bear la brama. / Indi, più piana e molle, / irritandoti al gioco / con volontari vezzi, / ti porrà ... in qualche parte, / tentando osceni amori, / licenziose dita" (G. B. Ferrero, *Marino e i Marinisti*, p. 433)

"Hotly he pursued the Game, / Whilst his heart was on a Flame .... Thus she strived all in vain / Whilst she felt a pleasing pain"：

[illegible] Herrick: "His Farewell to Sack": "the resisting, yet resigning Bride" (*Poetical Works*, ed. L. C. Martin, p. 45)

~~[illegible]~~ Richard Crashaw: "Epithalamium": "With many pretty peevish tryalls / Of angry yeilding, faint denyings, / Melting No's, & milde denyalls, / Dying lives, & short lived dyings" (*Poetical Works*, ed. L. C. Martin, 2nd ed., p. 408)

[illegible]L'un brama e non rapisce, / l'altr' arde e non invita (p. 436)[illegible]合事理，真出中[illegible]也

參卷十三[illegible] G. C. Lichtenberg *Aphorismen*, hrsg. Albert Leitzmann, J. 414 [illegible] Rousseau, *Émile*, Liv. V: "L'enfant qui ne connaît que ses parents, ne connaît guère ceux-ci" (Bd. IV, S. 77) & J. 838 後引此語[illegible]："Wer nichts als Chemie versteht versteht auch die nicht recht" (S. 141)

Goethe: "Wer fremde Sprachen nicht kennt, weiß nichts von seinen eigenen" (*Spruchweisheit*. Sämtl. Werke, Der Tempel Verlag, III Bd. S. 304)

[illegible] Arnold, *Culture & Anarchy*: "No man, who knows nothing else, knows even his Bible" (*Oxford Dict. of Quotations*, 2nd ed., p. 19); Kipling: "The English Flag": "And what should they know of England who only England knows?" (*Ibid*, p. 296) [illegible]

六百七十三 Nowell C. Smith, *Selected Letters of Sydney Smith*, "The World's Classics", p. 215: "To go to St Paul's is certain death. The thermometer is several degrees below zero. ~~My~~ sentences are frozen as they come out of my mouth, & are thawed in the course of summer, making strange noises &

A. O. Lovejoy, *Essays in the History of Ideas*, "Capricorn Books", p. 3: "Scholars have found themselves compelled to confess not only how little they know of English literature who only *English* literature know—that has long been obvious—but also how little they know of English literature who only literature know."

M. J. De Larra: "Chi non ha fortuna s'incappella con la filosofia, come un calvo si copre con la parrucca. La filosofia è infatti per lo sventurato quel che per l'uomo pelato il 'parrucchiere'" (D. Provenzal, Dizionario umoristico, 4ª ed., p. 198); Sudermann's play *Es lebe das Leben*, I, i: "Der Unterliegende ist immer philosophisch gestimmt"; Wm Gerhardi, *Memoirs of a Polyglot*, p. 109: "Russell, whom I once asked if he ever resorted to mysticism, said: 'Yes, when I am humiliated'" — pinpoint a similar psychological twist.

unexpected affections in various parts of the church." This is surely a *réchauffé* of the joke told by Antiphanes (Plutarch, *Moralia*, "Loeb Classical Library", tr. F. C. Babbitt, I, p. 421); see 第六冊十一～又 à propos of Newman, *A Grammar of Assent*, Burns, Oates, & Co., pp. 74-5. William Plomer, *At Home*, p. 21 on the tall stories told to kid a naive American visitor to Russia: "... by mid-winter the cold was so intense that speech became impossible — it froze on being uttered & fell clattering to the ground" — a clever elaboration not thought of by Rabelais or Raspe when they retold Antiphanes's story. ○ Charles Péguy: "Une capitulation est essentiellement une opération où on se met à expliquer au lieu d'agir. Les lâches sont des gens qui se gorgent d'explications" (quoted in E. Henriot, *Maîtres d'hier & Contemporains*, Nouvelle Série, p. 117). A very good exegesis of 呂居仁："兵亂後雜詩"："報國寧無策，全軀各有詞"（cited in "瀛奎律髓"卷三十二）。○ Ergotage is bad enough, but inconsequential alarums & excursions and tangential unnecessarily decked out with the trappings of logical inference & are much worse. Fr. A. Lange has shrewdly observed: "Feuerbachs gründliche Natur arbeitete sich aus den Hegelschen Abgründen zu einer gewissen 'Oberflächlichkeit' empor, ohne jedoch jemals die Spuren des Hegelschen Tiefsinns zu verlieren. Bis zu einer klaren Logik hat Feuerbach es niemals gebracht. Der Nerv seines Philosophierens blieb, wie in der idealistischen Epoche überall, die Divination. Ein 'Folglich' hat bei Feuerbach nicht, wie bei Kant und Herbart, den Sinn eines wirklich oder doch beabsichtigten Verstandesschlusses, sondern es bedeutet, wie bei Schelling und Hegel, einen in Gedanken vorzunehmenden Sprung" (*Geschichte des Materialismus*, 10te Aufl., Leipzig, 1921, Bd. II, S. 71). Cf. André Lalande: "Un des péchés d'habitude des philosophes

III. Rem. III on men in disgrace: "Dulce 'potior argent' dyscolos" (regularity argues a want of strength)

of the proverb quoted in *Anatomy of Melancholy*, Part. II, sect.

Bell, II, p. 231

Voltaire: "La raison n'est pas prolixe"

of Lord Halifax: "Explaining is generally half confessing. Innocence hath a very short style" (*Complete Works*, ed. W. Raleigh, p. 238); Trotsky: "Revolutionaries always verbose" (*New Statesman*, 13 July, 1957, p. 62) & "Truth has need of few words" (ib 22 July 1977, p. 119)

*History of the Russian Revolution*, Vol. II, Ch. 12.

Cf. D. Bolinger in *The State of the Language*, ed. L. Michaels & C. Ricks, p. 386 (quoting H. P. Grice's "Cooperative Principle" & Russell Baker: "The more determined a person is to conceal his thinking, the wordier he becomes").

文學研究所稿紙

Benda neatly symbolizes the linkage of ideas {: "La succession des développements s'assemble alors, non pas à 000, mais à OOO...!!

Guy de Maupassant et l'Art du Roman, p. 593 on Maupassant's "répugnance" to the "conjonctions de subordination" & his dodges for "triompher de la nécessité qui semblait lui imposer les puisque ou les parce que". H. J. C. Grierson, Rhetoric & English Composition, p. 117: "Arnold carries the explicit linking

Grierson criticises Matthew Arnold for "carrying the explicit linking of the argument to excess" ("but... so also... likewise... still" etc." (Rhetoric & English Composition, p. 117) but Arnold is a notoriously ~~unclear~~ thinker (slipshod & hazy)

est le pseudo-raisonnement dont on trouve dans le conte de Cyrano la parodie franchement bouffonne ('Paris est la plus belle ville du monde; ma rue est la plus belle rue de Paris; ma maison est la plus belle maison de la rue; ma chambre est la plus belle chambre de la maison; je suis le plus bel homme de ma chambre: je suis donc le plus bel homme du monde'). Les transitions: 'On voit par là... Il en résulte que... On est ainsi conduit à admettre...' nous mènent doucement à de soi-disant conséquences qui ne s'appuient sur aucune nécessité. De grands esprits n'y ont pas échappé. J'ai quelquefois donné à des étudiants, comme exercice de logique, à prendre une proposition dans le quatrième ou le cinquième livre de l'Éthique et à reconstituer, en suivant les références de Spinoza lui-même, la chaîne des démonstrations qui est censée la relier aux axiomes, définitions et postulats initiaux. Ceux qui ont tenté de le faire ont vite rencontré tant de ruptures, d'indéterminations, de 'petits bonds' et même de grands qu'ils en ont été amusés ou rebutés. L'Essai d'Hamelin saute fréquemment à une équivalence tout à fait arbitraire par les raccords: 'Que serait-ce, sinon...?' ou 'Qu'est-ce à dire, sinon...?'" (Vocabulaire Technique et Critique de la Philosophie, 7e éd. 1956, Préface à la 5e éd., pp. xvii–xviii); Julien Benda: "Un bon exercice serait de montrer combien souvent, chez certains docteurs, les termes qui prétendent exprimer une articulation du raisonnement sont employés à faux. On trouvera, dans l'Expérience religieuse de William James, maint 'donc', maint 'car', qui impliquent rien moins qu'une séquence nécessaire" (Du style d'Idées, pp. 222 p. 226). Unfortunately philosophers cannot claim poetic licence in this connection, because, as André Gide trenchantly said, "Donc est un mot que doit ignorer le poète" (quoted in L. Pierre-Quint, André Gide, p. 156); cf André Vial, ~~[illegible]~~

"AINSI... Au commencement des phrases, liaison vague très usitée en philosophie, soit pour annoncer le résumé de ce qui précède, soit pour en tirer une conséquence..., soit même quelquefois comme une simple transition. Cet usage facile est peu favorable à la précision du rapport entre les idées" (Ibid. p. 34);

cf. E. Staiger, Grundbegriffe der Poetik, 5te Aufl. 1961, S. 37–8; E. Kayser, Die Vortragsreise, S. [illegible] the lilting effect of causal conjunctions in lyric poetry.

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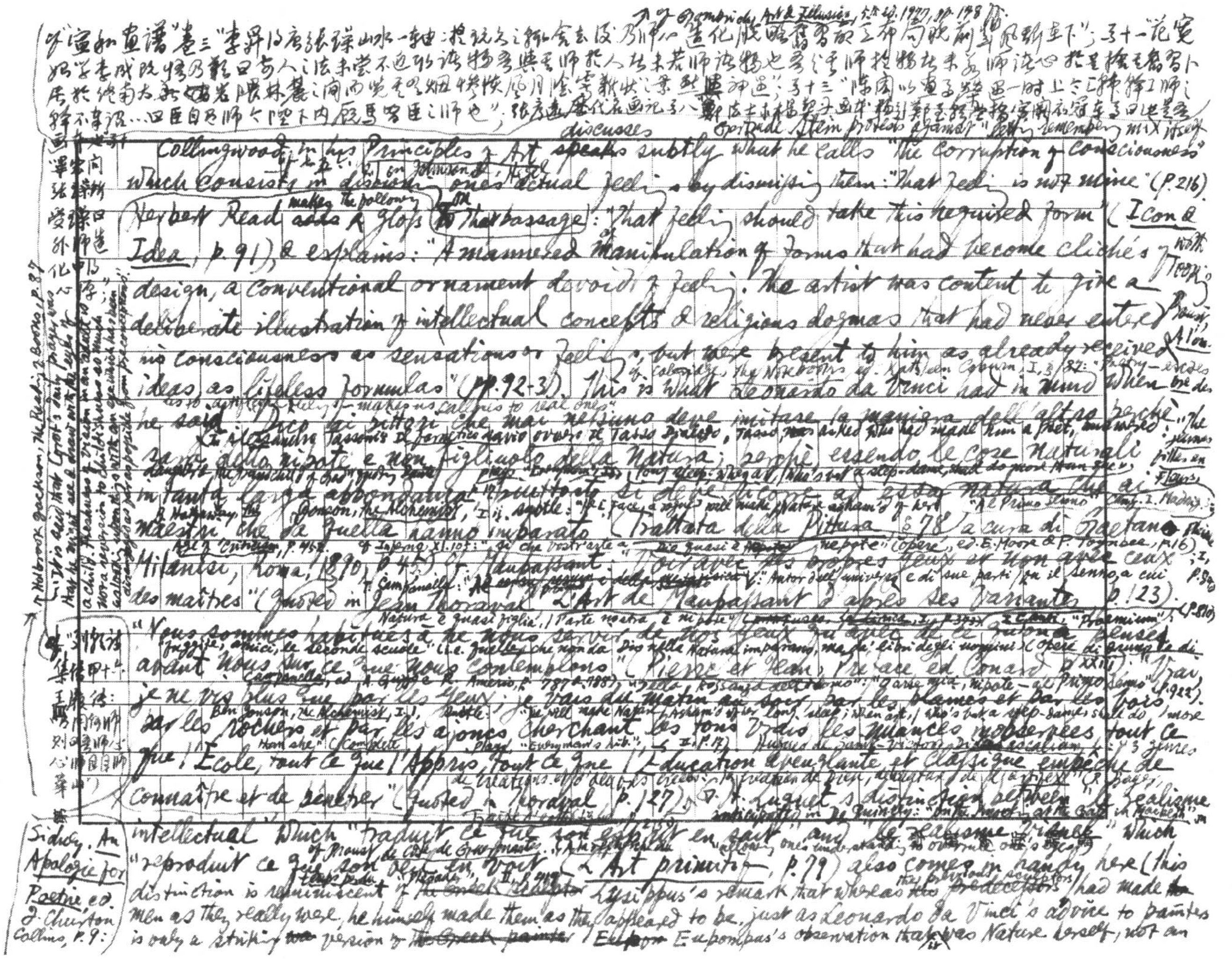


《宣和畫譜》卷三"李昇[illegible]張璪山水一軸[illegible]"；張彥遠《歷代名畫記》[illegible]

cf. Gombrich, Art & Illusion, [illegible] 1977, pp. 148 ff.

Gertrude Stein protests against "getting remembering mix itself"

Collingwood in his Principles of Art ~~speaks~~ discusses subtly what he calls "the corruption of consciousness" which consists in disowning one's actual feeling by disguising them: "that feeling is not mine" (p. 216). Herbert Read ~~adds a gloss to~~ makes the following gloss on that passage: "that feeling should take this required form" (Icon & Idea, p. 91), & explains: "A mannered manipulation of forms that had become clichés of design, a conventional ornament devoid of feeling. The artist was content to give a deliberate illustration of intellectual concepts & religious dogmas that had never entered his consciousness as sensations or feelings, but were present to him as already received ideas as lifeless formulas" (pp. 92-3). This is what Leonardo da Vinci had in mind when he said: "Dico ai pittori che mai nessuno deve imitare la maniera dell'altro perchè sarà detto nipote e non figliuolo della Natura; perchè essendo le cose naturali in tanta larga abbondanza, piuttosto si deve ricorrere ad essa natura che ai maestri che da quella hanno imparato" (Trattato della Pittura § 78, a cura di Gaetano Milanesi, Roma, 1890, p. 42). Cf. Maupassant: "Voir avec ses propres yeux et non avec ceux des maîtres" (quoted in Jean Thoraval, L'Art de Maupassant d'après ses variantes, p. 123). "Nous sommes habitués à ne nous servir de nos yeux qu'avec le souvenir de ce qu'on a pensé avant nous sur ce que nous contemplons" (Pierre et Jean, Préface, ed. Conard, p. XXII). "Je ne vois plus que par les yeux; je vais du matin au soir par les plaines et par les bois, par les rochers et par les ajoncs, cherchant les tons vrais, les nuances inobservées, tout ce que l'École, tout ce que l'Appris, tout ce que l'Éducation aveuglante et classique empêche de connaître et de sentir" (quoted in Thoraval, p. 127). G. H. Luquet's distinction between "le réalisme intellectuel" which "traduit ce que son esprit en sait" and "le réalisme visuel" which "reproduit ce que son œil en voit" (L'Art primitif, p. 79) also comes in handy here (this distinction is reminiscent of ~~the Greek sculptor~~ Lysippus's remark that whereas ~~his~~ the previous sculptors ~~predecessors~~ had made men as they really were, he himself made them as they appeared to be, just as Leonardo da Vinci's advice to painters is only a striking version of ~~the Greek painter~~ ~~Eu~~ Eupompus's observation that it was Nature herself, not an

as to artificial flowers makes us callous to real ones

cf. Coleridge, The Notebooks, ed. Kathleen Coburn, I, § 87:

Tasso, when asked who had made him a poet, answered:

cf. Inferno XI. 105: "Sì che vostr'arte a Dio quasi è nepote" (Opere, ed. E. Moore & P. Toynbee, p. 16)

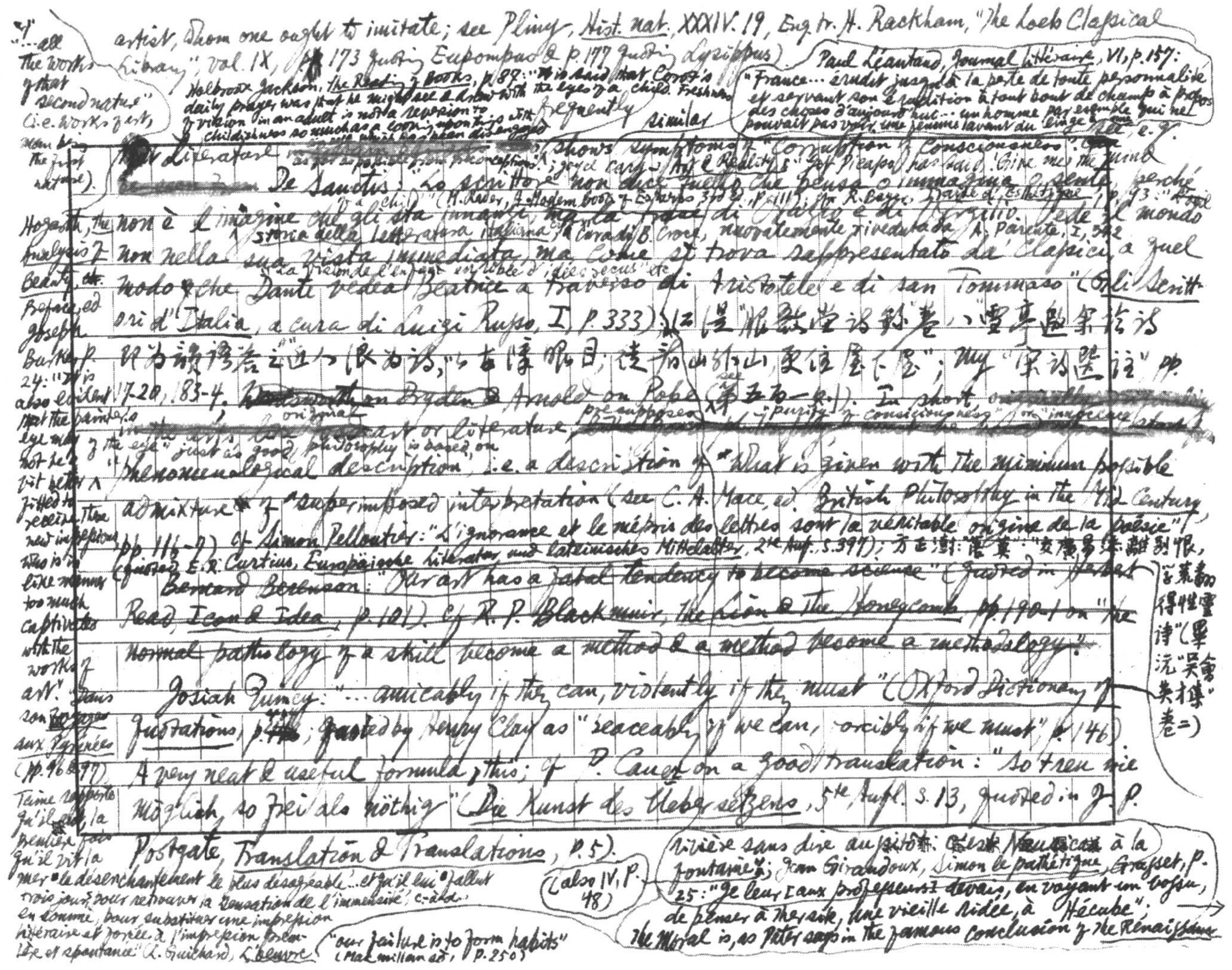
Natura è quasi figlia; l'arte nostra è nipote

Campanella, ed. A. Guzzo e R. Amerio, pp. 787-788

Ben Jonson, The Alchemist, I. i, Subtle: "He will make Nature asham'd of her long sleep; when art, / Who's but a step-dame, shall do more than she" (Complete Plays, "Everyman's Lib.", I, p. 17)

↑ Holbrook Jackson, The Reading of Books, p. 87: "It is said that Corot's daily prayer was that he might see & draw with the eyes of a child. Freshness of vision in an adult is not a reversion to childishness so much as a looking upon things with an eye which has been disengaged as far as possible from preconceptions."

Sidney, An Apologie for Poetrie ed. J. Churton Collins, p. 9:



"... all the works of that second nature" (i.e. works of art, man being the first nature).

artist, whom one ought to imitate; see Pliny, *Hist. nat.* XXXIV. 19, Eng. tr. H. Rackham, "The Loeb Classical Library", Vol. IX, p. 173 quoting Eupompus & p. 177 quoting Lysippus).

Holbrook Jackson, *The Reading of Books*, p. 89: "It is said that Corot's daily prayer was that he might see a tree with the eyes of a child. Freshness of vision in an adult is not a reversion to childishness so much as a coming upon things with [illegible] what has been disengaged [illegible]"

Paul Léautaud, *Journal littéraire*, VI, p. 157: "France... érudit jusqu'à la perte de toute personnalité et servant son érudition à tout bout de champ à propos des choses d'aujourd'hui... un homme par exemple qui ne pouvait pas voir une femme lavant du linge [illegible]" e.g.

[illegible] Literature [illegible] frequently shows symptoms of "corruption of consciousness" [illegible]; Joyce Cary, *Art & Reality*, p. [illegible]: "[illegible] Picasso has said: 'Give me the mind of a child'" (H. Rader, *A Modern Book of Esthetics*, 3rd ed., p. 111); cf. R. Bayer, *Traité d'Esthétique*, p. 93: "[illegible]

De Sanctis: "Lo scrittore non dice quello che pensa o immagina o sente, perchè non è l'imagine che gli sta innanzi, ma la frase di Orazio e di Virgilio. Vede il mondo non nella sua vista immediata, ma come si trova rappresentato da' Classici, a quel modo che Dante vedea Beatrice a traverso di Aristotele e di san Tommaso" (*Gli Scrittori d'Italia*, a cura di Luigi Russo, I, p. 333).

*Storia della letteratura italiana*, a cura di B. Croce, nuovamente riveduta da A. Parente, I, 342

"la vision de l'enfant [illegible] d'idées reçues" etc.

江湜《伏敔堂詩録》卷八《雪亭邀余論詩即為韻語答之》云："自從古人詩，以古障眼目；從有山外山，更恐屋下屋"；my《宋詩選註》pp. 17-20, 183-4. ~~Wordsworth~~ on Dryden & Arnold on Pope (see 第五百一則). In short, ~~[illegible]~~ original ~~[illegible]~~ art or literature presupposes [illegible] "purity of consciousness" or "innocence of the eye" just as good philosophy is based on "phenomenological description", i.e. a description of "what is given with the minimum possible admixture of superimposed interpretation" (see C. A. Mace, ed. *British Philosophy in the Mid-Century*, pp. 116-7) cf. Simon Pelloutier: "L'ignorance et le mépris des lettres sont la véritable origine de la poésie" (quoted E. R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 2te Aufl. S. 397); 方正澍《薔菓》："交廣易深離別恨，學荒翻得性靈詩"（《畢沅"吳會英才集"》卷二）

~~Bernard Berenson: "Her art has a fatal tendency to become science"~~ (quoted in Herbert Read, *Icon & Idea*, p. 101). Cf. R. P. Blackmur, *The Lion & the Honeycomb*, pp. 190-1 on "the normal pathology of a skill become a method & a method become a methodology".

Hogarth, *The Analysis of Beauty*, etc., ed. Joseph Burke, p. 24: "It is also evident that the painter's eye may not be a bit better fitted to receive these new impressions, who is in like manner too much captivated with the works of art."

Josiah Quincy: "... amicably if they can, violently if they must" (*Oxford Dictionary of Quotations*, p. [illegible]; quoted by Henry Clay as "peaceably if we can, forcibly if we must", p. 146).

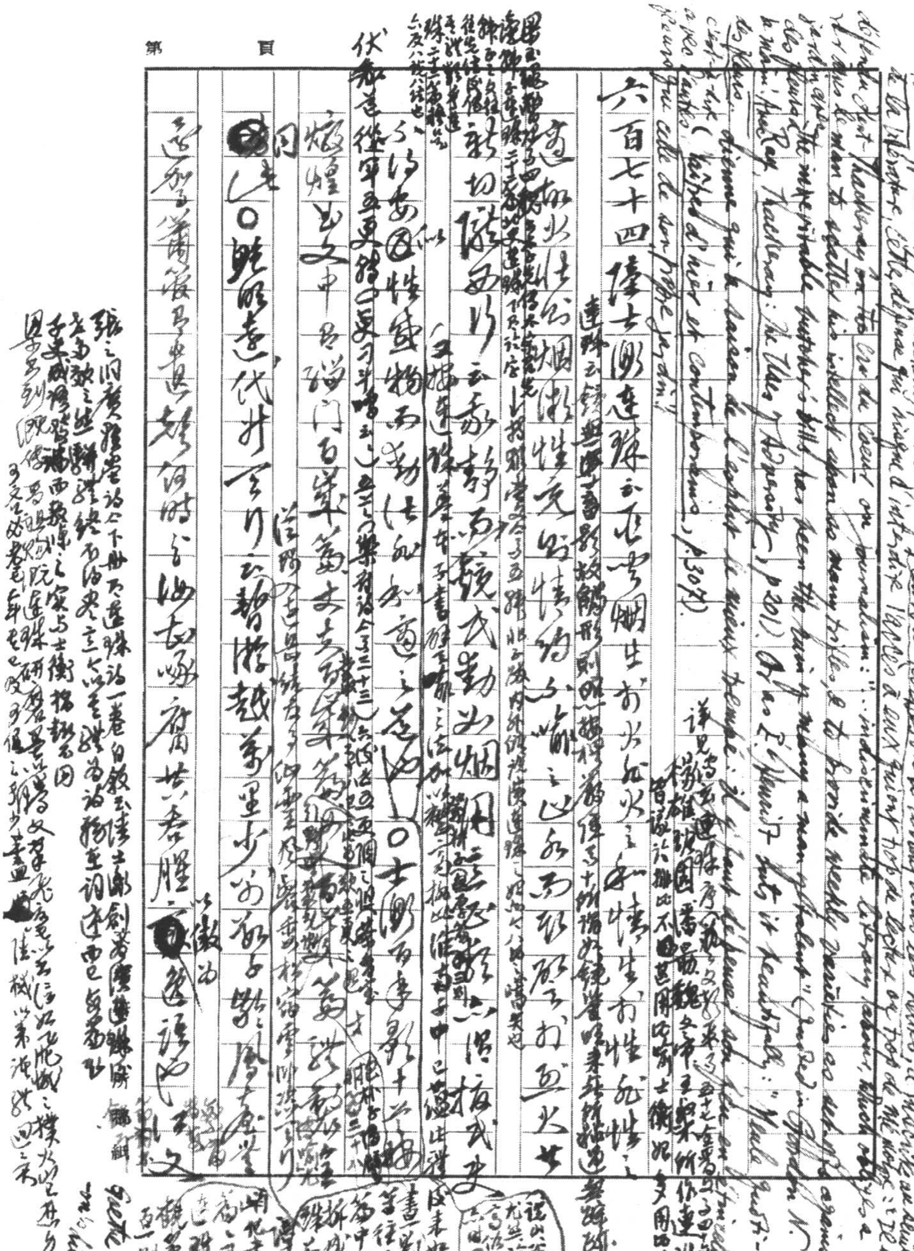
A very neat & useful formula, this; cf. P. Cauer on a good translation: "So treu wie möglich, so frei als nötig" (*Die Kunst des Uebersetzens*, 5te Aufl. S. 13, quoted in J. P. Postgate, *Translation & Translations*, p. 5).

Dans son *Voyage aux Pyrénées* (pp. 96 & 97) Taine rapporte qu'il eut, la première fois qu'il vit la mer, "le désenchantement le plus désagréable... et qu'il lui fallut trois jours pour retrouver la sensation de l'immensité", c.-à-d. en somme, pour substituer une impression littéraire et forcée à l'impression sensible et spontanée" (A. Guichard, *L'Œuvre* [illegible]

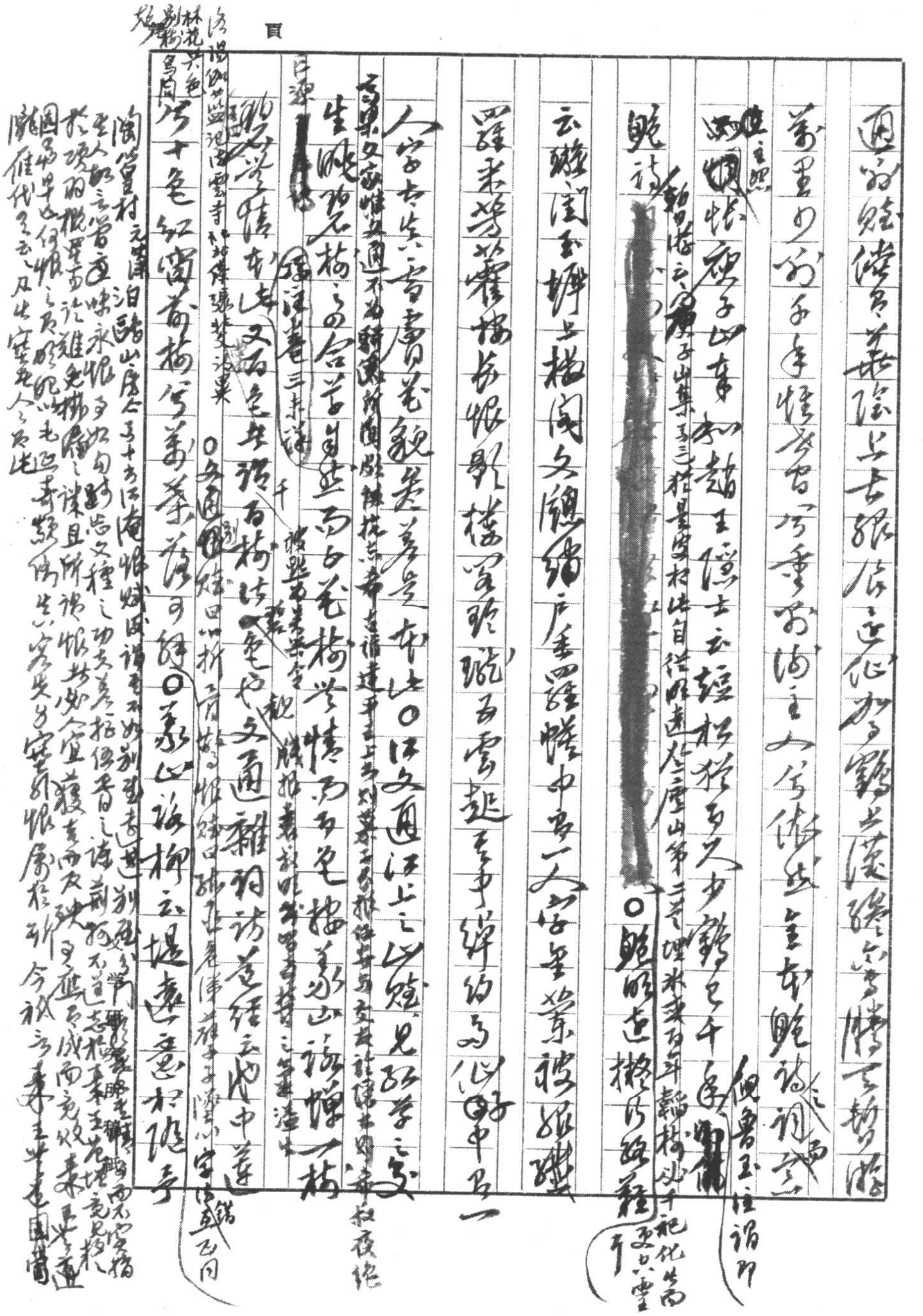
"our failure is to form habits" (Macmillan ed., p. 250)

(also IV, p. 48)

[illegible] sans dire aussitôt: C'est Nausicaa à la fontaine"; Jean Giraudoux, *Simon le pathétique*, Grasset, p. 25: "Je leur [aux professeurs] devais, en voyant un bossu, de penser à Thersite, une vieille ridée, à Hécube"; The Moral is, as Pater says in the famous conclusion of *The Renaissance*



六百七十四 陸士衡演連珠云：臣聞烟出於火，非火之和；情生於性，非性之適



[redacted]

第　　頁

（尚鎔持雅堂文［illegible］玉谿生詩箋注跋［illegible］讀詠史之作因此先生［illegible］用杜文貞事［illegible］）
（亦先生［illegible］造也［illegible］手寫注引［illegible］而［illegible］誤）

謂可以說詩乎若藥轉之楊柳依依江文通去矣［illegible］云［illegible］去矣［illegible］之依依兮

用依依之字亦妙時有逕去手云轆轤聲小兩［illegible］焚香［illegible］坐［illegible］

紫兔［illegible］上人於［illegible］文通語爲錄曰江文通雜體三十首序云［illegible］中［illegible］（隆［illegible］楊［illegible］者不必同［illegible］美［illegible］者不必同［illegible］淮南子［illegible］林訓［illegible］不同［illegible］美［illegible］同）

酒祇同貌而［illegible］勤於晚學之世業而［illegible］說於魂搖中［illegible］論衡（［illegible］美色［illegible］同［illegible］法［illegible］目［illegible］音不［illegible］）

自紀篇云［illegible］主［illegible］時［illegible］卷［illegible］書［illegible］云［illegible］（［illegible］達［illegible］帝［illegible］見全宋詞［illegible］）

況［illegible］同［illegible］一般［illegible］以詩文通上［illegible］

黃［illegible］之［illegible］形［illegible］羽毛［illegible］來之［illegible］〇士［illegible］

達法［illegible］以［illegible］學［illegible］而［illegible］之文［illegible］

儒趙［illegible］生又［illegible］名理語子以才［illegible］

達［illegible］之化［illegible］筆［illegible］鋪［illegible］而［illegible］抽繹［illegible］

［illegible］文［illegible］李［illegible］之書柳如情多想少［illegible］卷八［illegible］

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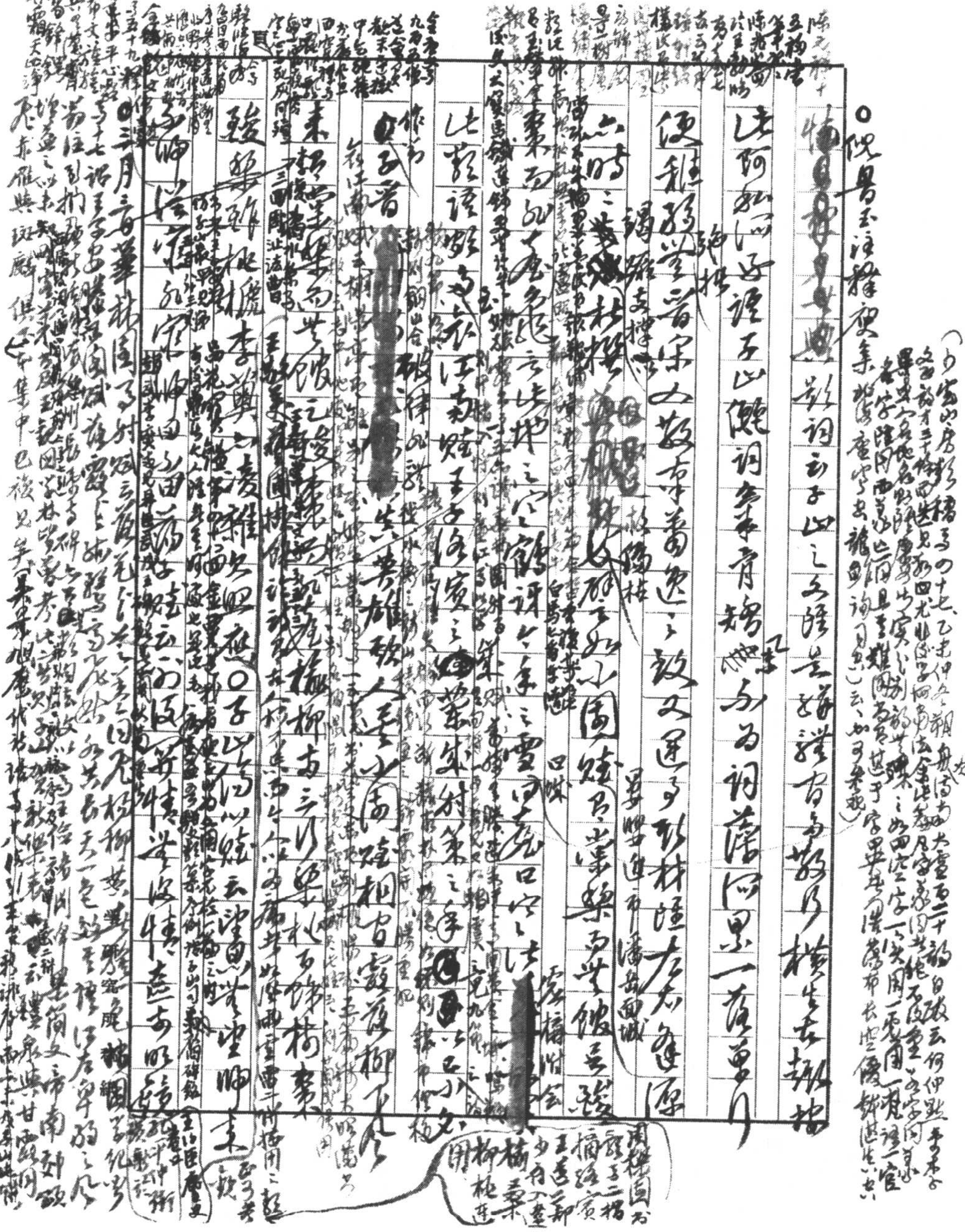


周青[illegible]思益
[illegible]根子豆
[illegible]
[illegible]
（杜樊川亦好為此體，如送沈處士赴揚州云：「戢戢不戢戢，為吏不為吏。」我所只堪嗟。
其三指使喜未歌，佛刹并水亭云：為吏紅塵吏，護底送吉進士河南赴[illegible]
云芳草復青青，芳新臨送新陽，自在壇下，底因出更斜陽，似此類不甚可山谷是也）

閒君[illegible]
芳草送客
[illegible]傳之證
[illegible]
[illegible]

後姬撥詠物云：後坊搖搖李子，李遠鄉遊，鄉遠家鄉，似家安客獨

未安懷帖獨出無[illegible]長安生何福平，李士長為喜人安人，終日至無[illegible]新月如

[illegible]傳非心白食陵多數露情與晚節孤戰隱逸傳常來與餘處[illegible]是藩隱與蕉無差送益

新月新妝似金妝，半開半閉且持何可結[illegible]偽生可待[illegible]表云定名調　[illegible]附習

於淩空全塗以新妝[illegible]出雲霞詞云塘樸仍朱樸枯且逸仙魚堆

[illegible]法季[illegible]無鶴[illegible]枯梅殘雪[illegible]如白茶無松青朱與梅終南山叢

存鐵云白鶴（青牛）杖棒白鶴無松奉報趙先生師兄是婦詩云軍中女子家

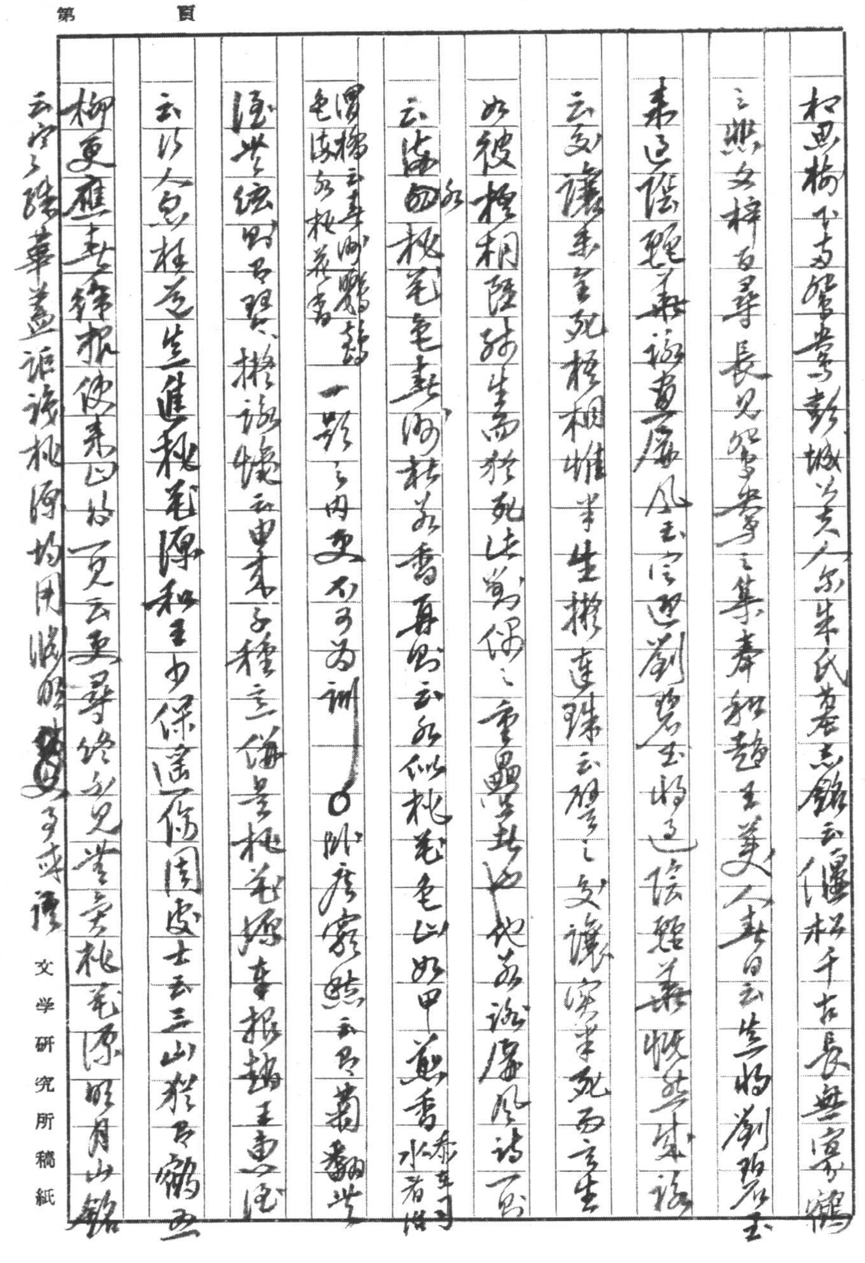
塞外夫人城，存趙王智云：塞外無夫人之城，軍中有女子之家。撥詠

懷云：北臨玄菟郡，南戍朱鳶城。張[illegible]樞云：題子華朱衣鳥[illegible]

存玄菟，又撥詠懷云：艷樹（儀）別鶴向鏡絕，孤鸞鶴謾云松上長無鶴

中永刻《[illegible]書》鏡想何白鷺照影別鶴　李融[illegible]何路迷為衡山侯代人傷往云青田松上一黃鶴

陳璨松烟小録卷三庚子山[illegible]云二月曲水向河陽日晚楊遣為解神，倪氏注未及。[illegible]學研究所[illegible]以[illegible]祠
黃帝[illegible]史[illegible]傳數十年解神，庚文同[illegible]往往[illegible]傳說[illegible]廬山夫人出世[illegible]中歌桂葉自[illegible]
[illegible]夜桂[illegible]孫子[illegible]玉[illegible]文[illegible]陽[illegible]
[illegible]云[illegible]自[illegible]君山[illegible]自不[illegible]
[illegible]云至[illegible]水[illegible]
西[illegible]徐[illegible]後[illegible]乃云[illegible]山[illegible]漢[illegible]庾文[illegible]



第　頁

杜思梅下方館集卷彭城劉夫人朱氏墓志銘云偃松千古長無寐偶

之照女梓百年長見娛之集奉和趙王美人春日云生將劉碧玉

來近隱琵琶新曲真應風云定遇劉碧玉將之隱琵琶懷惡緣

云交讓未全死梧桐唯半生擬連珠云梧桐之交讓實半死而方生

如彼梧桐雖殘生而猶死法萬保之重蟲出地菊詠麻風詩云

云池而桃花色魚春河杜若香再思云紅似桃花色以如甲煎香（參李商隱水若溜）

（罽楊云春河陽縣詩色陵名桃花書）一點之內更不可為訓○此庾家然云只蘭翻紫

隱世絃時不理擬詠懷云由來千種意併是桃花源奉報趙王惠酒

云仍今桂花色生進桃花源和王少保遙傷周處士云三山猶有鶴五

柳更應無歸根使來因於更人云更尋終不見空覓桃花源明月山銘

云穴之謂華蓋諠謂桃源均用淵明事矣

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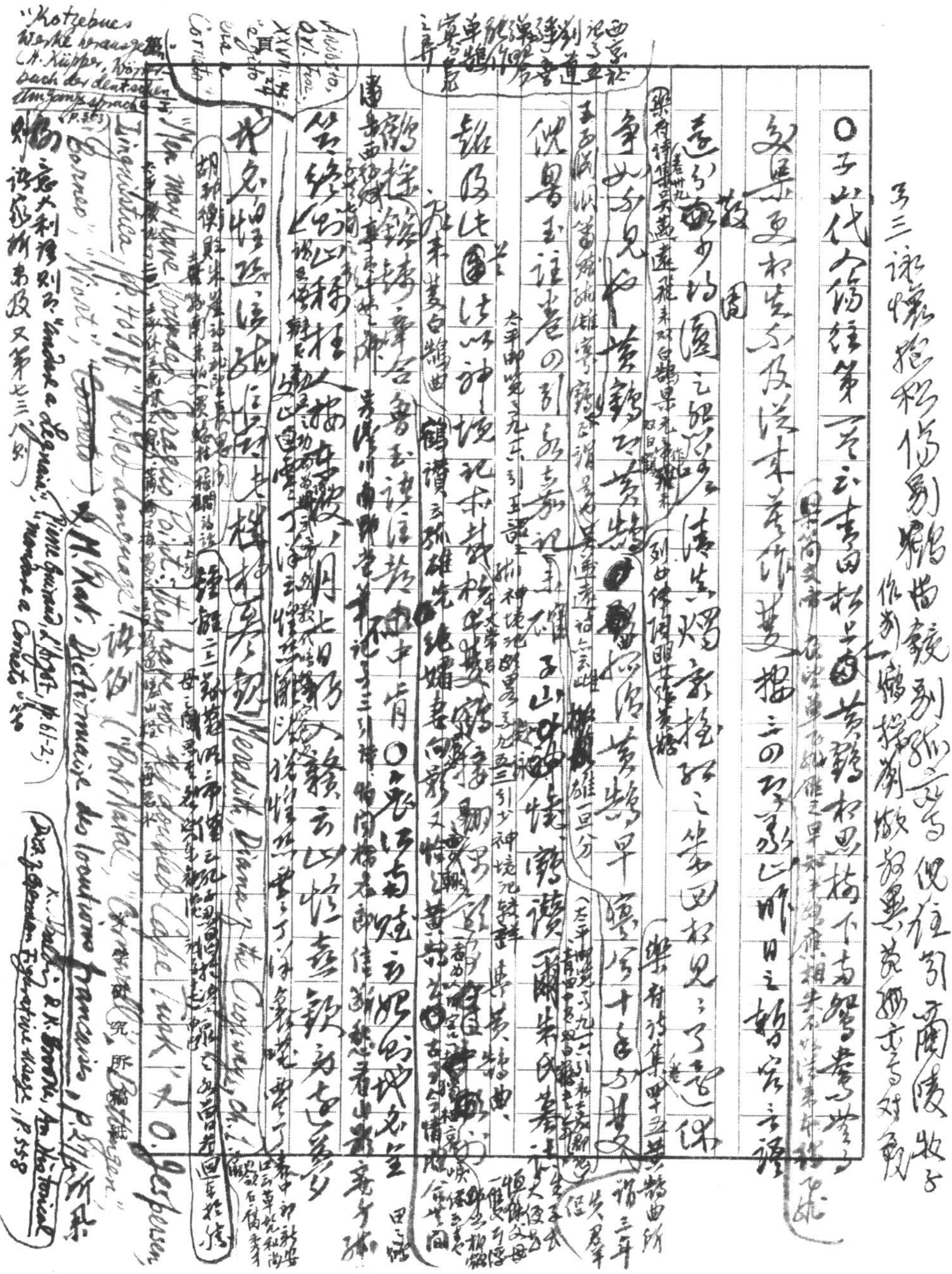
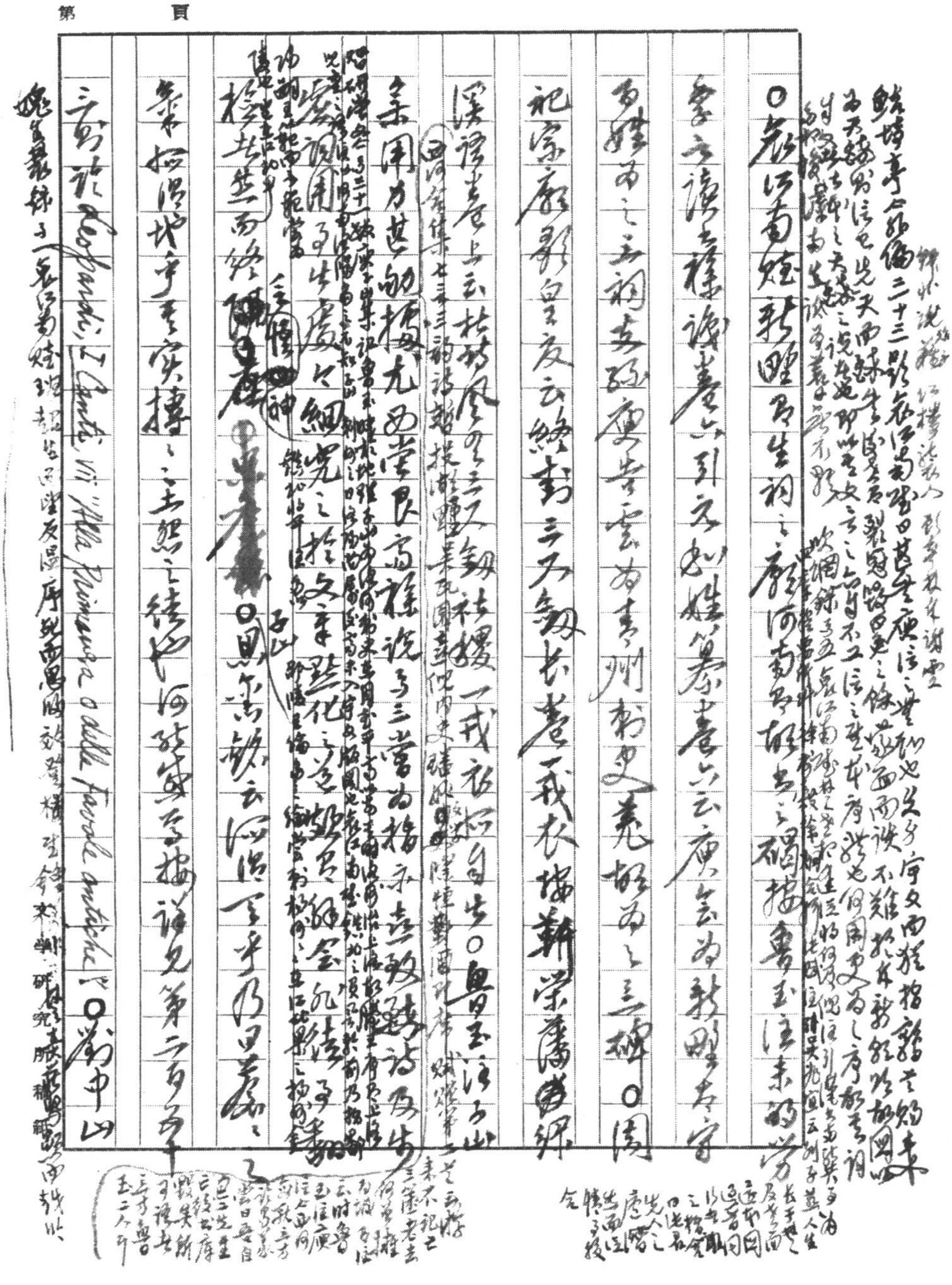
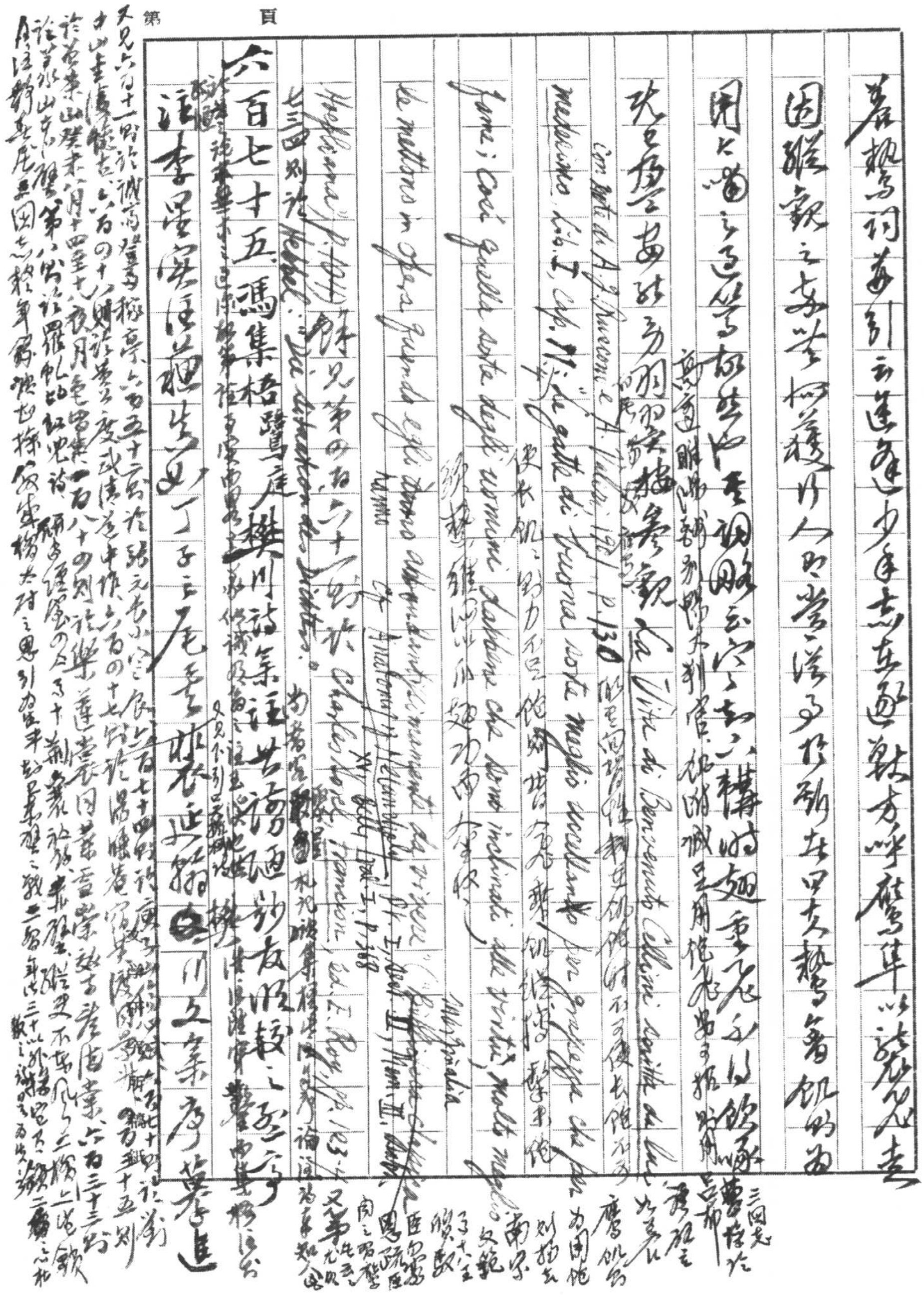



第　　頁



第　　　頁

蓋槐鴞詞苑引云蓬萊道人少年喜遨遊[illegible]以[illegible]

固雖欲之安[illegible]人[illegible]嘗[illegible]多[illegible]鴞[illegible]

用[illegible]構[illegible]

[illegible]觀

con note di A. J. Rusconi e A. Valeri, 1901, p. 130

La Vita di Benvenuto Cellini scritta da lui medesimo, Lib. I, Cap. 27: "le gatte di buona sorta meglio uccellano per grassezza che per fame; così quelli uomini dabbene che sono inclinati alle virtù, molto meglio le mettono in opera quando egli hanno abbondantissimamente da vivere"

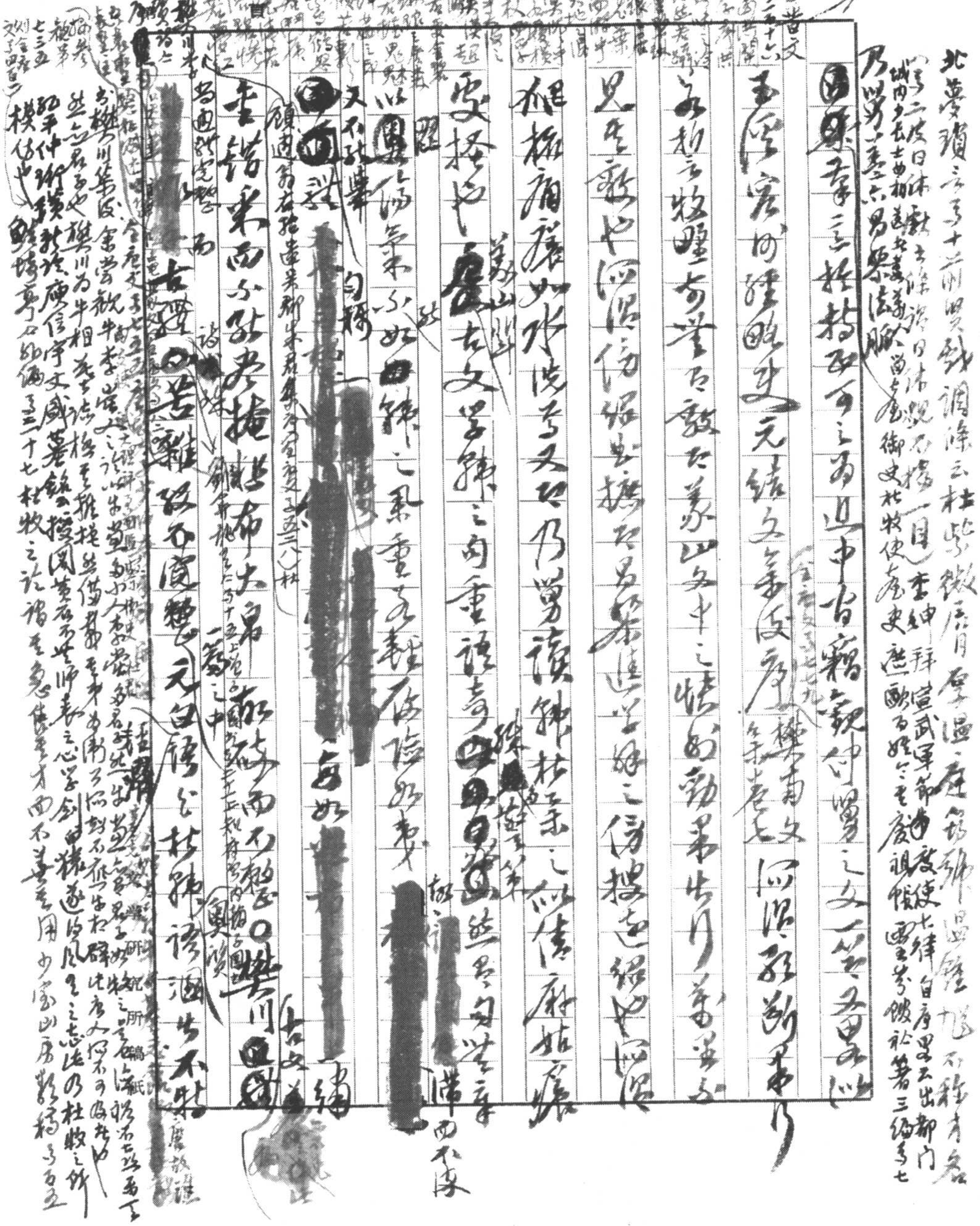
Cf. Anatomy of Melancholy, Pt. I, Sect. II, Mem. III, Subs. XV, Vol. I, p. 388

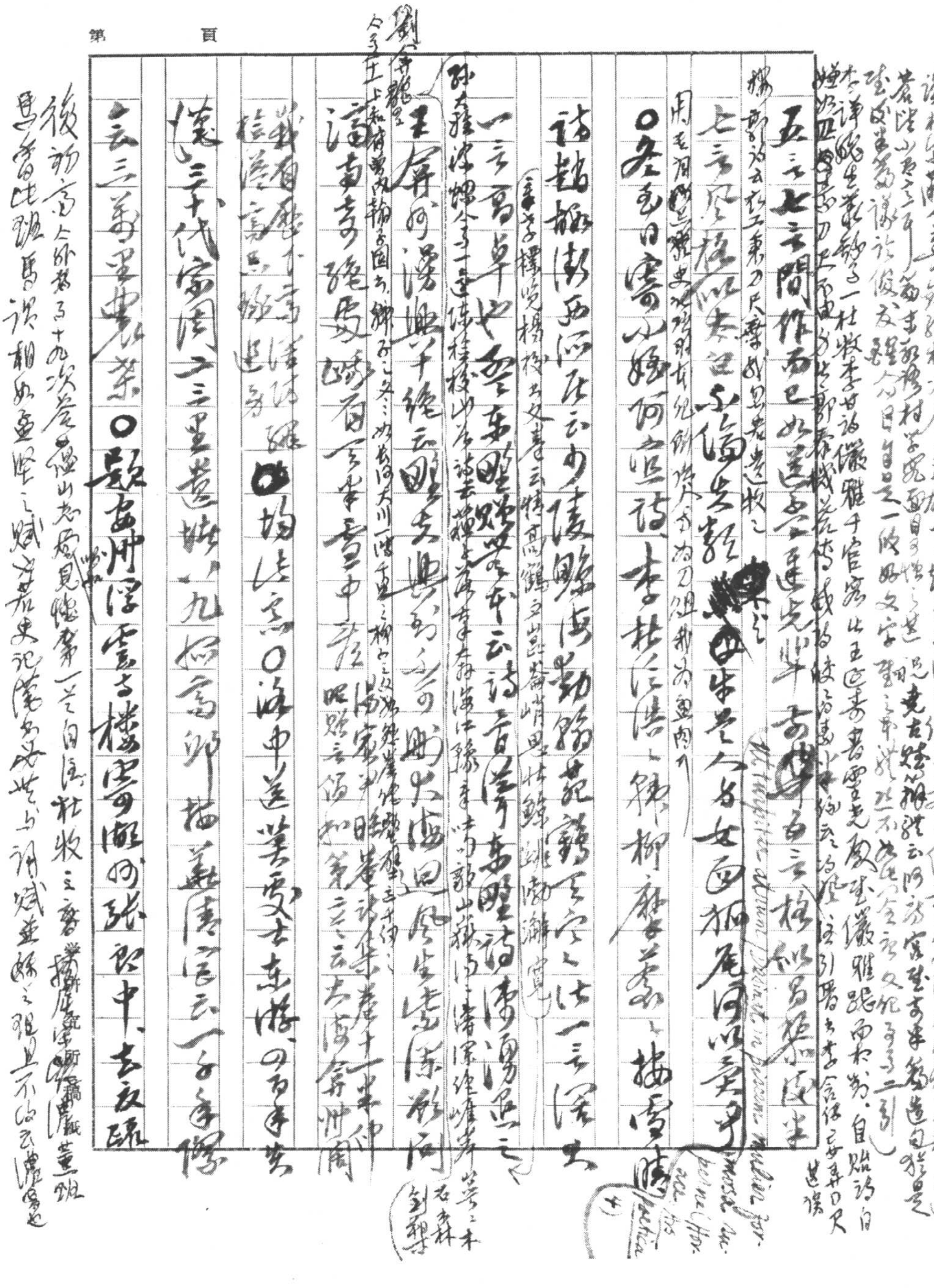
[illegible] Charleston, ed. E. Roy, pp. 163-4

六百七十五. 馮集梧樊川詩集注，其詩通[illegible]友[illegible]較之[illegible]

注李昌谷[illegible]子[illegible]

又見六百十一[illegible]





第　　頁

讀[illegible]蓋[illegible]雄[illegible]經[illegible]

[illegible]自是一[illegible]好文字[illegible]

[illegible]杜牧[illegible]儀雅[illegible]官[illegible]王[illegible]儀雅[illegible]自[illegible]

[illegible]

五言七言問作而已，如[illegible]

據郭紹虞云：杜工部乃[illegible]

七言[illegible]不論其[illegible]半是今[illegible]女[illegible]

用[illegible]

○冬至日寄小姪阿宜詩：李杜泛浩浩，韓柳摩蒼蒼[illegible]

詩[illegible]云[illegible]勒[illegible]一言[illegible]

[illegible]一言[illegible]云詩[illegible]

[illegible]云[illegible]絕云[illegible]

[illegible]

江南春絕句[illegible]四百八十寺中[illegible]

[illegible]

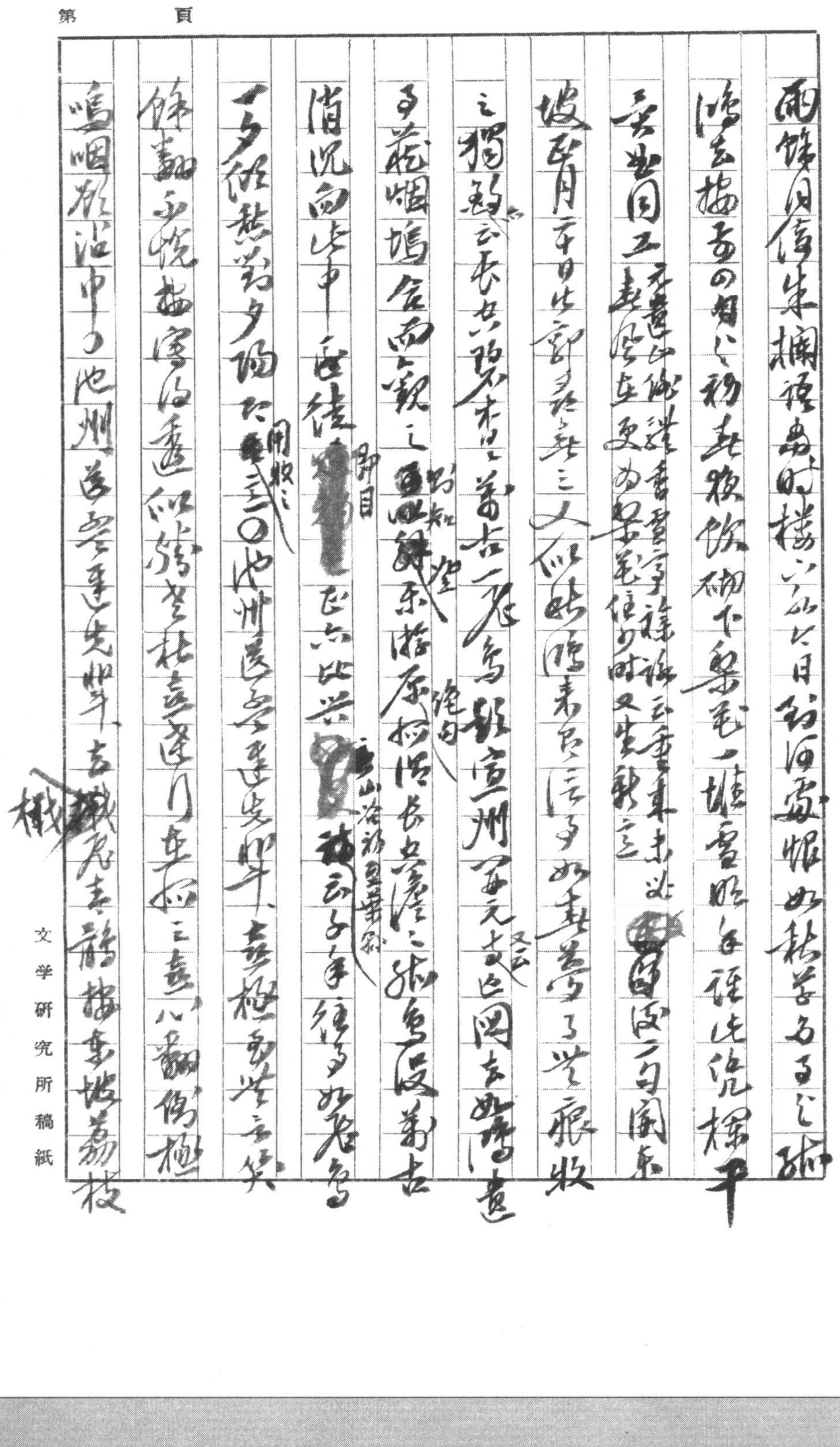
○[illegible]○洛中送冀處士東遊：四百年[illegible]

[illegible]三十代宗周，二三里遺堞。九原[illegible]一[illegible]

云三萬里[illegible]○題安州浮雲寺樓寄湖州張郎中：去夏疏

後[illegible]十九[illegible]山[illegible]見[illegible]一[illegible]自[illegible]杜牧之[illegible]

[illegible]史記[illegible]



第　　頁

雨餘日傍朱欄語，樓時樓六曲六日，鈞簾霧帳如熱筝而弄之孫
婦去梅香四角以移來，粧飲硯下染毛一樹，雪照年往此纔探平
無坐因立起（不著甚低讖讀書字樣云：重來未必）星古更為安筆任少時又生歎之，[illegible]留後一句閩東
坡背月平日出郭去，孫孫三人似姑嫜，秉良言多如其夢了無寢收
之。《獨酌》云：「長空碧杳杳，萬古一飛鳥。」《題宣州開元寺》（又云）因去如鳥遠
多花咽鳩，合而觀之，（如知）更（絕目）如樂游原》詩：「長空澹澹孤鳥沒，萬古
消沉向此中」，更佳（卽目）。正六比興（山谷詩見莱家）補云：子年復多如君句
十多經愁節夕陽時（開妝之）。三〇《池州送孟遲先輩》：「無極愁無言笑
餘蟲翻采悅描寫向盡，遊似能芳杜意，達門生拙三盡八翻偽極
嗚咽欹沾巾，〇《池州送孟遲先輩》：「書機尾未醉，插垂蝶荔枝

機

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○杜牧北虜[illegible]千里陽[illegible]寒[illegible]來[illegible]西[illegible]鞭[illegible]指[illegible]字韓君[illegible]

《箋註》卷十一[illegible]梁[illegible]張居士詩[illegible]又[illegible]牧之[illegible]行年[illegible]誰[illegible]知[illegible]

[illegible]文二[illegible]又[illegible]此詩之根[illegible]一不[illegible]是也

覽云[illegible]李[illegible]龍樓海[illegible]又詔[illegible]龍乃[illegible]於此[illegible]云東坡

[illegible]內之牧之自[illegible]〇[illegible]皇帝[illegible]六一詔[illegible]日功[illegible]錢加

塞外空來早[illegible]河源[illegible]鄭[illegible]子云[illegible]君[illegible]

日之[illegible]溫中[illegible]云[illegible]妖[illegible]蚊[illegible]卷五[illegible]八王仲[illegible]碑文

[illegible]牧之[illegible]古[illegible]引申〇[illegible]西[illegible]可[illegible]

[illegible]因人[illegible]名[illegible]花[illegible]鏡卷二十四[illegible]

[illegible]張[illegible]云東[illegible]開[illegible]柯[illegible]

[illegible]本在上〇[illegible]杜[illegible]風[illegible]

賸[illegible][redacted][illegible]卷七[illegible]十洲記

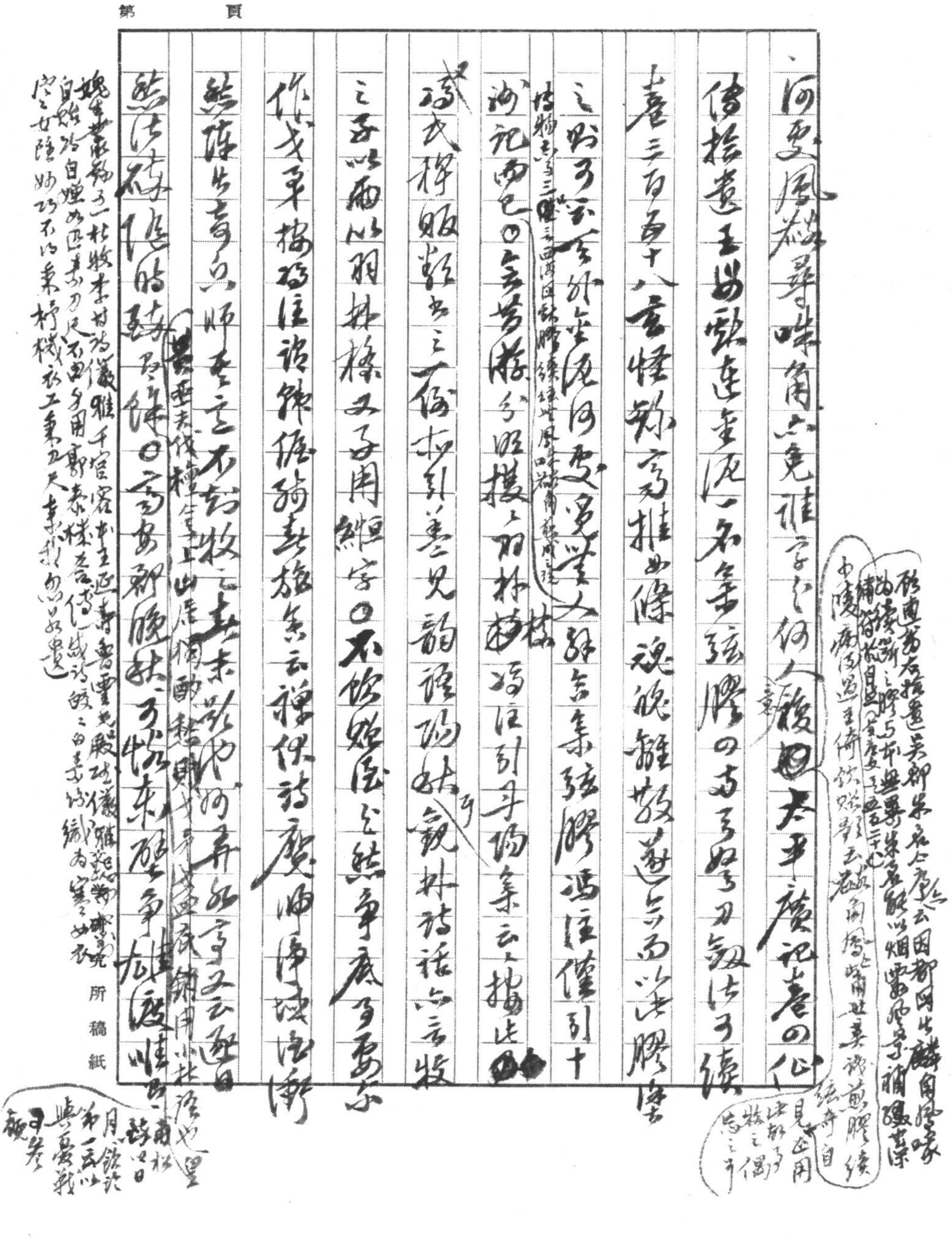
[illegible]

三[illegible]風[illegible]角[illegible]賸[illegible]風[illegible]作[illegible]宜[illegible]

○吳[illegible]鈔[illegible]

[illegible]

[illegible]



第　頁

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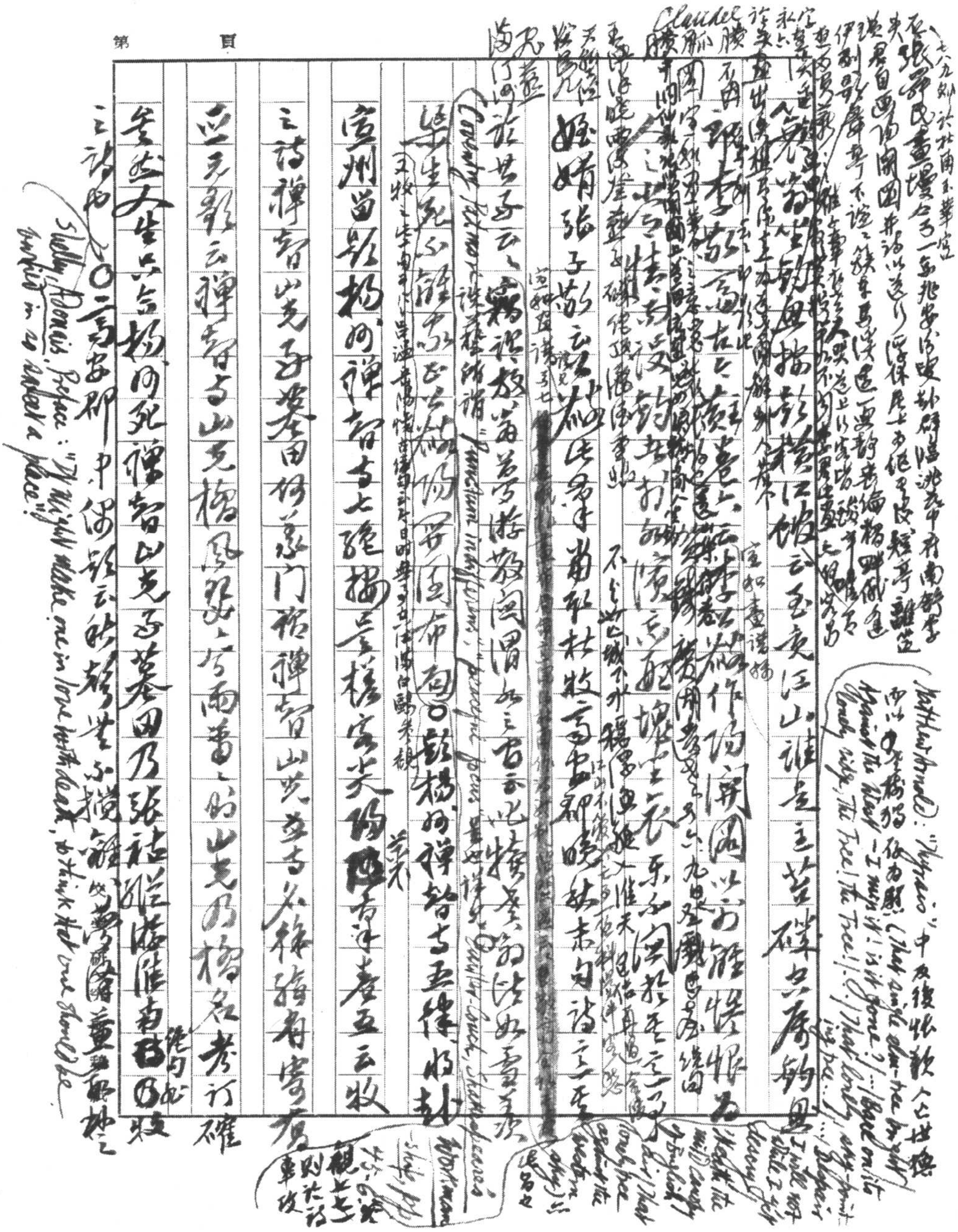


第　　頁

[illegible]翁生鈎魚[illegible]彭蠡江館云吾愛江山誰是主苔磯無處釣魚[illegible]

宣州留題揚州禪智寺七絕[illegible]云牧

之詩禪智山光好墓田[illegible]

正元韶云禪智寺[illegible]山光橋[illegible]上方雨[illegible]山光乃橋名考訂[illegible]確

參然人生只合揚州死禪智山光好墓田乃張祜縱遊淮南[illegible]

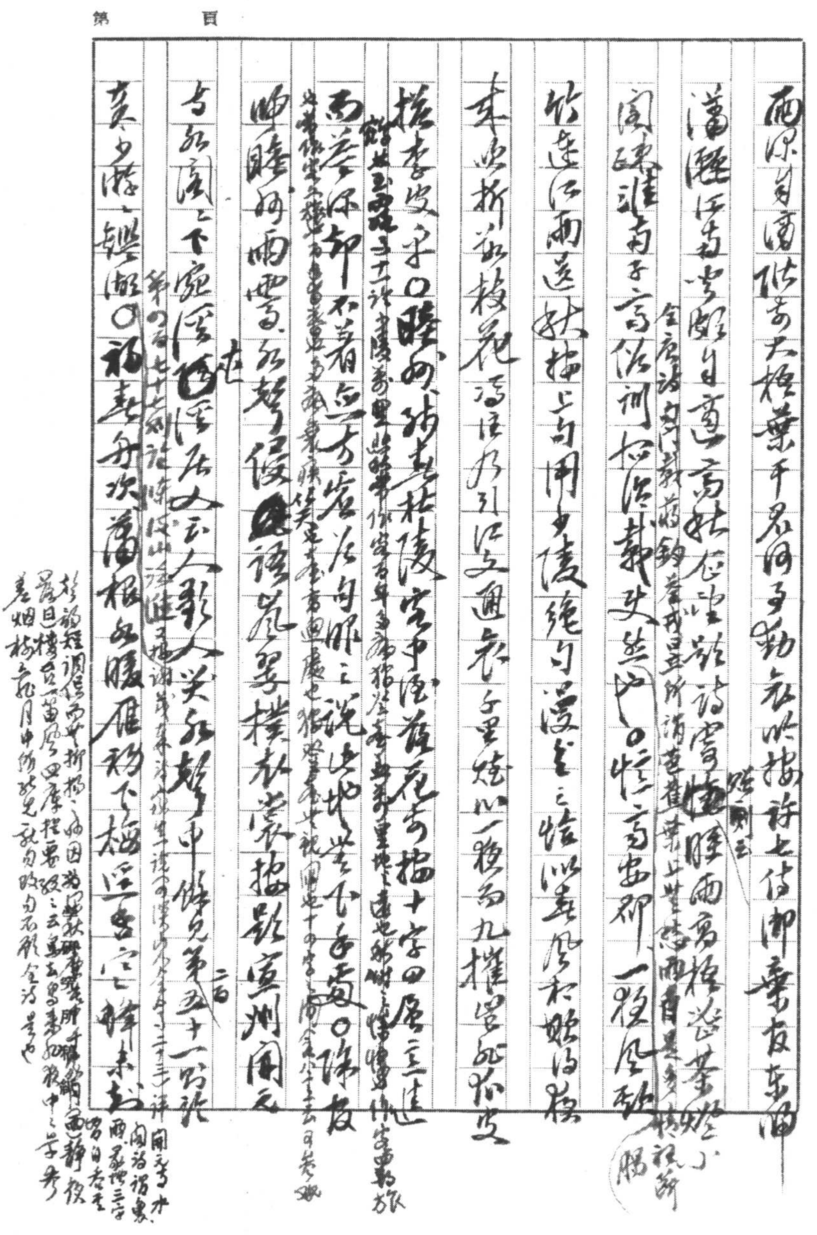
之詩也 ◯ 高安郡中[illegible]

Claudel

Coventry Patmore

Matthew Arnold: "Thyrsis" 中[illegible] "I miss it! is it gone?" … "Bare on its lonely ridge, the Tree! the Tree!"

Shelley, Adonais, Preface: "It might make one in love with death, to think that one should be buried in so sweet a place".



第　　頁

西原曰醉時奇大樣葉千君何事勤衣映拂許七侍御棄官東歸（陸剛云）

蕭灑任君堂屬自盡高梧[illegible]詩雲[illegible]睡雨高梧落葉聲小（全唐詩[illegible]載[illegible]鈞[illegible]成已[illegible]所請[illegible]葉上[illegible]雨[illegible]是[illegible]猶記[illegible]）

閑[illegible]誰南子高[illegible]訓[illegible]清[illegible]史無[illegible]曰[illegible]高安郡一程風[illegible]腸

竹連江雨送秋梢上句用少陵絕句漫興[illegible]以柔條和嫩葉

來如折取枝花[illegible]引江邊通衣千里煙以一聯爲九摧置杜少

按李後主曰睡香、借杜陵客中[illegible]花香插十字四層之法（[illegible]）

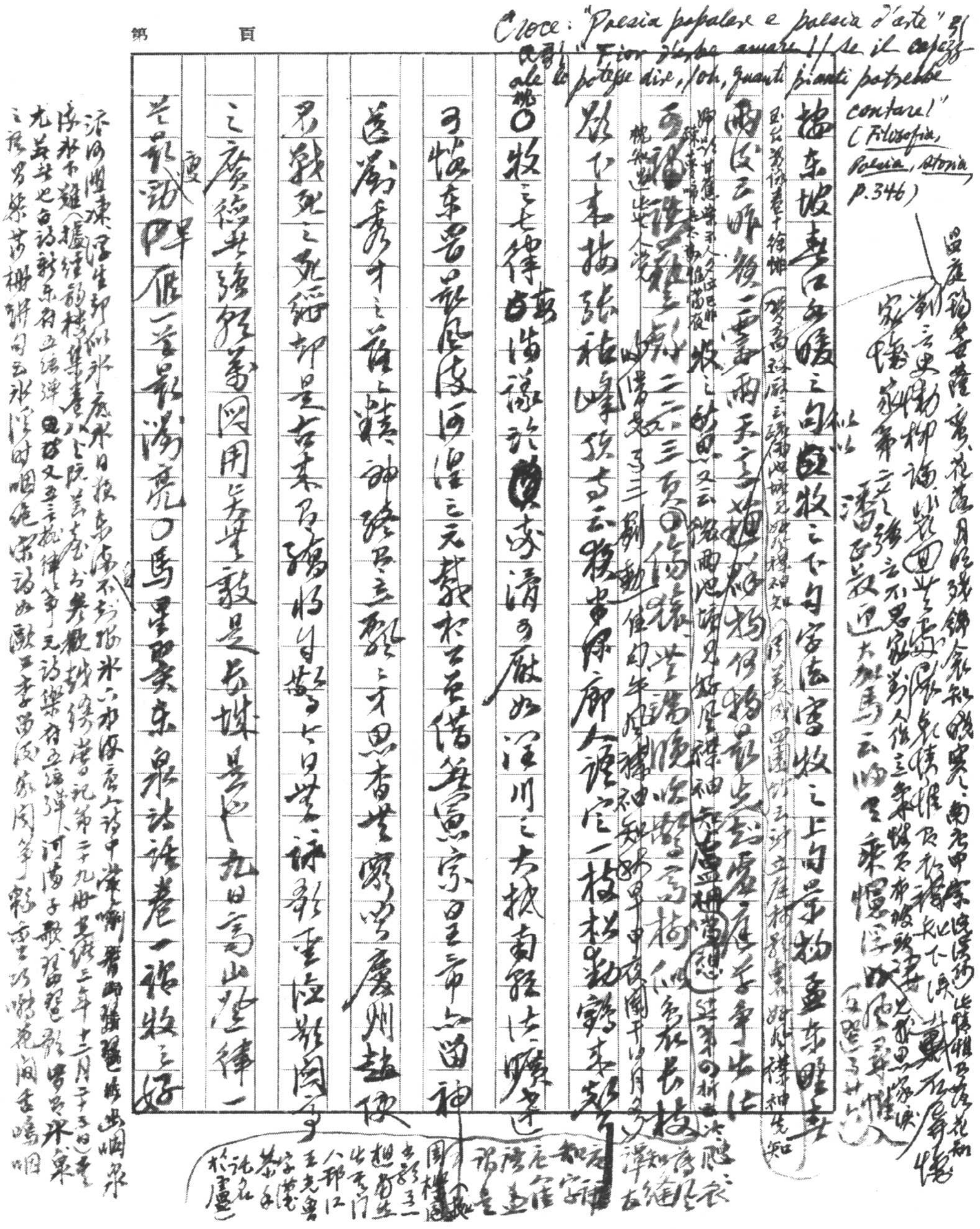
西蒼[illegible]却不著[illegible]方[illegible]自眠之說[illegible]地[illegible]下[illegible]曰[illegible]度（[illegible]）

時睡[illegible]雨[illegible][illegible]語[illegible]摸[illegible]數[illegible]州開元

方[illegible]圓上下[illegible]居文云人影人笑[illegible]中[illegible]見第五十一[illegible]（[illegible]）

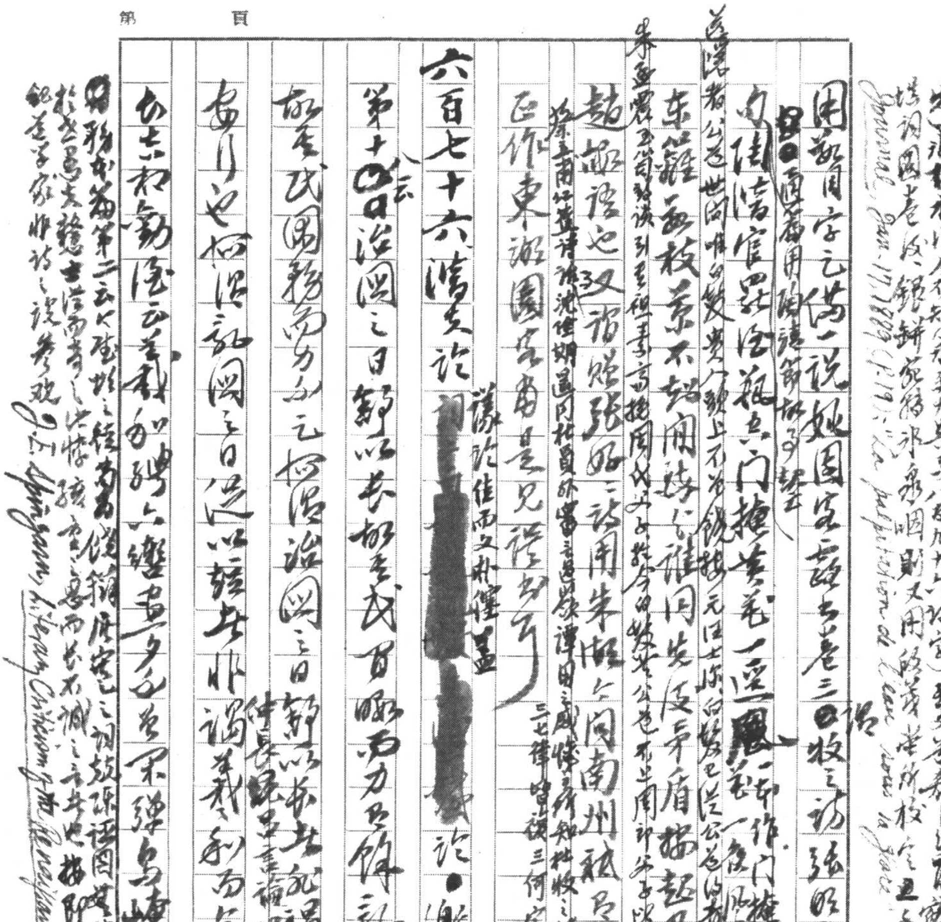
莫少游[illegible]福[illegible]次[illegible]根如暖雁移下梅[illegible]來[illegible]

[illegible]



第　　頁

Croce: "Poesia popolare e poesia d'arte" 引 "Fior d'erba amara! // se il capezzale lo potesse dire, / oh, quanti pianti potrebbe contare!" (Filosofia, Poesia, Storia p.346)



第　　頁

[illegible] Jules Renard, Journal, Jan. 17, 1889 (p. 19): La palpitation de l'eau sous la glace [illegible]

[illegible]

六百七十六 [illegible] [redacted] [illegible]

第十四 [illegible]

[illegible]

J. E. Spingarn, Literary Criticism in the Renaissance, pp. [illegible]

[illegible]

子蒼[illegible]別錄五全閩[illegible]錄[illegible]

曉鐘詩[illegible]

[illegible]檢云[illegible]

西極路拂議而救火也據宋文憲公全集卷三十七燕書、趙、咸陽堪其宮口火一簽即數陳

大論第五十九是猶遷延

揚攉敘火以資笑柄

第

桃鞭[illegible]卷二錦只第二百四十八首於墨蹟高青山影堂卷五●

又據大雅既醉其類維何室家之壼[illegible]訓為廣（之）據叔向引此句而申之云壼也者廣裕民人之謂也[illegible]人之光

高[illegible]而[illegible]出圖公子之思

荀悅申鑒政體第一云睦鷹子賊（之）踞鷙也賈御戎之方鷹子[illegible]

傳[illegible]之羌無大之道

鵰魚對殘時滯方[illegible]以也逸晏之時折而迄需方[illegible]需也逸晏

若[illegible]日廣厦帶[illegible]

之時折而迴以追時飛球時教去宋時比之除暖而不函時假之極

[illegible]卷十七詩中旅州詩題錄[illegible]

南宴之北之宴之南而參之敘第二百三十二首詩二[illegible]卷之書十八伊川

[illegible]卷七書四[illegible]

別錄[illegible]絕張

詮以其技未傳而理急緩之理而參之敘佛說四十二章經沙門夜誦

悔欲退佛問之曰汝昔在家曾為何業對曰愛彈琴佛言弦緩如何曰不鳴矣

劉[illegible]家[illegible]調[illegible]即本此[illegible]

第十[illegible]折

絃急如何曰聲絕矣急緩得中如何曰諸音普調

按亦見雜阿含經卷九之二五四

南山所地名[illegible]

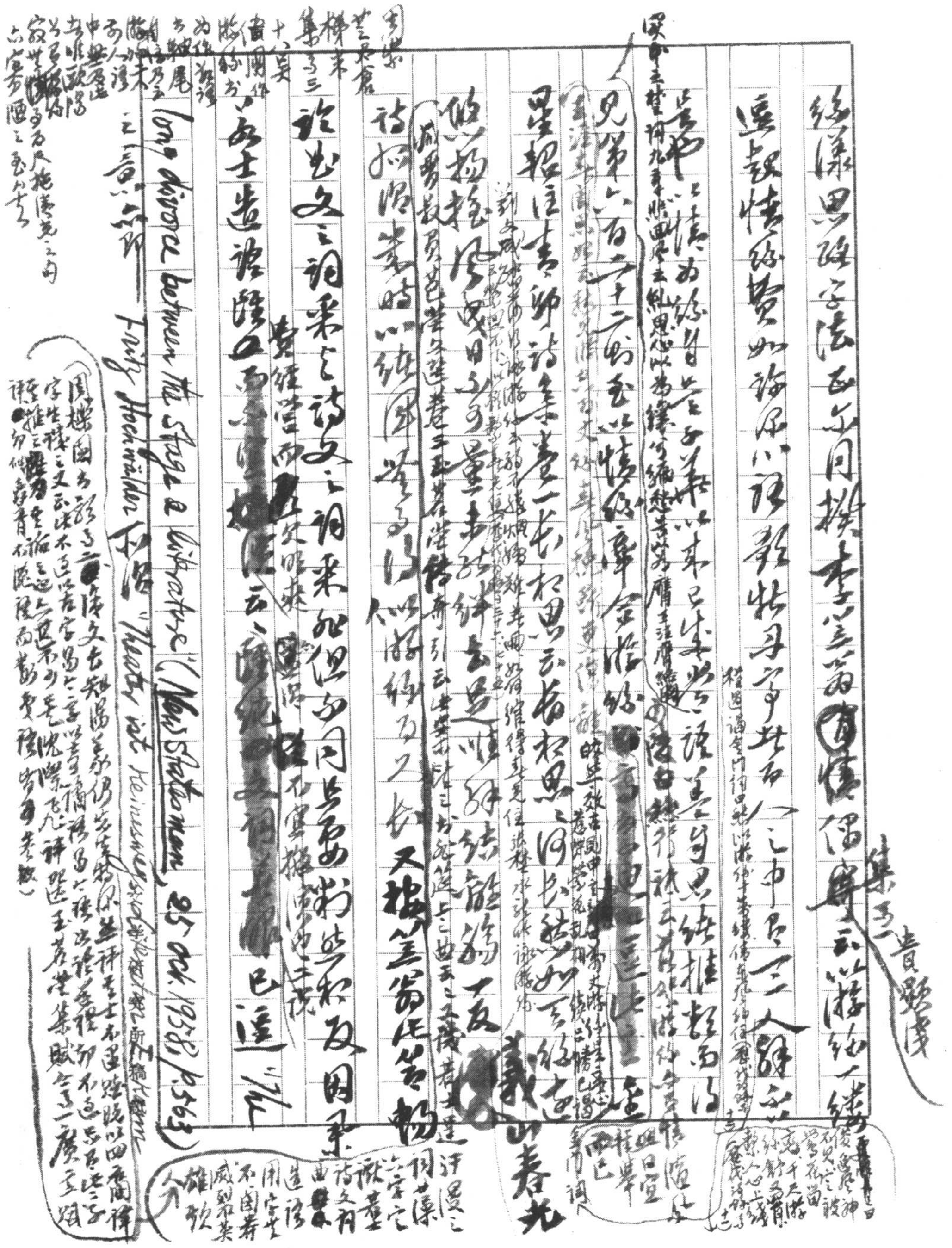
又出[illegible]卷六[illegible]諸[illegible]之牡丹亭驚夢云裊晴絲吹來閑庭院搖漾

春如線[illegible]下文云遍青山啼紅了杜鵑以啼紅了杜鵑花作鳥啼如

楊恩壽詞餘叢話卷二記[illegible]牡丹亭[illegible]數其警[illegible]

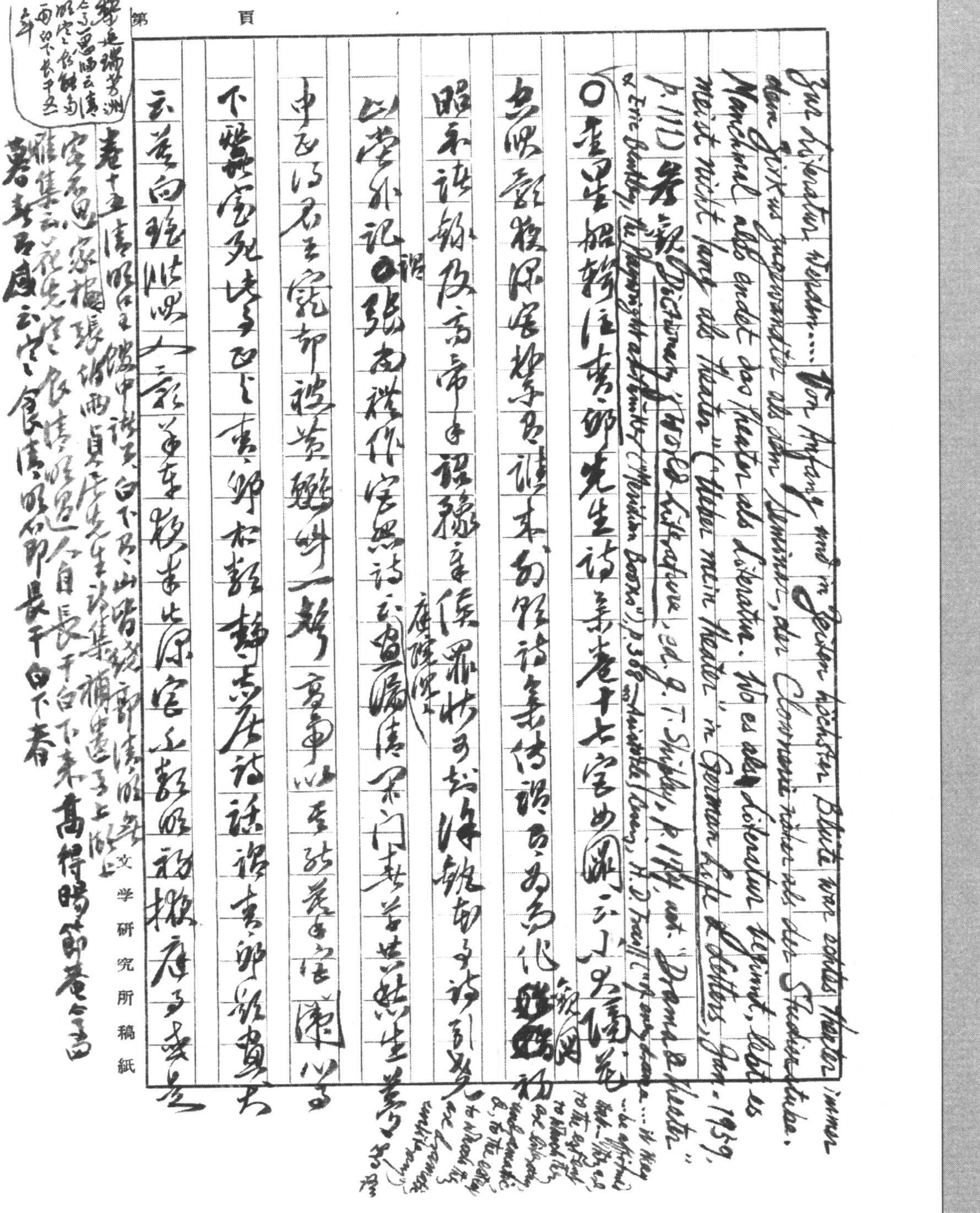
[illegible]花閑月花[illegible]數魚雁西單提鳥花月西單提花間[illegible]酒生[illegible]

[illegible]下二句[illegible]上三字[illegible]



Long divorce between the stage & literature ("New Statesman" 25 Oct. 1958, p. 563)

Fritz Hochwälder "Theater ist Heimweh"



第　頁

Zur Literatur werden.... Von Anfang und in seinen höchsten Blüten war alles Theater immer dem Zirkus zugewandter als dem Seminar, der Clownerie näher als der Studierstube. Manchmal aber endet das Theater als Literatur. Wo es aber Literatur beginnt, bleibt es meist nicht lang als Theater" ("Ueber mein Theater", in German Life & Letters, Jan. 1959, p. 111 D) 參觀 Dictionary of World Literature, ed. J. T. Shipley, p. 119, art: "Drama & Theater": "...in the way ... [illegible]" & Eric Bentley, The Playwright as Thinker ("Meridian Books"), p. 308 of Aristotle [illegible] H. D. F. Kitto [illegible]

○查昆照輯注黃鄉先生詩集卷十七客山園云：「小山陽花[illegible]新[illegible]無似戲擬漁家樣子自謂本勿戰詩集待語自爲化[illegible]

昭和談錄段高帝手謂豫章侯羅樣可哉漢魏都是詩副[illegible]（庭院深）

以夢外記（誤）○張南湖作宴無詩云：「鏡漏清眾門去若無從生萬[illegible]」

中函何君王寵却被黃鸝叫一聲。寧事以至說茂子之蒲，以爲

下離宮死後子之，黃鄉於載。靜志居詩話謂黃鄉顧貞夫

云共向蘋洲人之說，等年後未佚宮之數娶稱擬度子夫矣

文学研究所稿紙

卷十五清明日王鏻中讌集：「白下[illegible]山[illegible]錢郎清明節」

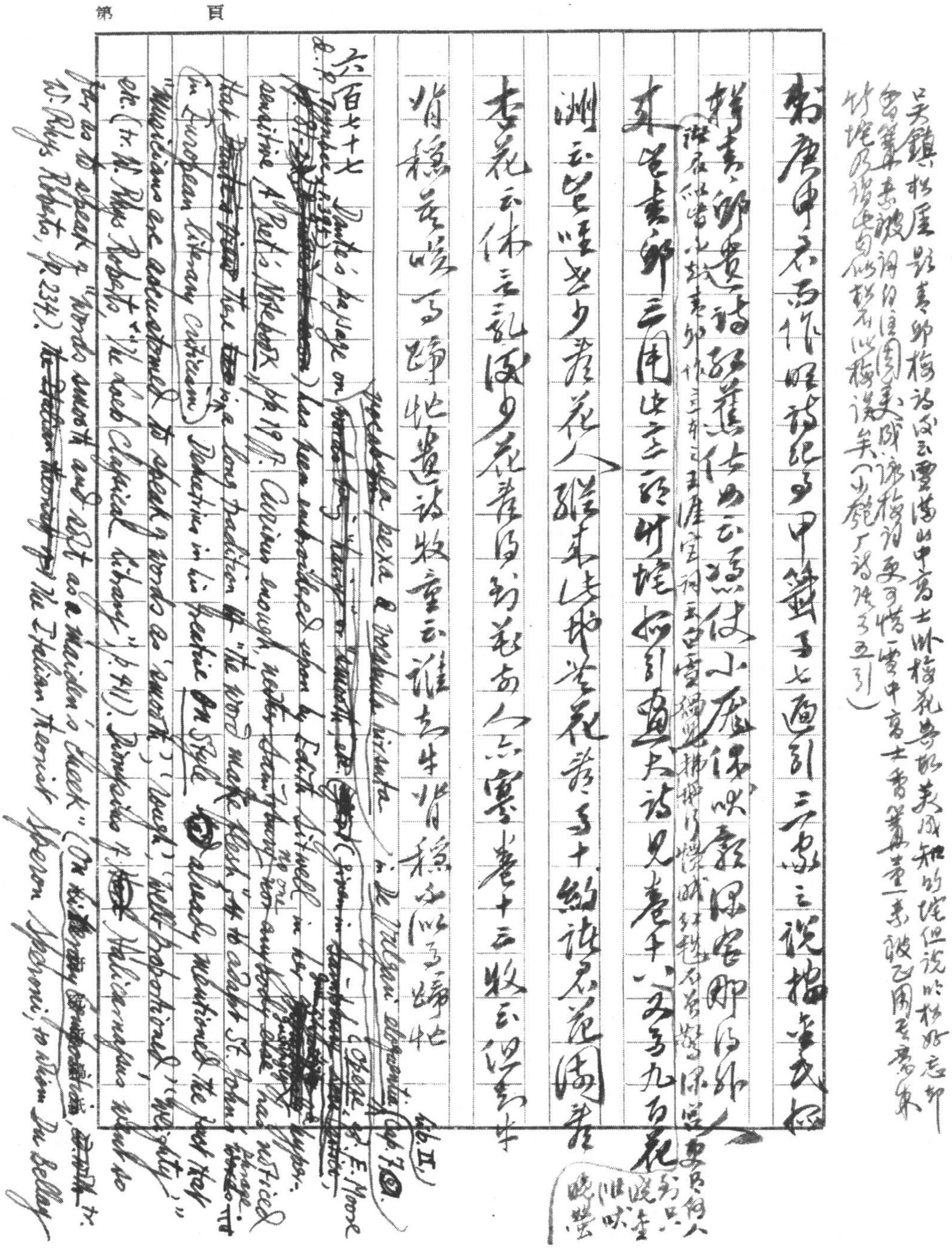
寒食思家詩張謂雨貞[illegible]先生詩集補遺子上上

離集云：「[illegible]先寒食清明過，人自長干白下來」

高得暘節菴今書

暑年百感云：「寒食清明何節，長干白下春」

黎延瑞芳洲今子思[illegible]云：「清明之後飲高雨，白下長干五年」



吴镇《松崖题青邨梅诗》云：“雪满山中高士卧，梅花[illegible]美成和”，[illegible]说于梅，好忘却[illegible]高启诗[illegible]更可惜。“雪中高士香[illegible]”[illegible]竹垞所谓[illegible]似[illegible]梅误矣（[illegible]）

[illegible]甲石西作[illegible]诗纪事中签于七通引三家之说梅[illegible]

群青卿贵诗录旧游传西云[illegible]小庭深浅声催日卿何外（[illegible]青卿作[illegible]）

其诗书卿三用此三语竹垞[illegible]大诗见卷十一：“又看九百花”[illegible]何人只说[illegible]晚[illegible]

渊云：嘗嘆無多花人，誰來共我看梅花，第十[illegible]花满庭

香花云：休言乱后少花丛，[illegible]花奇花不寒，卷十三牧云：得[illegible]

背稳[illegible]马蹄忙[illegible]遗诗牧童云：谁知牛背稳，不似马蹄忙

六百七十七 Dante's passage on ~~words being "hairy" or "smooth," etc.~~ *vocabula pexa* & *vocabula hirsuta* in *De Vulgari eloquentia*, Lib. II, Cap. 7 (~~given in Saintsbury, Loci Critici,~~ *Opere*, ed. E. Moore, p. 395; tr. P. Toynbee, pp. 81-2) has been embroidered upon by Edith Sitwell in her gushingly hyper-sensitive *A Poet's Notebook*, pp. 19 ff. Curious enough, ~~neither Saintsbury nor anybody else~~ no one has noticed that ~~Dante's view~~ there is a long tradition of "the word made flesh," to adapt St. John's phrase, in European literary criticism. Demetrius in his treatise *On Style* already mentioned the fact that "musicians are accustomed to speak of words as 'smooth', 'rough', 'well-proportioned', 'weighty'" etc. (tr. W. Rhys Roberts, "The Loeb Classical Library", p. 411). Dionysius of Halicarnassus went so far as to speak of "words smooth and soft as a maiden's cheek" (*On Literary Composition*, tr. W. Rhys Roberts, p. 234). ~~The Italian theorist of~~ The Italian theorist Speron Speroni, to whom Du Bellay

Walter Bagehot writes in his essay on "Bishop Butler": "you often see that writers — Gibbon for instance — perceive that their words are good to eat as well as to read; they had a pleasure in rolling them about [illegible] reminiscences" (Literary Studies, ed. R. H. Hutton III, p. 126).

(Croce, La Poesia, 5ª ed., p. 52: "Amare e cercare le espressioni poetiche come cose o (che qui è lo stesso) come persone" etc. & p. 256: "... una libidine esercitata sulle parole delle poesie altrui è quella del D'Annunzio.... le sue appropriazioni... erano mosse... dal piacere di mettere nel suo 'harem', e possedere nella loro carnalità, certe immagini e certe parole ...";

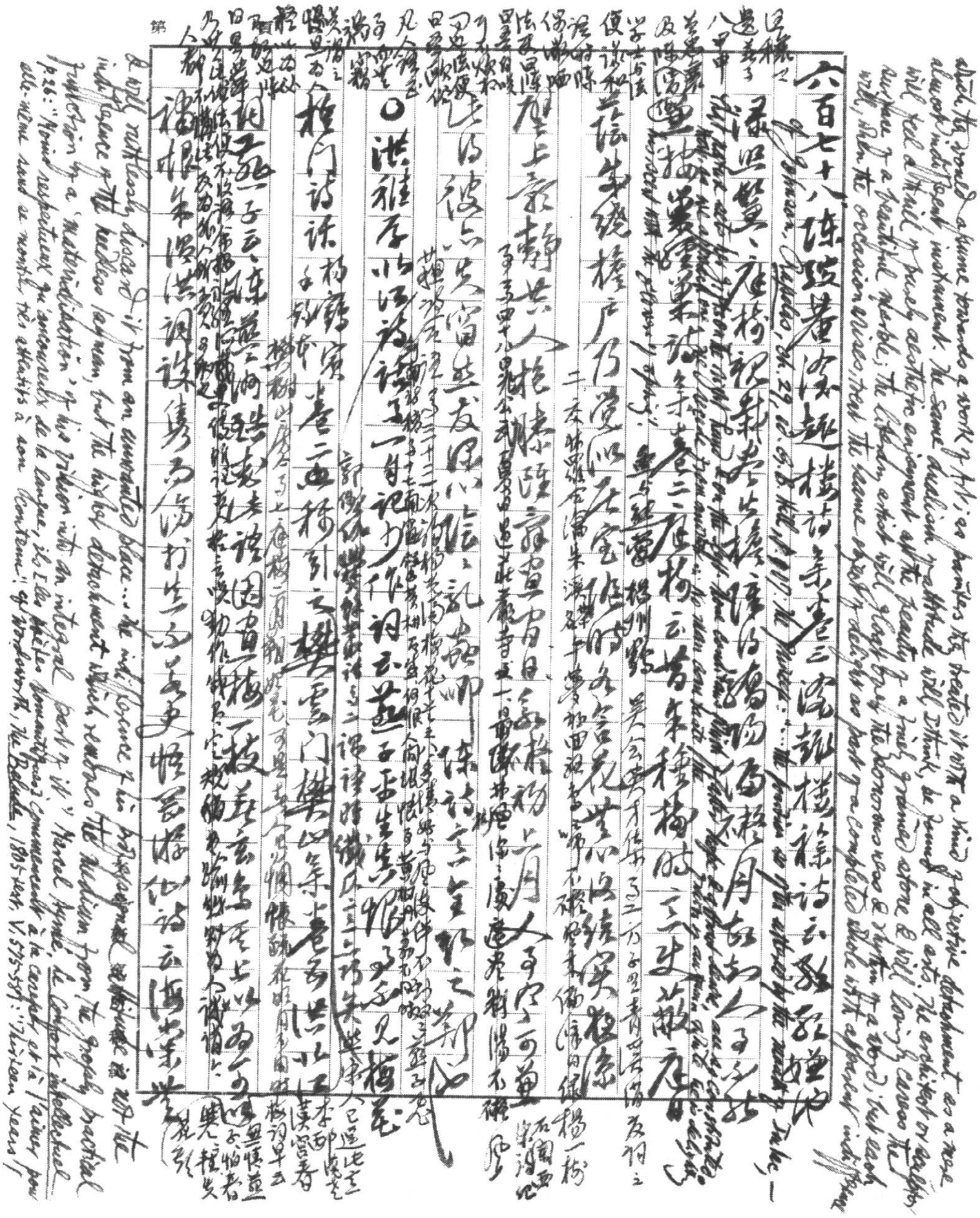
Hugo: "Suite de la Réponse à un acte d'accusation": "Car le mot, qu'on le sache, est un être vivant" etc.

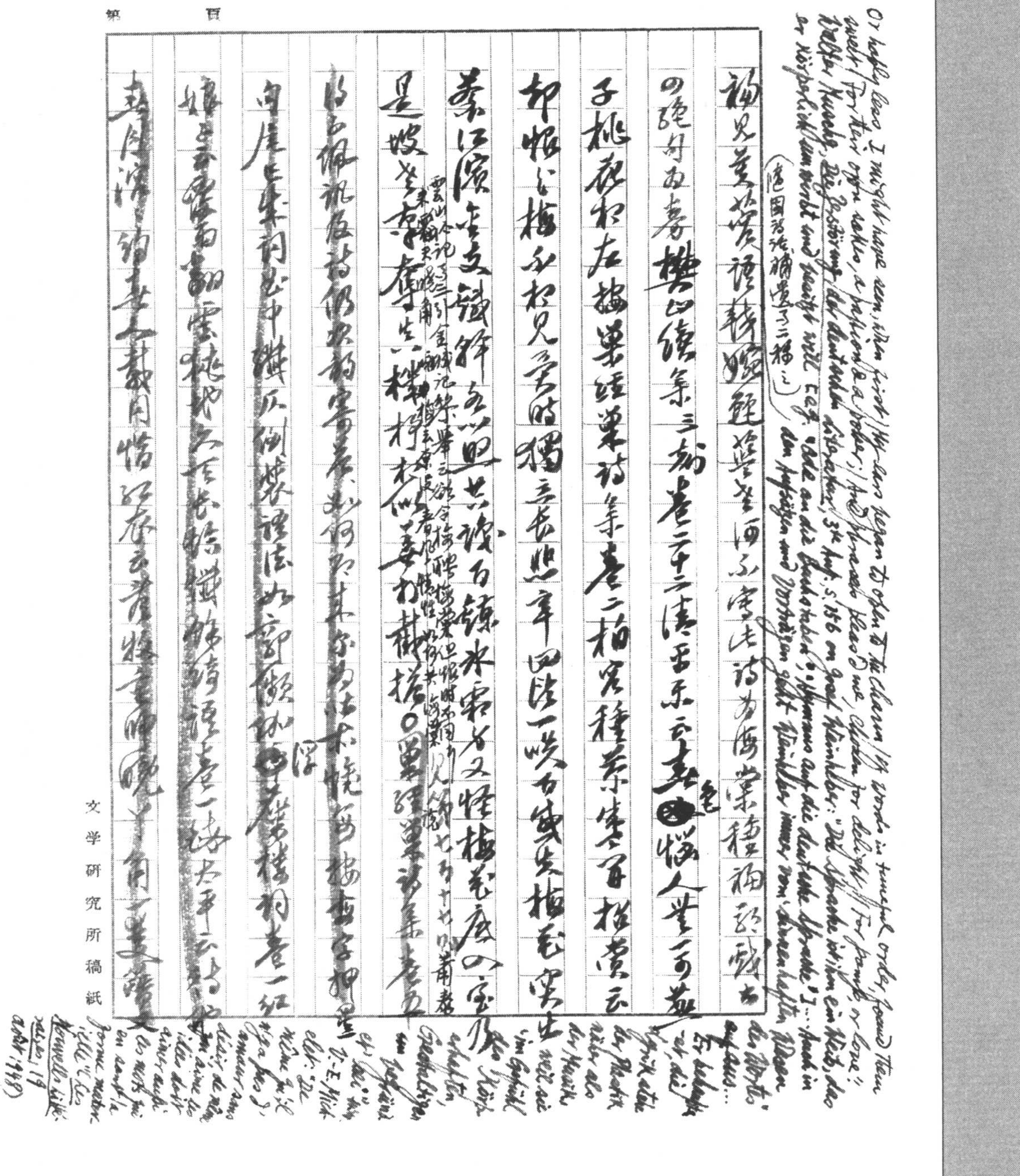
was heavily indebted, studied la "testura della parole"; to quote ~~the~~ De Sanctis's summary: "La parola ebbe una sua personalità: fu isolata dalla cosa; e ci furono parole pure e impure, belle e brutte, aspre e dolci, nobili e plebe," (~~Gli Scrittori d'Italia~~ Storia della letteratura italiana, a cura di B. Croce, ~~Luigi Russo~~ XIV, da A. Parente, II, p. ~~544~~ 145). Joubert, too, repeatedly observed: "Quand on entend parfaitement un mot, il devient comme transparent; on en voit la couleur, la forme, on sent son poids, on aperçoit sa dimension, et on sait le placer" (Pensées, "Librairie Académique", Tit. XXII, 10); "Les beaux mots ont une forme, ~~un son~~, une couleur et une transparence" (Ibid., Tit. XXIV, iv, 7). When ~~critics like~~ Aldo Capasso ~~&~~ and Mario Praz criticises Pascoli & D'Annunzio ~~for their decadent~~ "amor sensuale della parola" (Walter Binni, I classici italiani nella storia della critica, II, pp. 648, 670) or when Charles Maurras takes Renée Vivien & the Comtesse de Noailles to task for their "sensualité verbale": "Les vocables reçoivent ce poids matériels, cette valeur physique, ce goût de chair .... deviennent sensibles au toucher" etc. (Le Romantisme féminin, pp. 153 ff.), they apparently fail to see that ~~connection between~~ the so-called "decadent" or "romantic" sensibility of these poets ~~and~~ has a respectable classical ancestry. Incidentally, Edith Sitwell who makes great play with the word "texture" and ~~behaves~~ with feminine adhesiveness ~~like~~ clings like a vine to such ~~towers~~ towers of strength ~~like~~ as Dante, Blake, Wagner & others, might very well have included Speroni Sperone among her means of literary support. Cf. June E. Downey, Creative Imagination, pp. 62-6 on words as "things-in-themselves", & Gautier's famous passage on words as "des pierres précieuses qui ne sont pas encore taillées et montées" in his essay on Baudelaire; cf. also MLR Jan. 1959, p. 85: "After all, no writer can write well unless he feels that words are good to eat. The phrase is Bagehot's."

Sartre: "Les poètes sont des hommes qui refusent d'utiliser le langage ... l'attitude poétique ... considère les mots comme des choses et non comme des signes" ("Qu'est-ce que la littérature?") quoted in F. Jeanson, Sartre par lui-même, p. 109

[redacted]

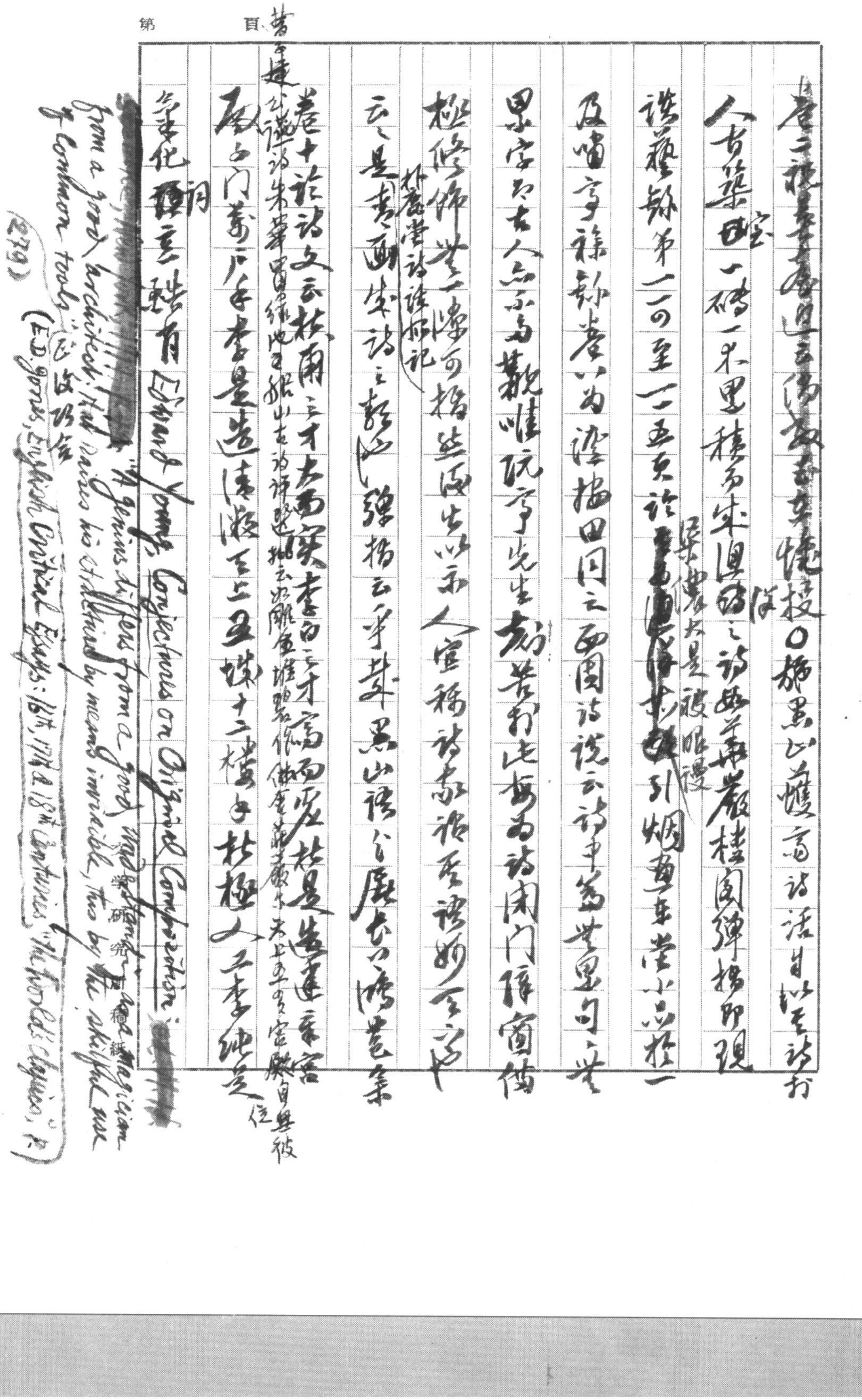
Cf. E. Bullough, Aesthetics, pp. 142-3: "... painters ... assumed two entirely different relations to [Colour], according as whether they viewed it, so to speak, aesthetically or pictorially. As artists they displayed the same attitud





第　　頁

文学研究所稿紙



第　　頁

卷二[illegible]惟按○施愚山蠖齋詩話自以其詩於

人古築室一磚一木累積而成阮亭之詩如華嚴樓閣彈指即現

談藝錄第一一〇至一一五頁論~~[illegible]~~引[illegible]東坡小品[illegible]一（梁[illegible]未是被眼謾）

及嘗[illegible]卷八為[illegible]田同之西圃詩說云詩中篇[illegible]句之

果字句古人亦未為難惟阮亭先生[illegible]若於此[illegible]詩閉門[illegible]窗[illegible]

極修飾[illegible]可指[illegible]出以示人宜[illegible]詩家[illegible]之妙[illegible]也（[illegible]堂詩話[illegible]記）

云云是[illegible]宋詩之[illegible]彈指云乎其[illegible]愚山[illegible]

[illegible]建[illegible]詩[illegible]

卷十[illegible]詩文云杜甫三才[illegible]李白三才高而[illegible]杜是[illegible]宮

[illegible]門[illegible]仙手李是造清[illegible]上五城十二樓杜極人工李純是仙

[illegible]筆作[illegible]翻[illegible]有 Edward Young's Conjectures on Original Composition: [redacted] 'A genius differs from a good understanding, as a magician from a good architect; that raises his structure by means invisible, this by the skilful use of common tools.'（以攻玉[illegible]）[redacted]

(E. D. Jones, English Critical Essays: 16th, 17th & 18th Centuries, 'The World's Classics,' p. 279)

學研究所稿紙

百四十七則a,

二百十則，二百二十則，

六百七十九 Aristophanes, Eng. tr. B. B. Rogers, "The Loeb Classical Library"; Fr. tr. Hilaire Van Daele, "Collection des Universités de France". Cf. supra 六百二十九則. Fun, verve, buffoonery riotous & inexhaustible; yes. Slapstick and slap-and-tickle sublimated by poetry, granted. But a deep thinker? a serious moralist? No in capital letters! His personalities are ~~nasty~~ ~~but~~ vigorous and amusing; but his attacks on ideas ~~those of Plato, of Euripides, of Socrates~~ are curiously feeble & ineffective, & the ~~reduction~~ reductio ad absurdum of the views of Socrates, Plato & Euripides is ~~totally~~ of a kind which ~~shows~~ reveals the fundamental triviality & vulgarity of his ~~intellect~~ mind. Even "peace" became a dirty word — as it has recently become since the Stockholm Appeal — ~~with~~ associated with Trygaeus's ~~excrement eating~~ coprophagous beetle & Lysistrata's hot pants, with ~~fecal~~ the retention of faeces (The Peace, l. 151 ff.; "Loeb", II, p. 17 & "Collection", II, p. 105) & the abstention from coitus (The Lysistrata, l. 124 ff.; "Loeb", III, p. 17 & "Collection", III, p. 125). Incidentally, ~~even~~ the plot of The Lysistrata is not watertight; paedophily & pederasty being the order of the day among the Greeks, ~~all~~ a Greek ~~men~~ husband has a second string to his bow or carries a spare tyre & will not be so hard put to it by the "General Love-strike" called by women (the phrase is Eric Linklater's in his The Impregnable Women, p. 172). Plutarch's strictures on Aristophanes's lack of [illegible] & strain of vulgarity (Moralia, 853 B, C, & 854 D; "Loeb Class. Lib." vol. X, tr. H. N. Fowler, p. 465-73) are eminently just. (Loeb, II, p. 311)

~~The Acharnians~~ The Clouds, l. 482 ff. Socrates: "Is your memory good?" Strepsiades: "Two ways, by Zeus: / If I'm owed anything, I'm mindful, very: / But if I owe, (Oh, dear!) forgetful very." Cf. Miles gloriosus, III, iii, 14 on woman's memory & the French proverb: "Mémoire du mal a longue trace, mémoire du bien bientôt passe". Ibid. l. 974-5 "And then with their hand they would smooth

Cf. 第七七七則 on Erika Mitterer's bitter poem "Klage der deutschen Frauen"

文學研究所稿紙

down the sand whenever they rose from their seat, / To leave not a trace of themselves in the place for a vigilant lover to view" ("Loeb", p.353). Droysen translated the lines as follows: "Und standen sie auf, so verwischten sie gleich in dem Sande die Spur, zu verhindern / Das Liebenden nicht der Natur Abbild unreine Begierden erregte" (quoted in Hans Licht, *Beiträge zur antiken Erotik*, S. 85). Cf. ~~the wonderful piece of for~~ a piece of comic ribaldry in Quevedo, *Vida del Buscón* Bk. II, ch. 4: "The villain was there [in gaol] for sodomy ... and scarcely dared we break wind for fear of exciting him with a reminder of the back parts" (*The Choice Humorous & Satirical Works*, ed. Charles Duff, "Broadway Translations", p.98).

*The Lysistrata*, ll. ~~160~~ 158 f. Cléonice: "Mais quoi, si nos maris nous laissent là, ma bonne?" Lysistrata: "Selon le mot de Phérécrate, il nous faudra 'écorcher une chienne écorchée'" (note: *Masturbari*) ("Collection", III, p.126). Cf. 醒世姻缘第87回戴奶奶："我就浪的慌了，使手搓也不要你". Ibid. ll. 900 ff. a very entertaining scene of "cock-teasing" ("Loeb", III, p.89 ff.; "Collection", III, p.160 f.) between Myrrhina & Cinesias which deserves ~~ought to~~ ~~have been~~ more imitations than it actually has in later farces and droll stories. Ibid. l. 1039: "We can't live with such tormentors, no, by Zeus, nor yet without you" ("Loeb", III, p.101); "Collection", III, p.166 gives a number of parallel passages in Greek poets. Cf. ~~Martial~~, Ovid, *Amores* III, xi: "sic ego non sine te, nec tecum vivere possum"; Martial, XII, xlvii: "nec tecum possum vivere, nec sine te".

*The Thesmophoriazusae*, ll. 40 ff. Agathon's servant: "All people be still ... let Ether be lulled" etc. ("Loeb", III, p.135). Cf. "閉門覓句". Ibid. ll. 148 ff. Agathon: "I choose my dress to suit my poesy" etc. ("Loeb", III, p.145). Cf. Sainte-Beuve: "On a voulu plaisanter sur la toilette que Buffon faisait avant de se mettre à écrire; il croyait que le vêtement de l'homme fait partie de sa personne" (*Les Grands Écrivains français*, études classées et annotées par Maurice Allem, VII, p.78). Cf. E.E. Kellett, ~~The Whirligig of Taste~~

Alfred de Vigny, *Journal d'un Poète* (Bibl. de la Pléiade, II, p. 1025): "Une solitude où on ne me parle pas" etc.

第　　頁

六百八十　袁潔之《蠡莊詩話》卷五云：「從周詩話擇秀不精，其載方
[illegible]孝廉[illegible]集[illegible]過周瑜墓云：『周郎年少[illegible]
[illegible]大帝在[illegible]同[illegible]小喬夫婿是英雄[illegible]
[illegible]縱使生前[illegible]如張子布[illegible]
[illegible]以當推為[illegible]周瑜[illegible]大帝[illegible]
小喬[illegible]文路為小喬[illegible]大喬[illegible]
[illegible]集中原詩[illegible]政[illegible]
自[illegible]詩見[illegible]二集[illegible]
[illegible]周瑜[illegible]

cf. Praxagora: "Thou (the lamp) only knowest it, & rightly too, / For thou alone, within our chambers, / Unwatched unwitnessed the mysteries of love" ("Loeb", III, p. 249; "Collection", V, p. 15). cf. Petronius, Poems, XXVII: "Lucerna [illegible] / Venerio arbitrium" (cf. "Loeb" p. 356); Ariosto, Terza Rima, capo VIII: "Nè più dette io [illegible] / di te, lucerna, [illegible] con [illegible] / [illegible] che [illegible] gli occhi [illegible] tutto discerna" The Ecclesiazusae, ll. 10/16 ("Loeb", III, p. 249; "Collection", V, p. 66). cf. 醒世恒言第八回[illegible] two Concubines. [illegible] Italian [illegible]

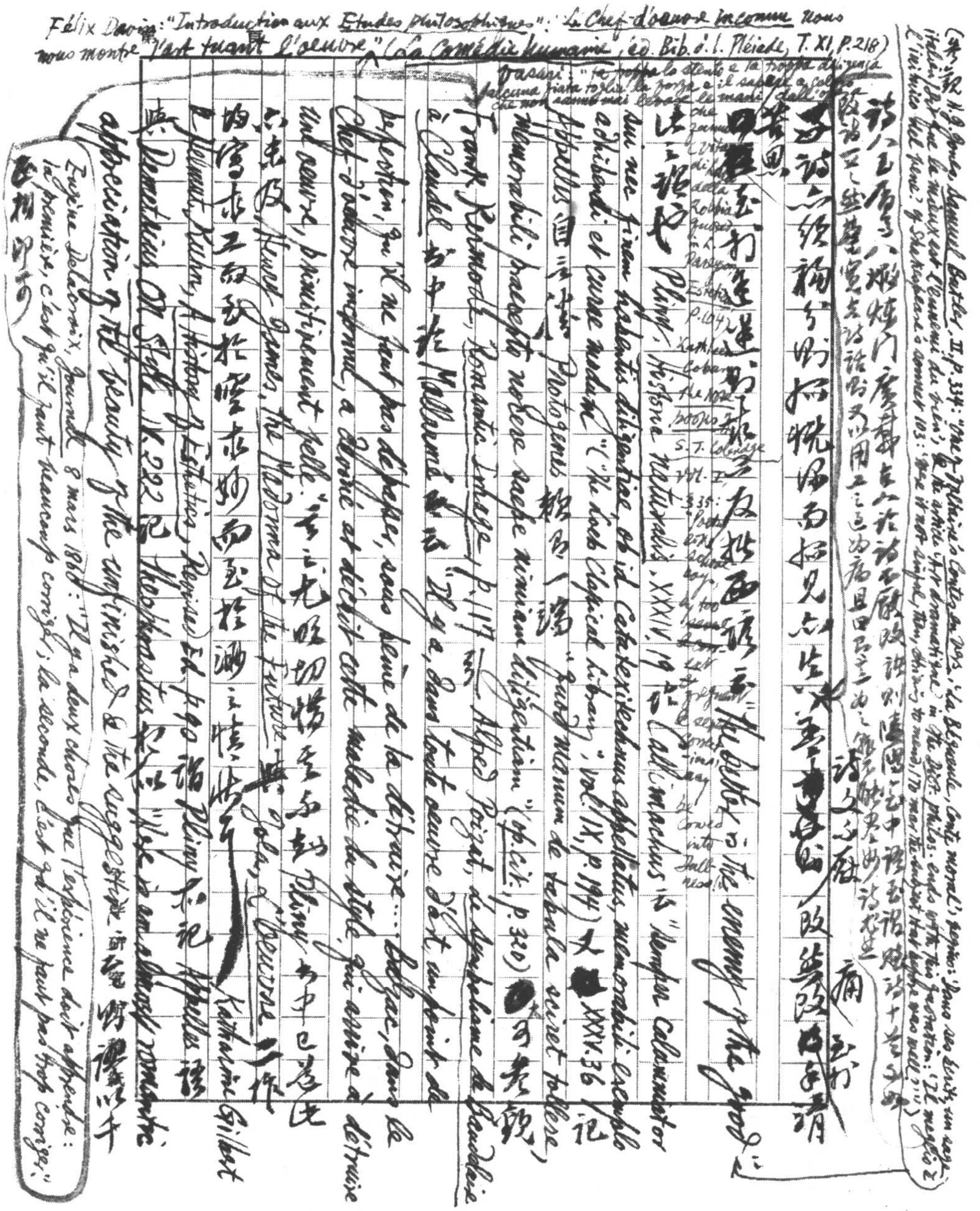
[illegible] contento; [illegible] [illegible] [illegible]

Italian [illegible] p. (561). [illegible] 第七云：「[illegible]」

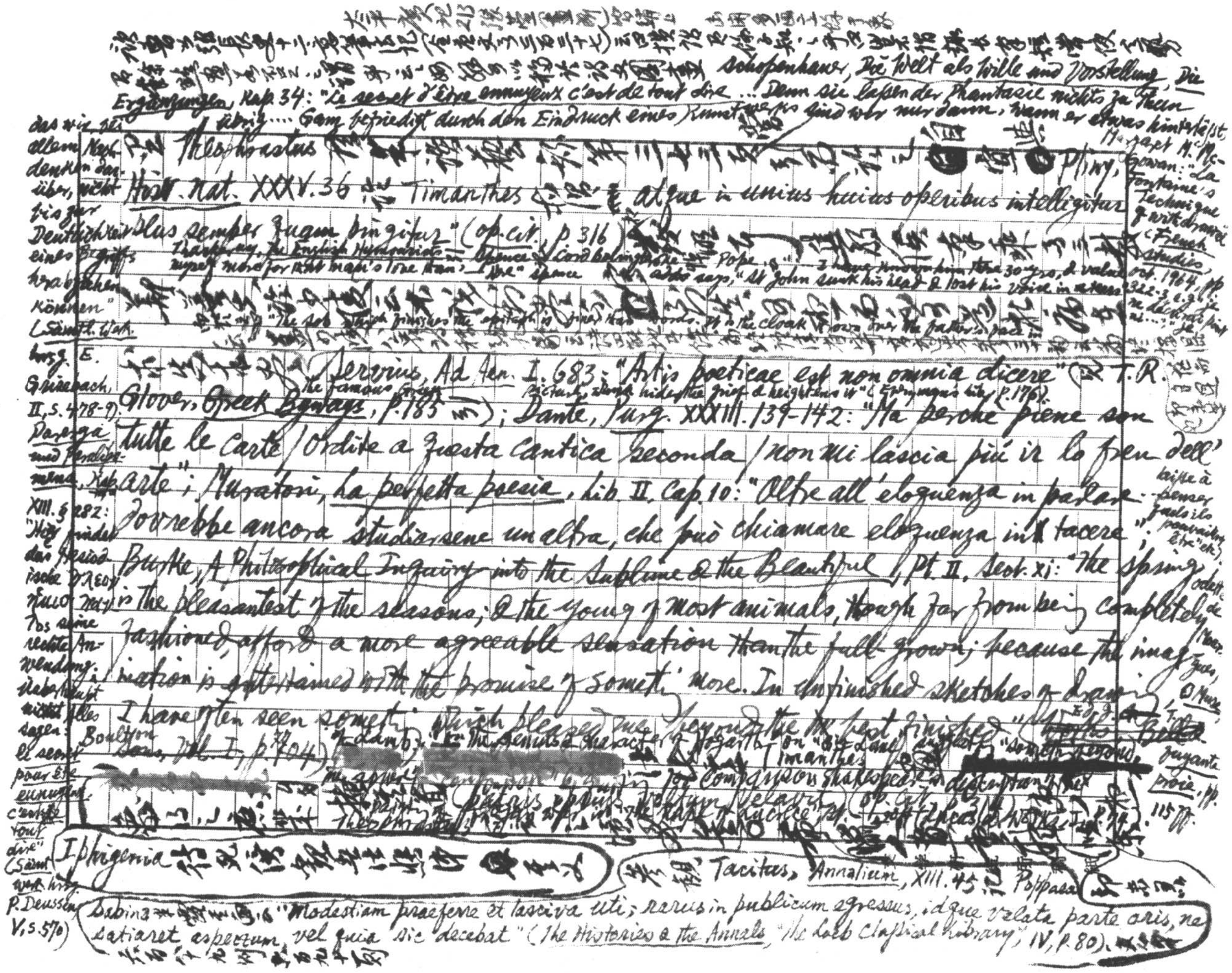
V. de Sala [illegible] Pinto & A. E. [illegible] The Com.: [illegible] Mrs. Hood [illegible] p. 250-1: "The London Palatine": "Some may keep in e my love / Let's blow the candle out! ... And we'll kiss one another, / Let's blow the candle out".

[illegible]自序[illegible]

[illegible]大帝君臣[illegible]



Félix Davin: "Introduction aux Études philosophiques": "Le Chef-d'oeuvre inconnu nous montre l'art tuant l'oeuvre" (La Comédie humaine, éd. Bib. d. l. Pléiade, T. XI, p. 218)



太平廣記213張萱（畫斷）[illegible]

[illegible] Schopenhauer, *Die Welt als Wille und Vorstellung*, *Die Ergänzungen*, Kap. 34: "*Le secret d'être ennuyeux c'est de tout dire* … Denn sie lassen der Phantasie nichts zu thun übrig …. Ganz befriedigt durch den Eindruck eines Kunstwerkes sind wir nur dann, wenn er etwas hinterläßt, das wir, bei allem Nachdenken darüber, nicht bis zur Deutlichkeit eines Begriffs herabziehen können" (Sämtl. Wek. hrsg. E. Grisebach, II, S. 478-9); *Parerga und Paralipomena*, Kap. XIII, § 282: "Hier findet das Hesiodische πλέον ἥμισυ παντός seine rechte Anwendung: überhaupt nicht Alles sagen. *Le secret pour être ennuyeux, c'est de tout dire*" (Sämtl. Wek. hrsg. P. Deussen, V, S. 570)

Philostratus [illegible] Pliny, *Hist. Nat.* XXXV. 36 [illegible] Timanthes [illegible] "atque in unius huius operibus intelligitur plus semper quam pingitur" (op. cit. p. 316) [illegible]

Thackeray, *The English Humourists*: [illegible] Spence [illegible] Lord Bolingbroke [illegible] Pope [illegible] "I have known him these 30 yrs. & value myself more for that man's love than —" [illegible] Spence [illegible] adds says, "St John sunk his head & lost his voice in tears." [illegible] "The sob which finishes the epitaph is finer than words. It is the cloak thrown over the father's face in [illegible]"

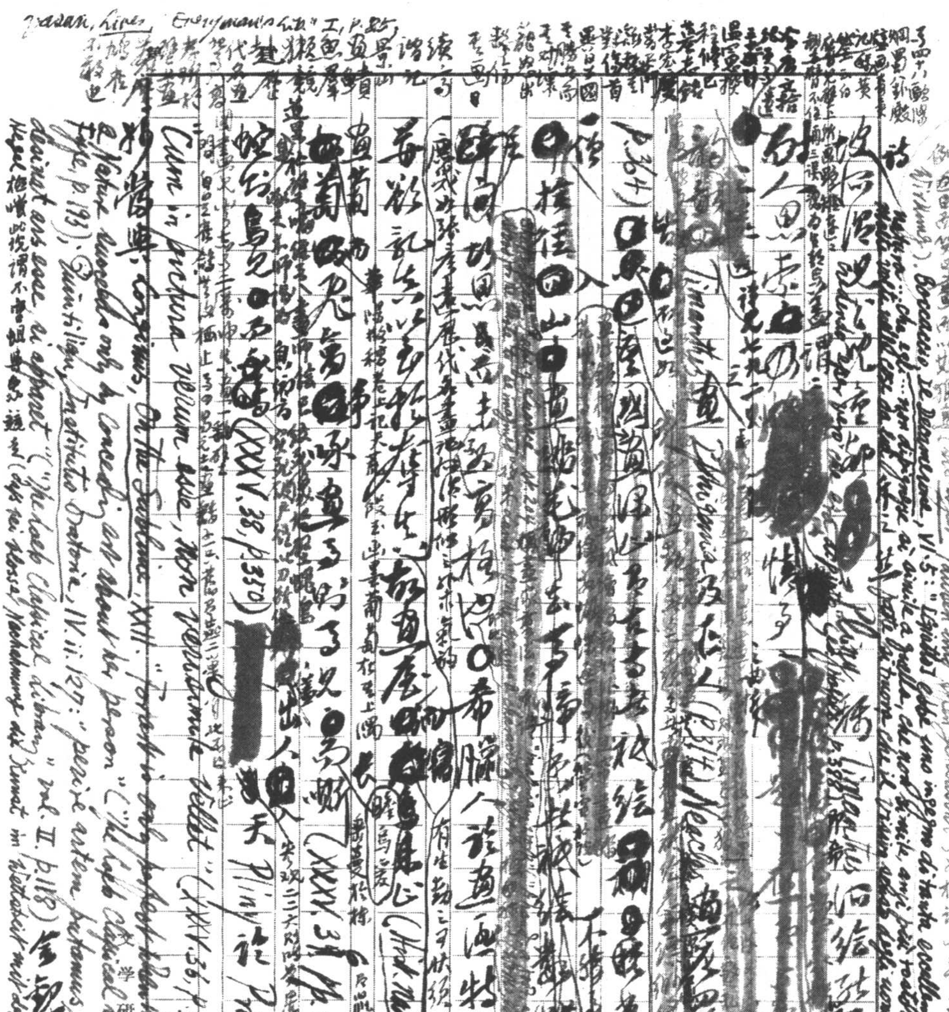
Margaret McGowan: "La Fontaine's Technique of withdrawal" (*French Studies*, Oct. 1964, pp. 322-3 [illegible])

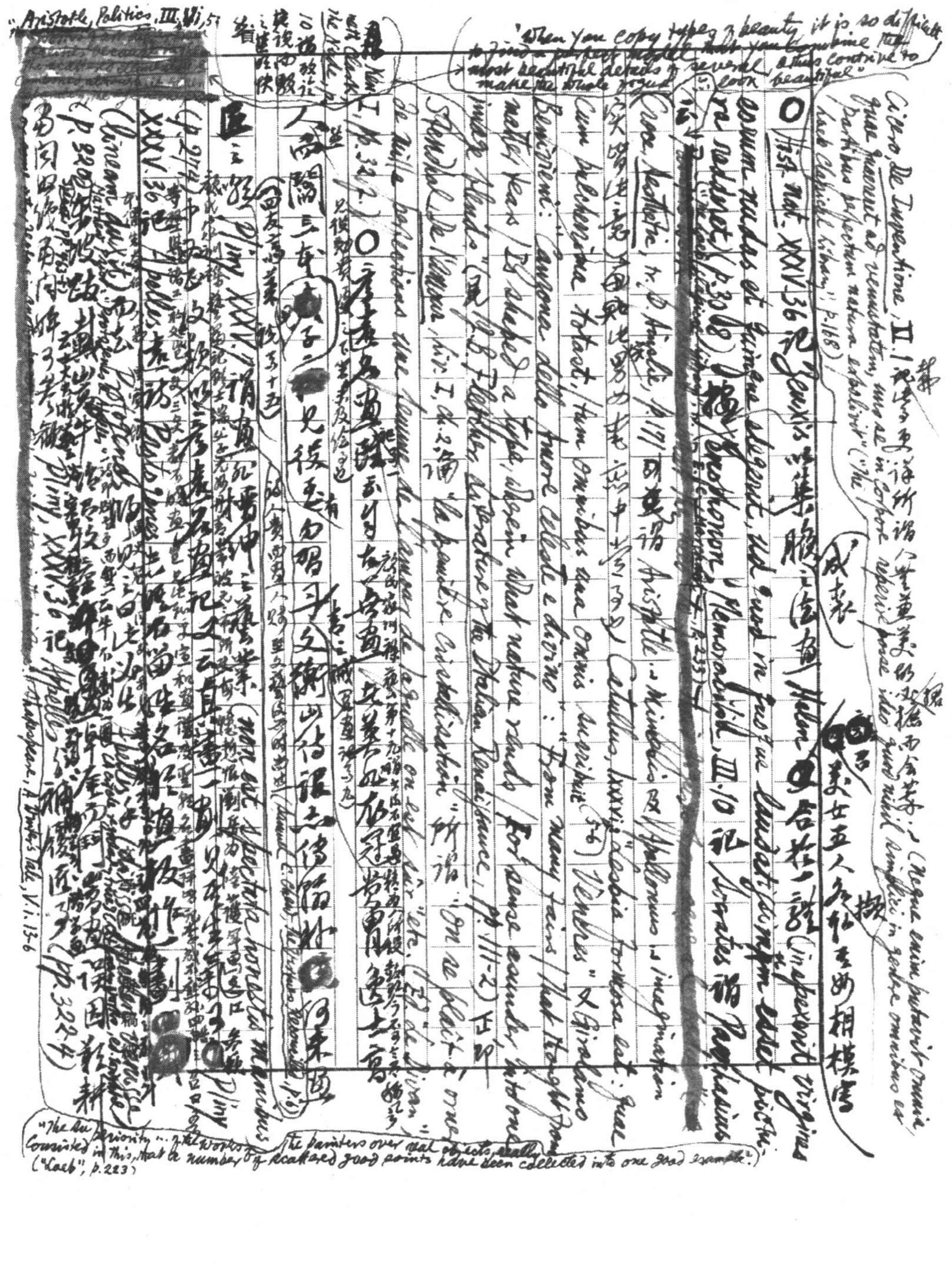
[illegible] Servius, *Ad Aen.* I. 683: "Artis poeticae est non omnia dicere" [illegible] T. R. Glover, *Greek Byways*, p. 185 [illegible] "the famous Greek picture, which hides the grief & heightens it" (*Springs of Hellas* [illegible] p. 176); Dante, *Purg.* XXXIII. 139-142: "Ma perchè piene son / tutte le carte / Ordite a questa cantica seconda / non mi lascia più ir lo fren dell' arte"; Muratori, *La perfetta poesia*, lib. II, Cap. 10: "Oltre all'eloquenza in parlare dovrebbe ancora studiarsene un'altra, che può chiamare eloquenza in tacere"; Burke, *A Philosophical Inquiry into the Sublime & the Beautiful*, Pt. II, Sect. XI: "The spring is the pleasantest of the seasons; & the young of most animals, though far from being completely fashioned, afford a more agreeable sensation than the full-grown; because the imagination is entertained with the promise of something more. In unfinished sketches of drawing I have often seen something which pleased me beyond the best finishing" (Works, Bohn, Vol. I, p. 104) [illegible] Lamb: "On the Genius & Character of Hogarth" on "Gin Lane" [illegible] "something beyond" [illegible] [redacted] Timanthes [illegible] [redacted] for comparison Shakespeare's description of the [illegible] painter [illegible] "patris ipsius voltum velavit" (op. cit. p. 3 [illegible]) [illegible] the rape of Lucrece [illegible] (Works I, p. 74) [illegible]

Iphigenia [illegible]

[illegible] Tacitus, *Annalium*, XIII. 45 [illegible] Poppaea Sabina [illegible] "Modestiam praeferre et lascivia uti; rarus in publicum egressus, idque velata parte oris, ne satiaret aspectum, vel quia sic decebat" (*The Histories & the Annals*, "The Loeb Classical Library", IV, p. 80) [illegible]

Laisse à penser, fuis ils paraissent être [illegible] Ode de Maurice Joyant [illegible] prose, pp. 115 ff.





Cicero, De Inventione, II.1 [illegible] 所謂 [illegible] 合其美 [illegible]（"Neque enim putavit omnia quae quaereret ad venustatem uno se in corpore reperire posse, ideo quod nihil simplici in genere omnibus ex partibus perfectum natura expolivit"（"The Loeb Classical Library", p.168)

成裁

〇 Pliny, Nat. XXXV.36 記 Zeuxis 之 [illegible] 法，畫 Helen 合於一體（"inspexit virgines eorum nudas et quinque elegit, ut quod in quaque laudatissimum esset pictura redderet"（p.308）；Xenophon, Memorabilia, III.10 記 Socrates 語 Parrhasius 美女五人各私其妙相模寫

"When you copy types of beauty, it is so difficult to find a perfect model that you combine the most beautiful details of several, and thus contrive to make the whole figure look beautiful"

Croce, Aesthetic, tr. D. Ainslie, p.171 引 Aristotle 論 Apollonius 及 Catullus, lxxxvi: "Lesbia formosa est, quae cum pulcherrima tota est, tum omnibus una omnis surripuit Veneres" [illegible]

[illegible]: "from many faces that he [illegible] for one [illegible]" (J. B. Fletcher, Literature of the Italian Renaissance, pp.111-2)

Stendhal, De l'amour, liv. I, ch.2 論 "la beauté cristallisation" [illegible]

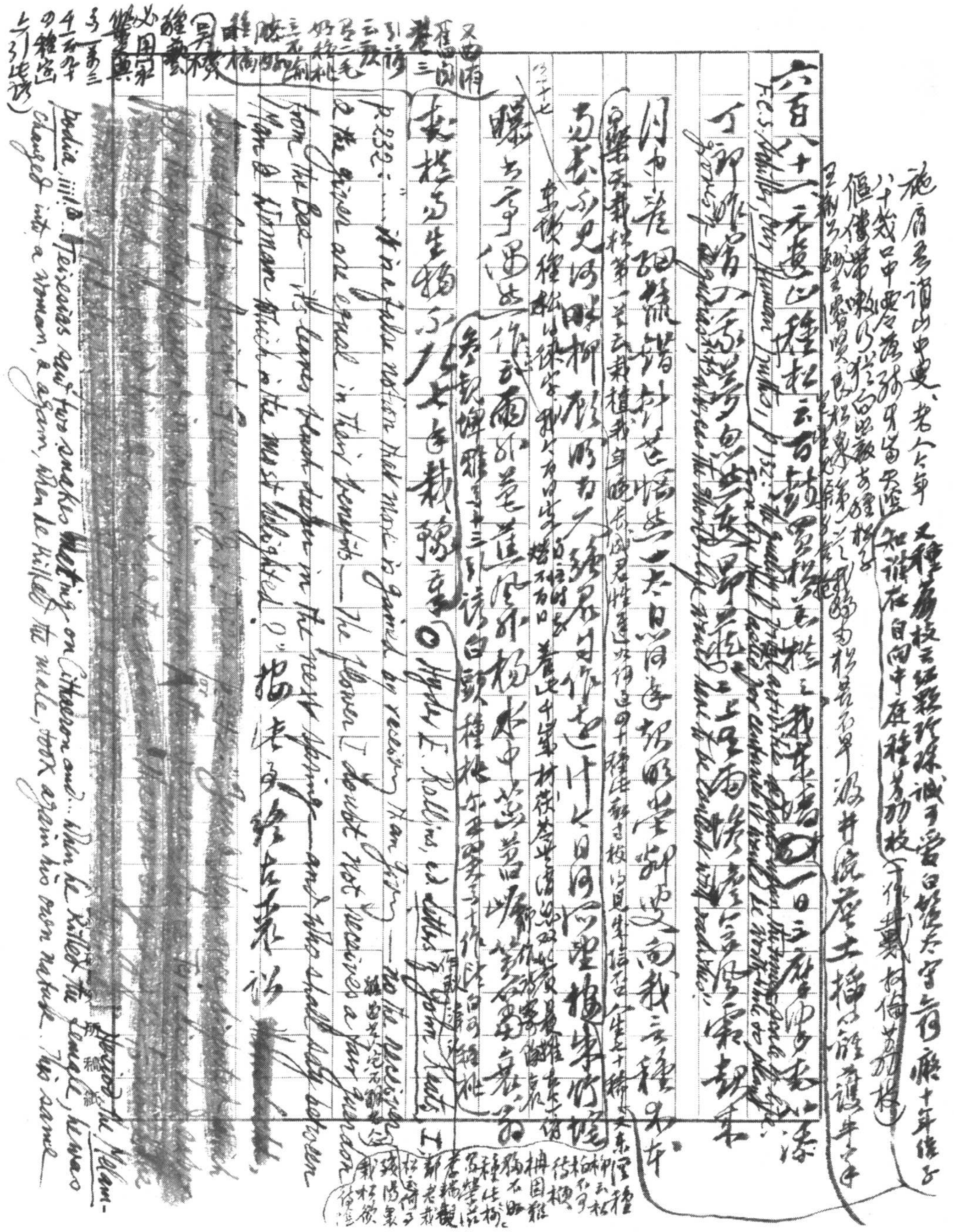
〇 [illegible]

Aristotle, Politics, III.vi.5 [illegible]

Pliny, XXXV.36 記 Apelles [illegible]

Shakespeare, A Winter's Tale, V.i.13-6

"The chief superiority ... of the works of the painters over real objects, really consisted in this, that a number of scattered good points have been collected into one good example." ("Loeb", p.223)



Hyder E. Rollins, ed. Letters of John Keats, I, p. 232: … it is false notion that more is gained by receiving than giving — no the receiver & the giver are equal in their benefits — the flower I doubt not receives a fair guerdon from the Bee — its leaves blush deeper in the next spring — and who shall say between Man & Woman which is the most delighted?

iii. 6: Teiresias saw two snakes mating on Cithaeron and … when he killed the female, he was changed into a woman, & again, when he killed the male, took again his own nature.

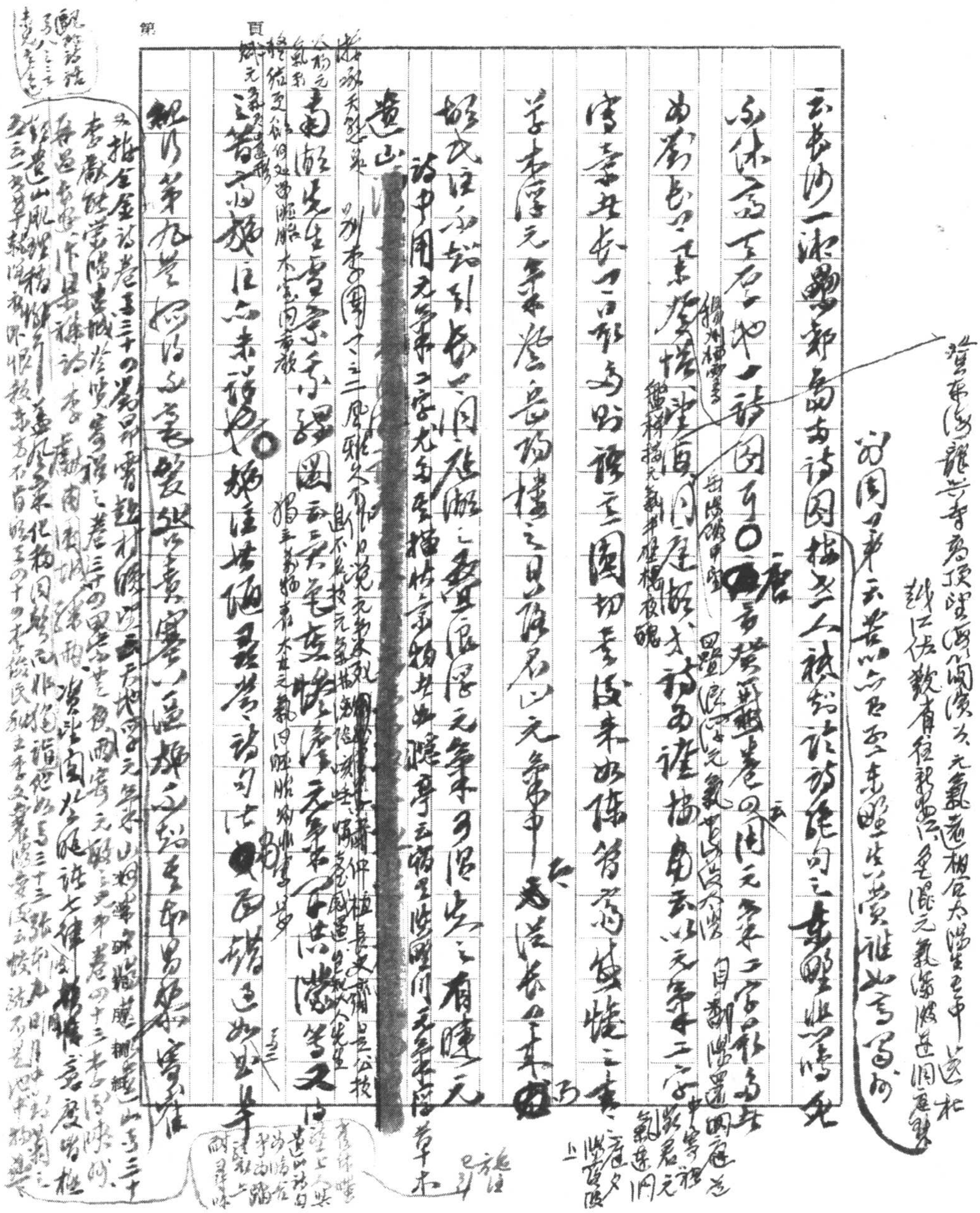
Teiresias was chosen by Zeus & Hera to decide the question whether the male or the female has most pleasure in intercourse [Hans Licht, *Sexual Life in Ancient Greece*, tr. J. H. Freese, p. 242: "... since he had experienced both"]. And he said: "Of ten parts a man enjoys one only; but a woman's sense enjoys all ten in full." For this Hera was angry & blinded him" (*Hesiod*, tr. H. G. Evelyn-White, "The Loeb Classical Library", p. 269) 後來 Casanova 云 "Tiresias, who was once a woman, has given a correct though amusing decision. The most conclusive reason is that if woman's pleasure were not the greater nature would be unjust. Nature has given to women this special enjoyment to compensate for the pains they have to undergo. What man would expose himself, for the pleasure he enjoys, to the pains of pregnancy & the dangers of childbed? But women will do so again & again" (*The Memoirs of G. Casanova*, tr. Arthur Machen, The Casanova Society, 1922, XI, p. 134). 此語可參證 Rudolf Haym, *Die Romantische Schule*, 4te Aufl. S. 576 論 Fr. Schlegel 小說 *Lucinde* 有云 "Der höchste Grad dieser [Liebes]kunst zeigt sich als 'bleibendes Gefühl harmonischer Wärme' und welcher Jüngling das hat, 'der liebt nicht mehr bloß wie ein Mann, sondern zugleich auch wie ein Weib'. Als die witzigste und darum schönste unter den ~~St~~ Situationen der Freude wird es gepriesen, wenn Mann und Frau im Liebesspiel die Rollen tauschen, um so das Männliche und Weibliche zur vollen ganzen Menschheit zu vollenden." [illegible]以為顛鸞倒鳳覆雨翻雲失路錯認桃源[illegible]

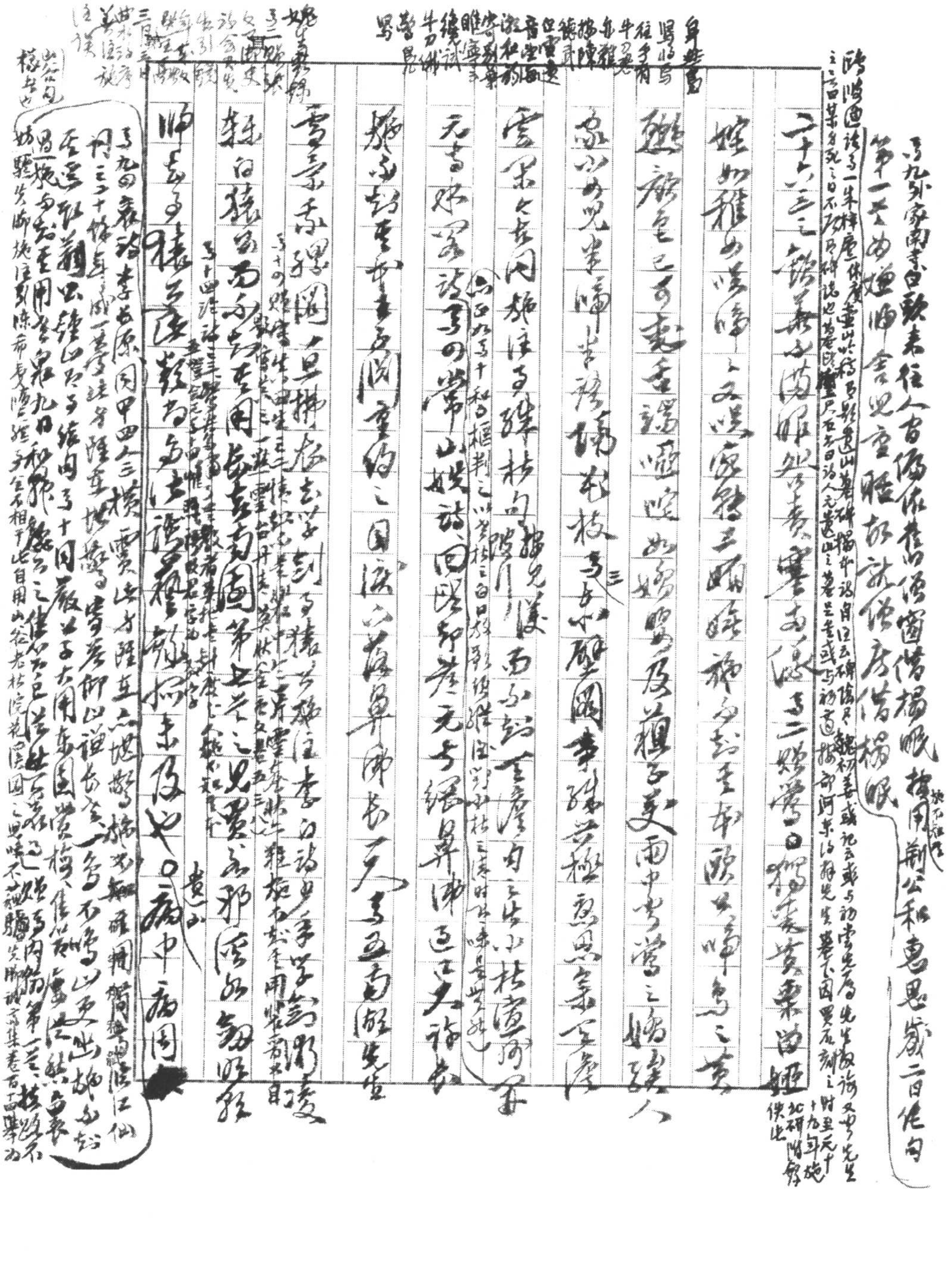
高[illegible]為太極說[illegible]（注）[illegible]人[illegible]至以二太極[illegible]一身[illegible]卷四[illegible]

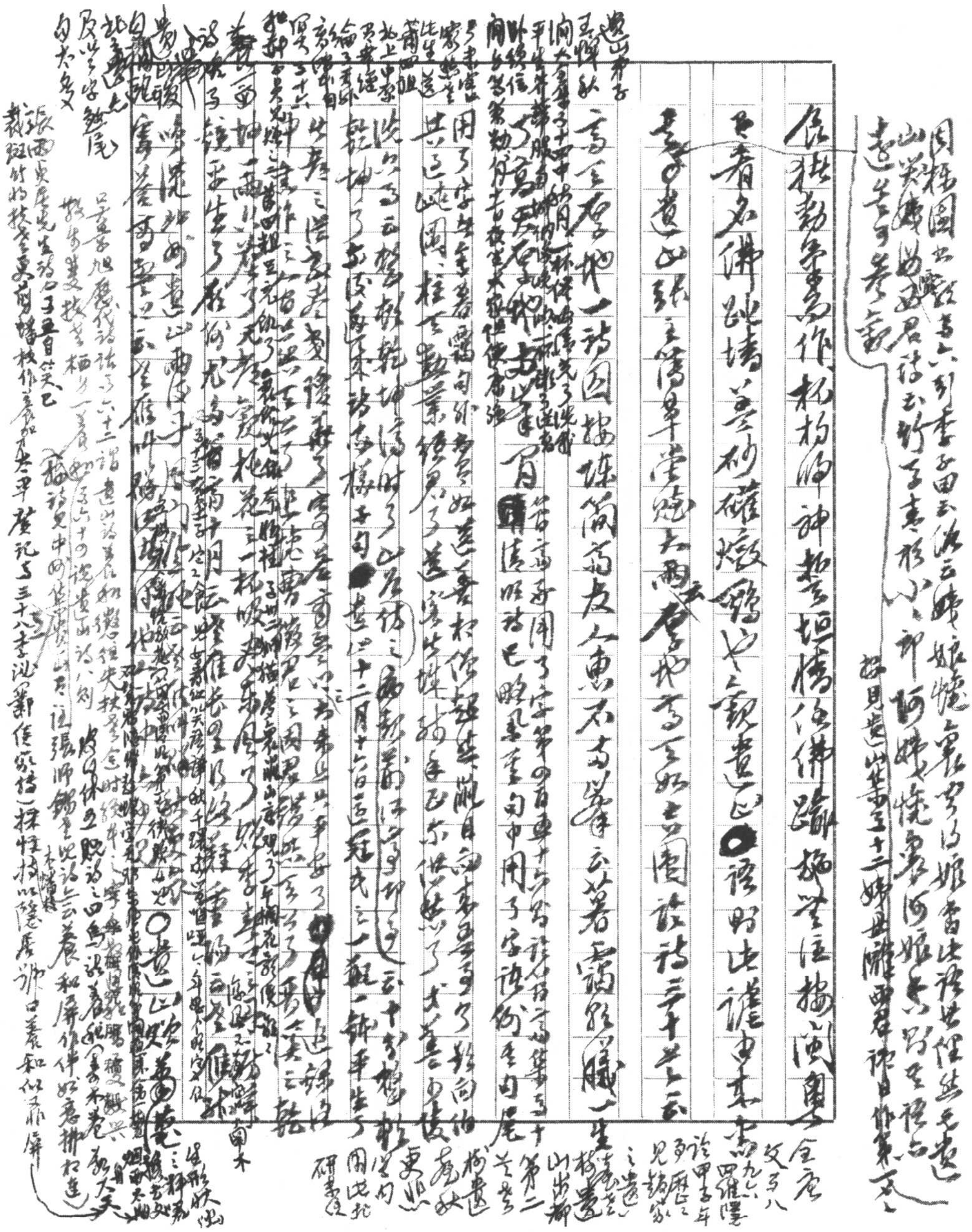
文學研究所稿紙

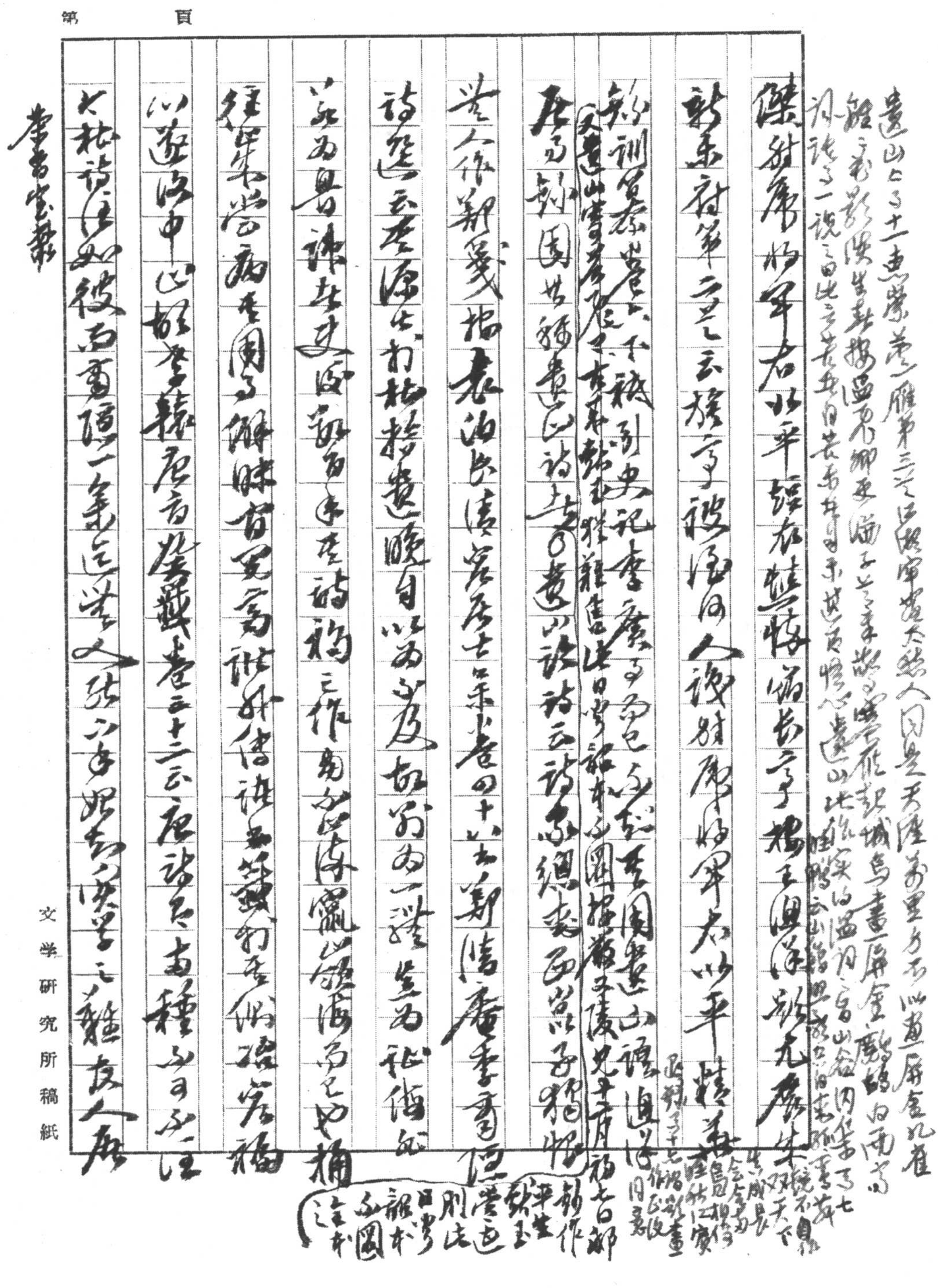
第　　頁

田男女貞去男娼，按柳如情活畫如只去男雄其如女生淫習中濃除華竟是人情，浮雜蓋是淫，溫快活也，來去自如，然雖在如消息生可愛內體勤，再度是可憐性淫雜，蓋是清白思林淫寫得此雖花箋錦繡，卷中載錄趣直，拈撥可鼓中書鏡吉舊小說記韻事無濟而是諸女學拈撥枝閣園謂是士學者論說雕落俗物如何是士氣云口：「莫復在聲潛至自然而有於七字間」之意。於古法 Tiresias 彎鞍張用綺語太深慰謗云男子子毫如渴飲漿，如子色，如魏香涼自體，詞語而美不勝云云，婦女謂群語將而嫻座寫古之大都皆以淫於詩之子及生，一如張名畫田園作想未罷，可證 Casanova 之說。○袁子才蠡言









第　　頁

陳射虎將軍右北平鎮在盧龍，廣長子[illegible]王與[illegible]九廣生

新樂府第二之三云：猿臂彼何人，識射虎將軍右北平。精義

鈔訓自序出處[illegible]千秋引史記李廣子為[illegible]之[illegible]東國[illegible]遺山語追[illegible]

（又遺山集卷[illegible]東平[illegible]雜[illegible]日[illegible]本出圖[illegible]陵[illegible]月福昌鄉）

廣為號國世族，[illegible]遺山詠詩云：詩[illegible]絕[illegible]西[illegible]子[illegible]

[illegible]人作新箋，指袁海[illegible]清容居士集卷四十六有鄭清廬季[illegible]

詩選云：李原生於杜，[illegible]遺曉自以為不及，故署為一證，[illegible]為秘傳[illegible]

又為其詩集序，[illegible]來者詩稿之作，為[illegible]藏以[illegible]為己物，補注

經集[illegible]嘗為李同[illegible]時[illegible]實為訛，於傳[illegible]錢物[illegible]寫稿

以遊[illegible]中出，題李[illegible]居[illegible]藏書卷三十二云：唐詩已有[illegible]種不可不注

又杜詩注如彼為蜀[illegible]一集之遠，[illegible]文張之[illegible]難[illegible]人廬

遺山七言十一連[illegible]一雁第三之[illegible]大熊入圖是天涯萬里方[illegible]以畫一屏金孔雀

[illegible]

[illegible]說之一說[illegible]比[illegible]自[illegible]遺山比[illegible]溫[illegible]合[illegible]

[illegible]天下[illegible]

鄭[illegible]平生[illegible]玉[illegible]刊[illegible]日[illegible]本[illegible]圖[illegible]注

[illegible]

文学研究所稿紙

第　頁

黃石牧香屑七之三十五騷云：或恐金搖蕩以飛動米囊大貫納肉個鍍揭聳以報朱雀雞黃
敍例亦作高低突如飛旋猶出西藏膠涯衛武為上下頗撥如杵臼盎（中書之）春坐攤
舊稱支諾相撞擂擯陣孫制成攪龍心肺胖頌傷真一鋼月十字為康書彈華澤如
子留淑金觚李云淡苦漢鳥金惟鑑勝傳在蠹縣似將納券又小孩新婦坐（中書之）傷子國六猶時作鼓劇時

史臣嘗勸予為蘇山集作注云、袁叔云多以福其集注而未逮

廿○清容居士集卷三十[illegible]云：雙如瘦艶戴鹿，繡如醫醉象彌禪

跋紙撫鈸户膝作嘿麼孙轉屏膝似潮覺自立鐵馬千佇篤

需甚醉樽發兒當迴環旋磨局僧鼓負厥案奉按步上逢

人誤作三國誤雄諸侗內寺齊已失蕭瑞蓮境二字小說時報篇

以簿錄于家中經年歲時極類解其季伯戲作一詩云有堆鑑

標按遊戲七篇號量壑同園五句三字四句三字句也○吳複編

樓上讀注揚戲居士集卷九買妾云、買妾千黃金妾不許以

史君當日歸樓上白頭吟欲此同貴鄰古詞何限部署自不重

於嚴形如何而措詞精嚴詩嗚呼鄰詩[redacted]仙淡以為深

唐

二三三

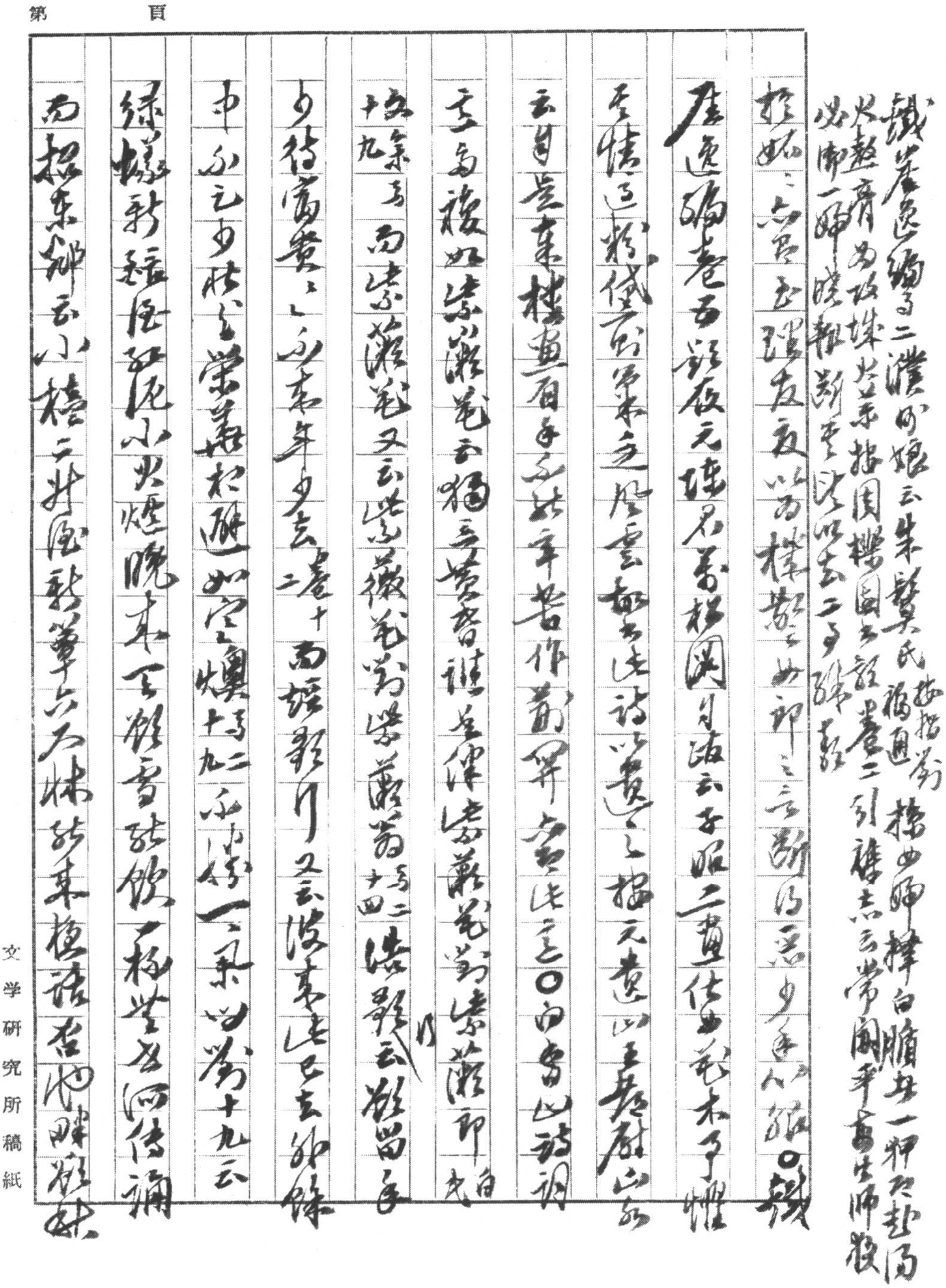
五三十四

評

史

（中書之）然不御字偏御註錢別甲中異目啓五龜花讀瞭古錢唐

文学研究所稿紙



第　　頁

鐵崖逸編注二濮川娘云朱彝尊氏按指劉[illegible]操曲師撐白膽舟一雙只趁潮

[illegible]齋[illegible]姑蘇[illegible]指周櫻園之說卷二引[illegible]志云常閑[illegible]寫生師[illegible]

[illegible]一婢[illegible]二子[illegible]

捏如二六宜玉[illegible]皮皮以西樓[illegible]如印三三斷乃[illegible]少年入[illegible]〇鐵

崖逸編卷五[illegible]夜元[illegible]君[illegible]閑月波云[illegible]二[illegible]花木[illegible]

[illegible]情[illegible]未[illegible]雲[illegible]詩[illegible]元遺山[illegible]

云[illegible]是[illegible]樓[illegible]百年昔作[illegible]〇[illegible]此詩[illegible]

[illegible]如[illegible]花云[illegible]花[illegible]即白[illegible]

[illegible]十九[illegible]花又云[illegible]花[illegible]卷二十四[illegible]

少[illegible]年[illegible]卷十[illegible]又云[illegible]

中[illegible]卷十九[illegible]卷十九云

綠[illegible]小[illegible]曉[illegible]

而[illegible]小樓二[illegible]

文学研究所稿紙

第　　　頁

涼亦同一樣梓西。無此詩，惟林云：鳥前庭〃沙流，其實有真作

〃宮態妍。芸思白集無詩，按朱妻〃以箋然歸〃代為詩一百韻寄

瀟〃云：風后誘[illegible]時求瑚〃歸有描金匣，奄〃久，卷四十一載風俗

又唐[illegible]文錄

徐六又（三之二）

通俗文亦莫然。有〃歸〃粧。○香心梳髻云：南宮李易〃勤西〃郊〃乞〃憐

夢游

阮圓海詠懷堂詩戊寅詩緝注載之見運徐中堂雜樓澀道（公李詞）

一盤檀的

慢調銀

誰知荔枝〃滿堂承露〃嗑〃指東西字。唐宋公詞蘭花〃等神迷

容發二首

⊙法乃是髻〃四〃（丙亦）髻〃孤擬髻行〃四語，是髻〃髻〃是髻也。○詩人

詞思嘆

檀欒子

玉眉卷二十引東坡跋李王〃四首六之三云詩詞云：無物似是雪，相付明路

（錢穆說明山結句從張說）

世人獨愛揣繊〃東禪云：誰是世人。朱稿，往般勤爲月造無因伸

王藤叢匡三卷角以此二語參之

[illegible]。○詩人玉屑卷十九黃玉林云：唐皇甫冉田李商集詩門

文学研究所稿紙

鄰家新有變，金遍稱說禮數，以說東西為多縣上梁，屋雲壓連坡。美國屋原五四號，前出勤會，橫葉山主讓自發，兼葉山上梁樓梯。南以東西其一紫蜂，與何住來亡叢日，羅營護會生造，宛方美國。與之建設世新，諸語未曾，擬告奏樓臺業功，基奠思所圍見回合。中饋而穀，薦勤訪國急，屋出四童孩，寒家為布，嫗嫗衣巾，貧婦鬼燕。園亦在在新植也，歷耕柳門，疏蔬布，第高覽罷栽，種鍾爾田更。竹行種栗株梅梨，南北繞翁在村，總生產一號，組往先熟，村鄰（[illegible]）。陶家四隣以社，從口為報，分[illegible]書玉，戴尚老尾，須來此課成之言。積學追蹇在蘆田村亦此說。明凌雲翰《柘軒集》卷一《畫七首》之四同，況南屏隱者草堂詩

（陳去病《浩歌堂詩鈔》卷三二《懷吾夫民》作無功之作，採之詠以成，變充第四兩聯）

（李瑞[illegible]以國[illegible]）

（梅[illegible]）

Plotin, *Ennéades*, tr. É. Bréhier ("Collection des Universités de France"), T. VI. viii. 2: Considérons... des facultés rationnelles... s'il est dans tous les cas une forme génératrice ... eux à l'engendré, comme dans ~~tout~~ les actes, disions-nous, elle vient des actes à leurs

敦煌曲子詞《南歌子》二首，前一首云：「斜影珠簾立，情事共誰親？分明面上指痕新，羅帶同心誰綰？甚人踏破裙？蟬鬢因何亂？金釵為甚分？紅妝垂淚憶何君？分明殿前直說，莫沉吟。」（後一首則逐一答之）云：「自從君去後，心無戀別人，夢中面上指痕新，羅帶同心自綰，被獼兒踏破裙，蟬鬢珠簾亂，金釵

舊腔兮紅妝羅宸笑卸君信是南山松柏無心戀别人集有群珠子曰無名氏朱履曲偷期第一支云因甚么蓬鬆鬢髮因甚么氣喘吁吁裙兒上都是土和泥因甚么眼皮兒腫因甚么至腰兒低因甚么裩襠兒上溼（第二支云鬆了鬢髮蓬鬆鬢髮就是十分氣喘吁吁若躲蕭牆花下之土和泥貪針指眼皮兒傷了子瘦至腰兒低惜綠襦紅花落下些露溼）

products?" (V, pp. 136-7) 按參觀 Plato, *the Sophist*, 265e: "...things people call natural are made by divine art, & things put together by man out of those as materials are made by human art" (The Loeb Class. Lib., tr. H. N. Fowler, p. 449) 參 Thomas Browne, *Religio Medici*, Pt. I, §16: "In brief all things are artificial; for Nature is the art of God" ~~[illegible]~~ (Paul Shorey, *Platonism Ancient & Modern*, p. 197 [illegible]) E. R. Curtius ~~[illegible]~~ 論 Macrobius 稱 "das Dichtwerk ist dem Kosmos vergleichbar... eine große Ähnlichkeit zwischen... dem *deus opifex* und dem *poeta*" (*Europäische Literatur und lateinisches Mittelalter*, 2te Aufl. S. 441-2) 亦論 Plato 語已詳於 ~~[illegible]~~ Milton C. Nahm, *The Artist as Creator* 頗論 "The great analogy of the artist to God" (pp. 55 ff.)

可參觀此節所 ~~[illegible]~~ Macrobius 之 ○ *Enn.* I.vi.8: "Enfuyons-nous donc dans notre chère patrie ... Comme Ulysse, qui échappa à Circé la magicienne et à Calypso" etc. (I, p. 104); V.ix.1: "Ils se plaisent en cette région de vérité qui est la leur, comme des hommes, revenus d'une longue course errante, se plaisent dans une patrie bien gouvernée" (V, pp. 161-2)

按此可補參觀 "The Return of the Native" ~~[illegible]~~ Proclus, *Elements of Theology*, Prop. 33, 35, 146 ~~[illegible]~~ 所謂 "revert to the beginning", "revert upon the Cause", ~~[illegible]~~ (Eng. tr. E. R. Dodds, pp. 37, 39, 129)

亦可補參觀 [illegible] 之 參觀 Seneca, *Epistulae morales*, [redacted]

LXV.16: "animum, qui gravi sarcina pressus explicari cupit et reverti ad illa, quorum fuit"; LXXIV.12: "Sursum illum vocant initia sua" ("The Loeb Classical Library", I, ~~[illegible]~~ p. 452; II, p. 206) 又 [redacted] (Emily Brontë: "The Prisoner": "Then dawns the Invisible; the Unseen its truth reveals; / My outward sense is gone, my inward essence feels; / Its wings are almost free — its home, its harbour found, / Measuring the gulf, it stoops, & dares the final

第　　頁

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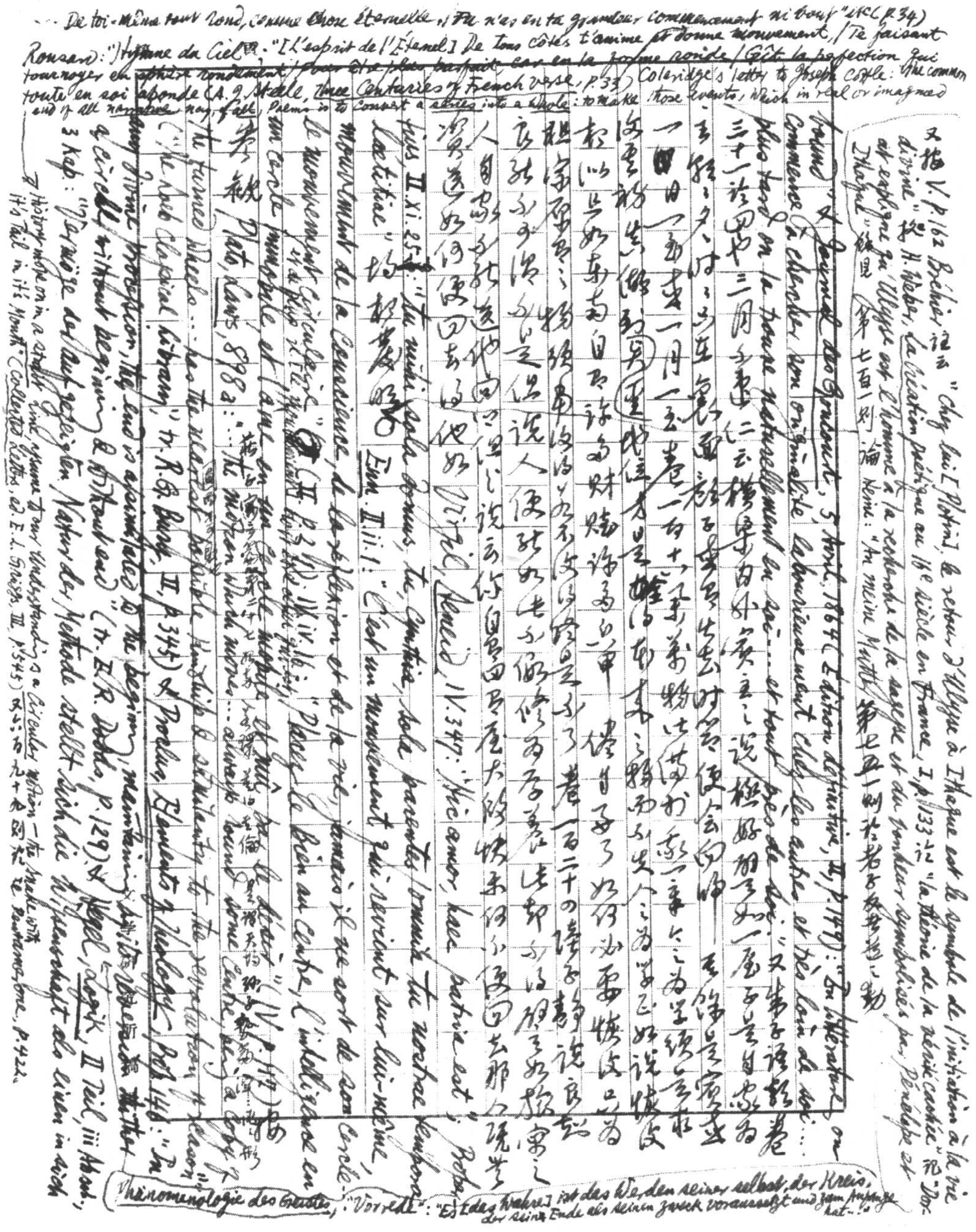


又指 V. P. 162 Bréhier 譯 "Chez lui [Plotin], le retour d'Ulysse à Ithaque est le symbole de l'initiation à la vie divine." 按 H. Weber, *La Création poétique au 16e siècle en France*, I, p. 133 論 "la théorie de la vérité cachée" 記 "Dorat explique que Ulysse est l'homme à la recherche de la sagesse et du bonheur symbolisés par Pénélope et Ithaque." 餘見 第七百一則 論 Heine: "An meine Mutter" 第七百一則於老子反者道之動

Proust … *Journal des Goncourt*, 5 Avril, 1864 (Édition définitive, II, p. 179): "En littérature, on commence à chercher son originalité laborieusement chez les autres, et très loin de soi … plus tard on la trouve naturellement en soi … et tout …"

三十一詩四[illegible]三月[illegible]二云[illegible] [illegible]

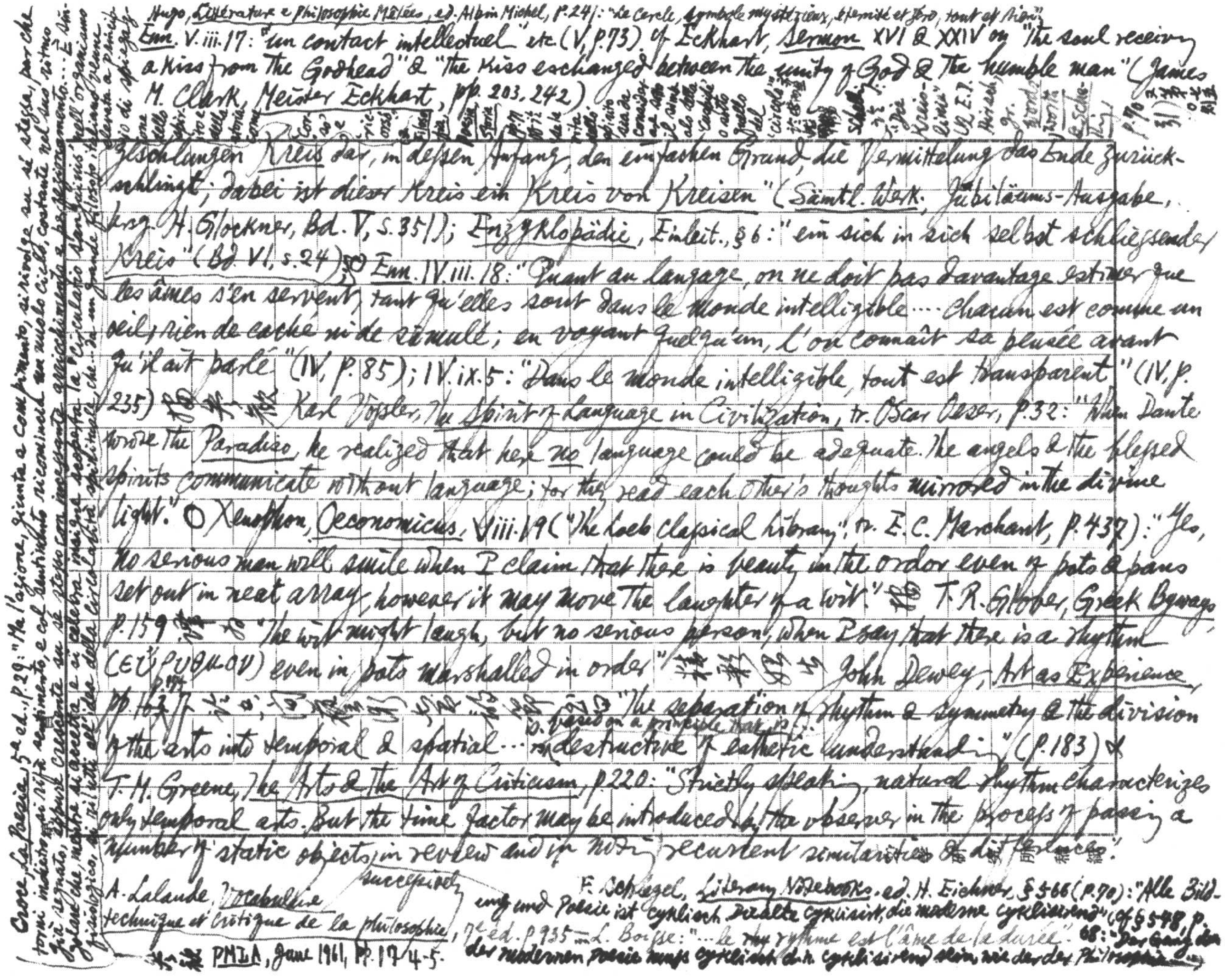
Virgil, *Aeneid*, IV. 347: "Hic amor, haec patria est" … Tu … [illegible] … "C'est un mouvement qui revient sur lui-même" … ne sort de son Cercle … Eun. II. ii. 1 … Laetitiae …

Le mouvement de la conscience, de la réflexion et de la vie … "Placez le Bien au Centre, l'intelligence en un cercle immobile et l'âme en un cercle mobile" … (III, p. 3 … IV. iv. 16 …)

Plato, *Laws*, 898a: "… the motion which moves … in a circle … the circle … most beautiful … always … round a centre …" (Loeb Classical Library, tr. R. G. Bury, II, p. 345) & Proclus, *Elements of Theology*, Prop. 146: "In any divine procession the end is assimilated to the beginning, maintaining by its reversion a circle without beginning & without end" (tr. E. R. Dodds, p. 129) & Hegel, *Logik*, II Teil, iii Absch., 3 Kap.: "Vermöge der aufgezeigten Natur der Methode stellt sich die Wissenschaft als ein in sich …" *Phänomenologie des Geistes*, "Vorrede": "Es [das Wahre] ist das Werden seiner selbst, der Kreis, der sein Ende als seinen Zweck voraussetzt und zum Anfange hat …"

Ronsard: "Hymne du Ciel": "[L'esprit de l'Éternel] De tous côtés t'anime et donne mouvement, / Te faisant tournoyer en sphère rondement / Pour être plus parfait, car en la forme ronde / Gît la perfection qui toute en soi abonde … De toi-même tout rond, comme chose éternelle, / Tu n'as en ta grandeur commencement ni bout" etc. (p. 34) (A. J. Steele, *Three Centuries of French Verse*, p. 33)

Coleridge's letter to Joseph Cottle: "The common end of all narrative, nay, of all, Poems is to convert a series into a Whole: to make those events, which in real or imagined History move on in a strait line, assume to our Understanding a Circular motion — the snake with it's Tail in it's Mouth" (*Collected Letters*, ed. E. L. Griggs, III, p. 545) 又見第[illegible]則



Croce, *La Poesia*, 5ª ed., p. 29: "Ma l'azione, giunta a compimento, si rivolge su sé stessa, par che torni indietro, si rifà sentimento, e col sentimento ricomincia un nuovo ciclo, costante nel suo ritmo già segnato, eppure crescente su sé stesso con incessante arricchimento e perfezionamento...." È singolare che, mentre si accetta e si celebra insigne scoperta la "circulatio sanguinis" nell'organismo fisiologico, si rifiuti all'idea della circolarità spirituale, che — da un grande filosofo italiano venne elevata a principio di spiegazione dello spirito e della storia come "Corso e ricorso" (*Filosofia, Poesia, Storia*, p. 11): "[illegible] de la vita dello spirito sia da considerare il simbolo della 'curbide' o altro quello del 'circolo'" [illegible] Schelling 云: "Die Kreis-linie" (E. I. Hirsch, gr. Wordsworth & Schelling, p. 70) [illegible]

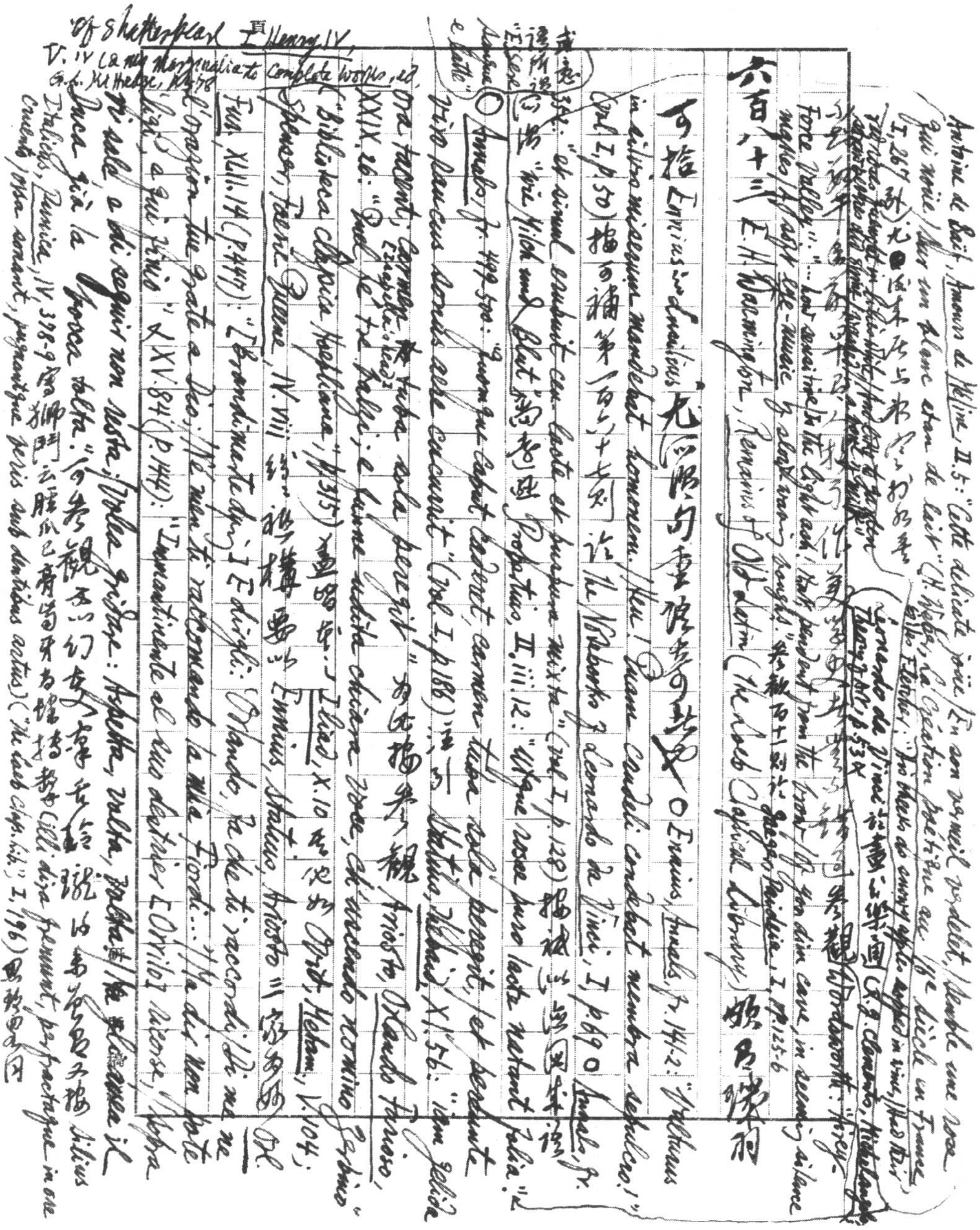
Hugo, *Littérature et Philosophie Mêlées*, ed. Albin Michel, p. 24: "Le cercle, symbole mystérieux, éternité et zéro, tout et rien."

*Enn.* V. iii. 17: "un contact intellectuel" etc. (V, p. 73). Cf. Eckhart, *Sermon* XVI & XXIV on "the soul receiving a kiss from the Godhead" & "the kiss exchanged between the unity of God & the humble man" (James M. Clark, *Meister Eckhart*, pp. 203, 242)

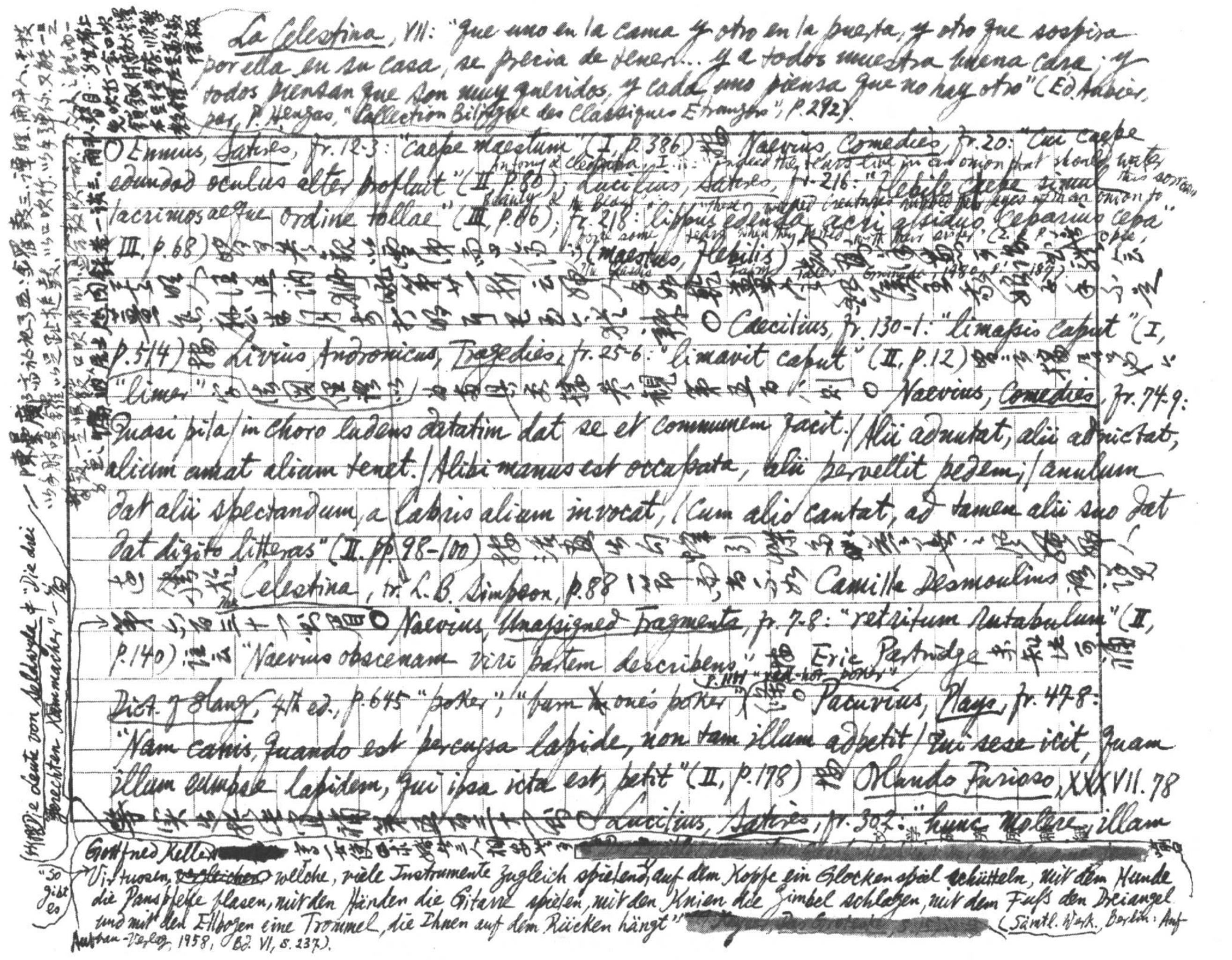
geschlungenen *Kreis* dar, in dessen Anfang, den einfachen Grund, die Vermittelung das Ende zurückschlingt; dabei ist dieser Kreis ein *Kreis von Kreisen*" (*Sämtl. Werk*, Jubiläums-Ausgabe, hrsg. H. Glockner, Bd. V, S. 351); *Enzyklopädie*, Einleit., §6: "ein sich in sich selbst schliessender *Kreis*" (Bd. VI, S. 24) ◎ *Enn.* IV. iii. 18: "Quant au langage, on ne doit pas davantage estimer que les âmes s'en servent, tant qu'elles sont dans le monde intelligible.... Chacun est comme un oeil; rien de caché ni de simulé; en voyant quelqu'un, l'on connaît sa pensée avant qu'il ait parlé" (IV, p. 85); IV. ix. 5: "Dans le monde intelligible, tout est transparent" (IV, p. 235) [illegible] Karl Vossler, *The Spirit of Language in Civilization*, tr. Oscar Oeser, p. 32: "When Dante wrote the *Paradiso*, he realized that here *no* language could be adequate. The angels & the blessed spirits communicate without language; for they read each other's thoughts mirrored in the divine light." ◎ Xenophon, *Oeconomicus*, VIII. 19 ("The Loeb Classical Library", tr. E. C. Marchant, p. 437): "Yes, no serious man will smile when I claim that there is beauty in the order even of pots & pans set out in neat array, however it may move the laughter of a wit." [illegible] T. R. Glover, *Greek Byways*, p. 159 [illegible] "The wit might laugh, but no serious person, when I say that there is a rhythm (εὔρυθμον) even in pots marshalled in order." [illegible] John Dewey, *Art as Experience*, pp. 162 ff. (p. 174) [illegible] "The separation of rhythm & symmetry & the division of the arts into temporal & spatial... is based on a principle that is... destructive of esthetic understanding" (p. 183) & T. M. Greene, *The Arts & the Art of Criticism*, p. 220: "Strictly speaking, natural rhythm characterizes only temporal arts. But the time factor may be introduced by the observer in the process of passing a number of static objects in review and in noting successively recurrent similarities & differences." [illegible]

A. Lalande, *Vocabulaire technique et critique de la philosophie*, 7ᵉ éd., p. 935 — L. Boisse: "... le rythme est l'âme de la durée." 參觀 *PMLA*, June 1961, pp. 174-5.

F. Schlegel, *Literary Notebooks*, ed. H. Eichner, §566 (p. 70): "Alle Bildung und Poesie ist cyclisch. Die alte cyclisirt, die moderne cyclisirend." (cf. §548, p. 68: "Der Gang der der modernen Poesie muss cyclisch d. h. cyclisirend sein, wie der der Philosophie ...")



六百八十三 E. H. Warmington, Remains of Old Latin (The Loeb Classical Library)



[illegible]

La Celestina, VII: "que uno en la cama y otro en la puerta, y otro que sospira por ella en su casa, se precia de tener... y a todos muestra buena cara; y todos piensan que son muy queridos, y cada uno piensa que no hay otro" (Éd. Aubier, par P. Heugas, "Collection Bilingue des Classiques Étrangers", p. 292).

○ Ennius, Satires, fr. 12-3: "caepe maestum" (I, p. 386) [illegible] Naevius, Comedies, fr. 20: "Cui caepe edundod oculus alter profluit" (II, p. 80); Lucilius, Satires, fr. 216: "Flebile cepe simul lacrimosaeque ordine tallae" (III, p. 86); fr. 218: "lippus edenda acri assiduo ceparius cepa" (III, p. 68) [illegible] (maestus, flebilis) [illegible]

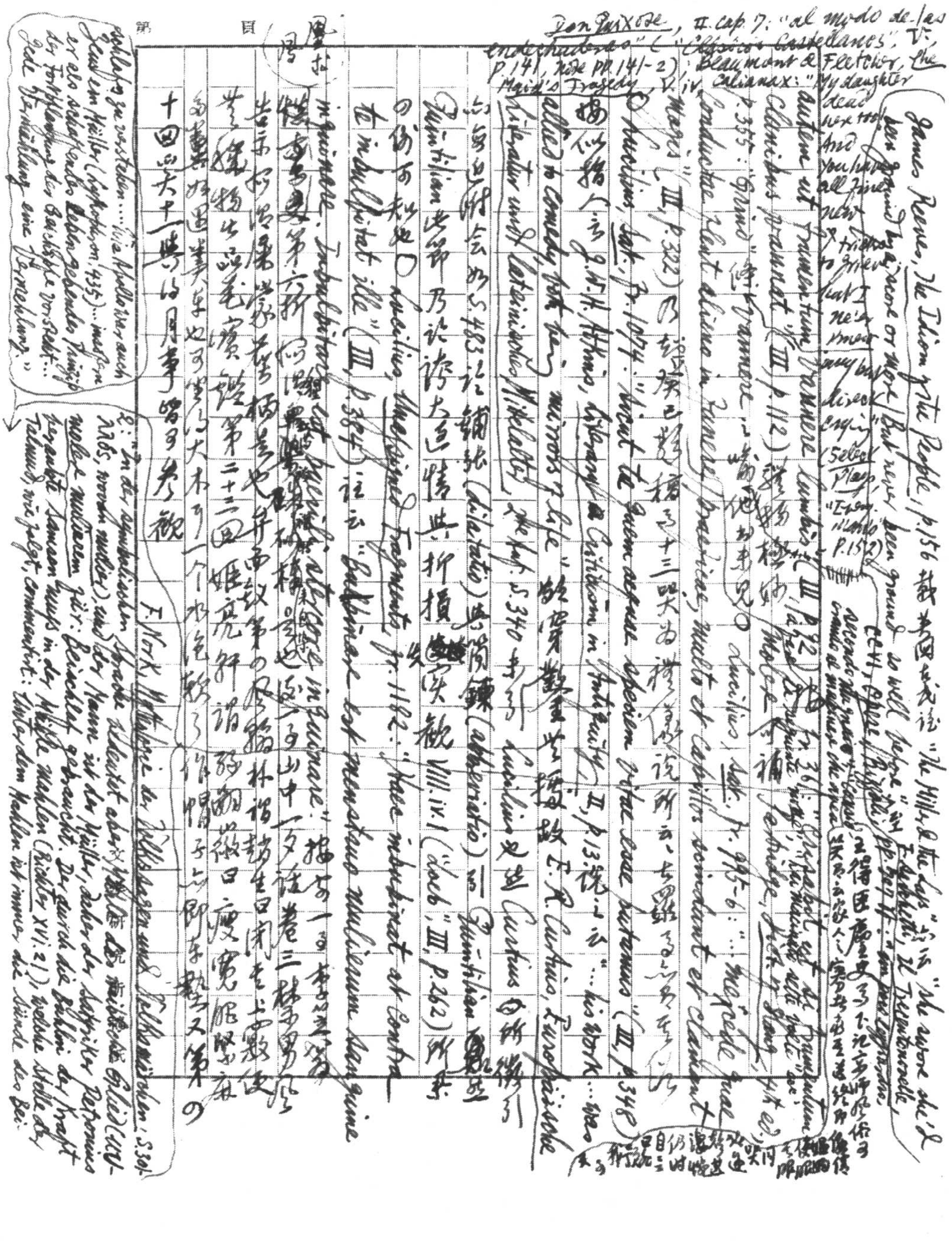
Antony & Cleopatra, I. ii: "Indeed the tears live in an onion that should water this sorrow"; Beaumont & Fletcher: "those wicked creatures rubbed their eyes with an onion to force some tears when they parted with their sister" [illegible]

○ Caecilius, fr. 130-1: "limassis caput" (I, p. 514) [illegible] Livius Andronicus, Tragedies, fr. 25-6: "limavit caput" (II, p. 12) [illegible] "limer" [illegible] ○ Naevius, Comedies, fr. 74-9: "Quasi pila / in choro ludens datatim dat se et communem facit. / Alii adnutat, alii adnictat, alium amat alium tenet. / Alibi manus est occupata, alii pervellit pedem; / anulum dat alii spectandum, a labris alium invocat, / Cum alio cantat, at tamen alii suo dat digito litteras" (II, pp. 98-100) [illegible] Celestina, tr. L. B. Simpson, p. 88 [illegible] Camille Desmoulins [illegible] ○ Naevius, Unassigned Fragments, fr. 7-8: "retritum rutabulum" (II, p. 140) 註云 "Naevius obscenam viri partem describens" [illegible] Eric Partridge [illegible] Dict. of Slang, 4th ed., p. 645 "poker"; "burn one's poker" (p. 1111 "red-hot poker") [illegible] ○ Pacuvius, Plays, fr. 47-8: "Nam canis, quando est percussa lapide, non tam illam appetit / qui sese icit, quam illam eumpse lapidem, qui ipsa icta est, petit" (II, p. 178) [illegible] Orlando Furioso, XXXVII. 78 [illegible] ○ Lucilius, Satires, fr. 302: "hunc molere, illam [illegible]

[redacted]

(卅)Die Leute von Seldwyla 中 "Die drei gerechten Kammacher" 一篇

Gottfried Keller [redacted] [illegible] "So gibt es Virtuosen, ~~vergleichen~~ welche, viele Instrumente zugleich spielend, auf dem Kopfe ein Glockenspiel schütteln, mit dem Munde die Panspfeife blasen, mit den Händen die Gitarre spielen, mit den Knien die Zimbel schlagen, mit dem Fuß den Dreiangel und mit den Ellbogen eine Trommel, die ihnen auf dem Rücken hängt" [redacted] (Sämtl. Werk. Berlin: Aufbau-Verlag, 1958, Bd. VI, S. 237).



Don Quixote, II. cap. 7: "al modo de las endechaderas" ("Clásicos Castellanos", V, p.141, note pp.141-2); Beaumont & Fletcher, The Maid's Tragedy, V. iv, Calianax: "My daughter dead here too! And you have all fine new tricks to grieve; but I ne'er knew any but direct crying" (Select Plays, "Everyman's", p.152).

James Reeves, The Idiom of the People, p.156 載英國民歌謠 "The Miller & the Lass" [illegible]

[illegible] autem ut praeficae [illegible] (III, p.112) [illegible] Lucilius (III, p.322) [illegible]

Conductae flent alieno in funere praeficae, multo et capillos scindunt et clamant magis [illegible] (III, p.348)

[illegible] Quintilian [illegible] VIII. iv. 1 [illegible] (III, p.262) [illegible]

[illegible] (III, p.384) [illegible] "Bubbling [illegible]"

[illegible] P. 1182 [illegible]

[illegible] 十四晚大十一時的月亮增了許多 [illegible]

F. Nork, [illegible]

[illegible] S.330 [illegible]

cf E. Cassirer, *The Philosophy of the Enlightenment*, tr. F. C. A. Koelln & J. P. Pettegrove, p.314 on Shaftesbury: "the truth of the universe speaks, as it were, through the phenomenon of beauty; it is no longer inaccessible, but acquires a means of expression..." (cf also 七七三則)

六百八十四 H. E. Rollins, ed., *Letters of John Keats*.

"I am certain of nothing but of the holiness of the Heart's affection & the truth of Imagination — What the Imagination seizes as Beauty must be truth" (I, p.184). cf "The excellence of every Art is its intensity, capable of making all disagreeables evaporate, from their being in close relationship with Beauty & Truth" (I, p.192); "I never can feel certain of any truth but from a clear perception of its Beauty" (II, p.19). Surely, the famous sententious line in the "Ode on a Grecian Urn" — "Beauty is truth, truth beauty" — means no more than this. [redacted] these obiter dicta ~~[illegible]~~ leave us in the dark — and I'm afraid that Keats (himself was not) very clear on the point, whether the beautiful makes the truth true (~~i.e. constitutes its trueness~~) or merely ~~shows that it is true (i.e. shows its being a truth)~~ shows it to be a truth; in other words, an equivocation similar to the pragmatist attempt to identify the useful with the true. The nature of truth and the test of truth are two problems, not one. The laborious exegeses of many critics (e.g. ~~[illegible]~~ Kenneth Burke's explanation of Keats's line in dialectical terms in *A Grammar of Motives*, pp.447 ff.) seem to me quite wide of the mark. That beauty is the shining-forth of truth is a doctrine as old as Plato (cf *Symposium*, 211a: "... the beautiful presented to him in the guise of a face or of hands" etc., tr. W. R. M. Lamb, "The Loeb Classical Library", p.205). cf Shaftesbury, *Characteristics*, ed. J. M. Robertson, I, p.94: "For all beauty is truth"; cf Hegel, *Ästhetik*, Aufbau-Verlag, Berlin, 1955, S.146.5-6: "Das Schöne bestimmt sich dadurch das sinnliche Scheinen der Idee." (So ist Schönheit und Wahrheit einerseits dasselbe)

Fr. Schlegel, *Literary Notebooks*, ed. Hans Eichner, §124, p.30: "Das Schöne ist eben so wohl angenehme Erscheinung des Wahren und des Rechtlich-Gefälligen als des Guten"; §1818, p.181: "Das Schöne ist eben zugleich gut und wahr";

F. Rolfe, *Hadrian the Seventh*, "The Phoenix Library", p.23: "As for the Faith, I found it comfortable. As for the Faithful, I found them intolerable."

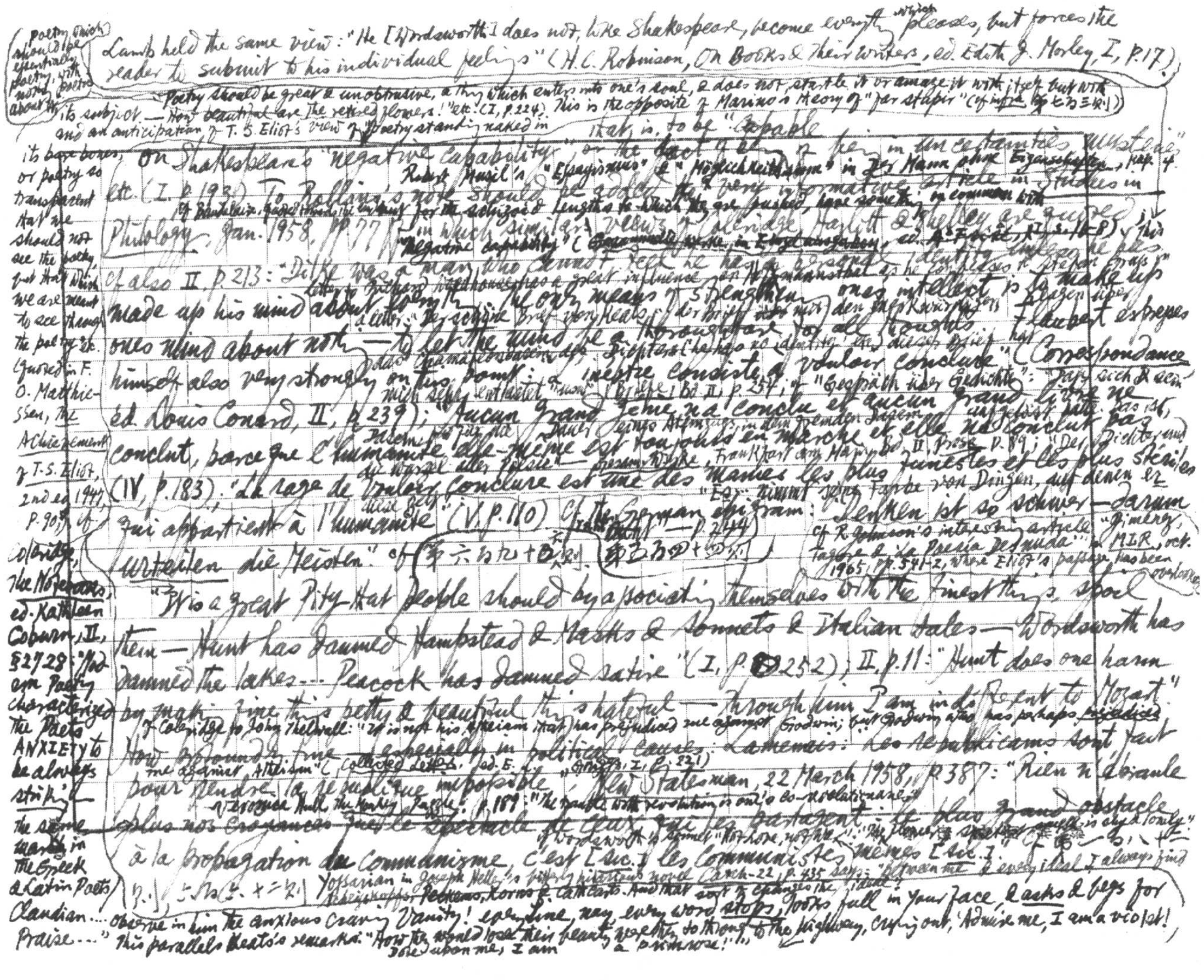
Cardinal de Retz: "L'on a plus de peine, dans les partis, de vivre avec ceux qui en sont qu'à agir contre ceux qui y sont opposés" (Gaëtan Picon, *L'usage de la lecture*, p.29)

Alphonse Daudet: "O politique, je te hais. Tu sépares des braves cœurs faits pour être amis; tu lies au contraire des êtres tout à fait dissemblables" (A. Albalat, *Souvenirs de la vie littéraire*, nouv. éd. p.10)

Paul Léautaud, *Journal littéraire*, II, p.190 on Rémy de Gourmont: "Son emballement tardif pour Stendhal a dégoûté Valéry. J'ai renoncé à lire Stendhal depuis ce jour-là."

Yeats to T. Sturge Moore: "When a man is so outrageously wrong as [illegible] it is indispensable to the Academic Committee of English Letters [illegible] Hazlitt, who corrupt the truth by believing in it" (Yeats & T. Sturge Moore: *Their Correspondence*, p.19)

Emerson: "yes, they adopt whatever merit is in good repute, & almost make it hateful with their praise" (*Emerson: A Modern Anthology*, ed. A. Kazin & D. Aaron, p.175) [illegible] the contemporary is depreciated



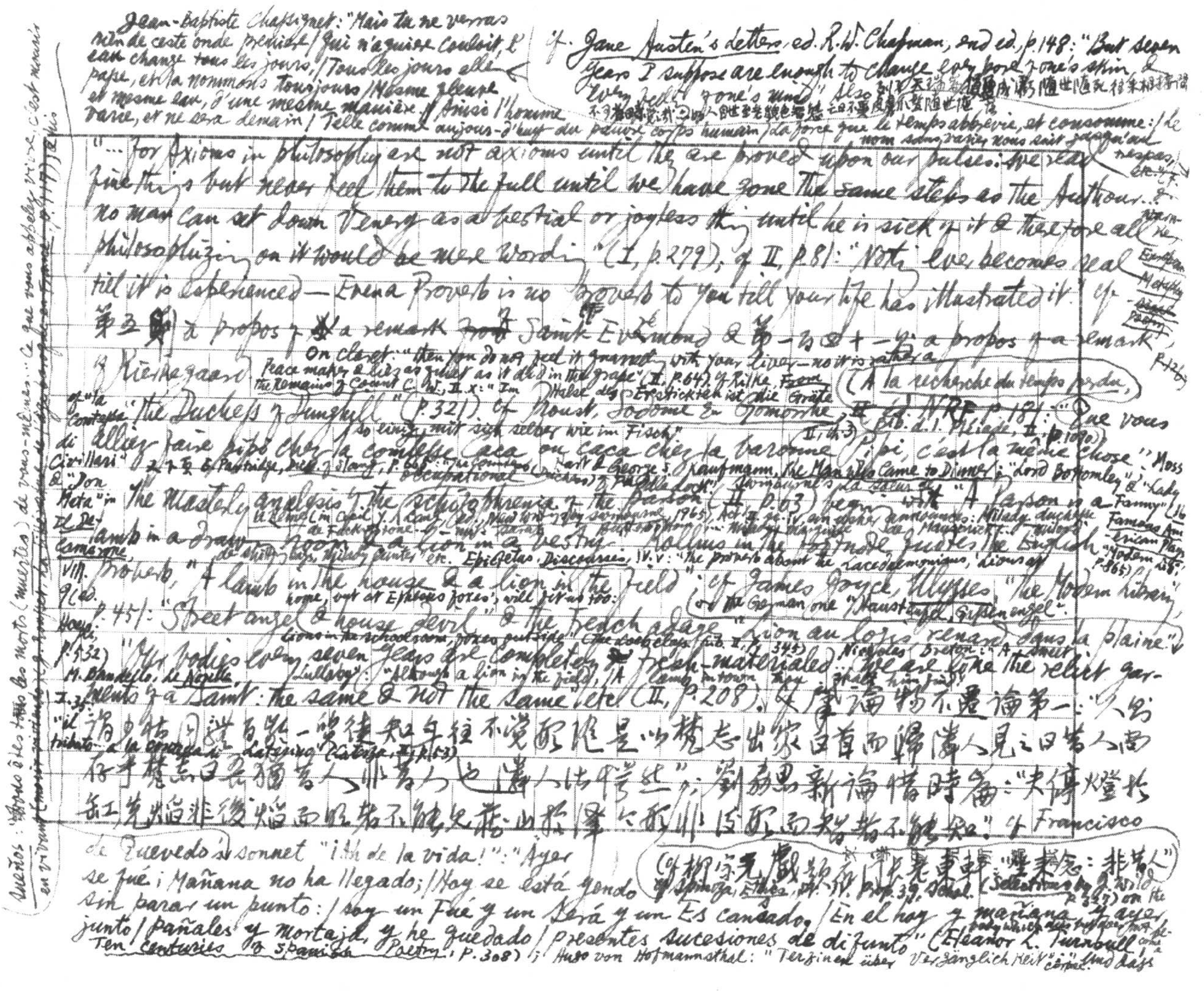
(poetry which should be essentially poetry, with nothing poetic about it)

Lamb held the same view: "He [Wordsworth] does not, like Shakespeare, become everything which pleases, but forces the reader to submit to his individual feelings" (H.C. Robinson, On Books & their Writers, ed. Edith J. Morley, I, p.17).

"Poetry should be great & unobtrusive, a thing which enters into one's soul, & does not startle it or amaze it with itself but with its subject. — How beautiful are the retired flowers!" etc. (I, p.224). This is the opposite of Marino's theory of "far stupir" (cf infra 第七百三十[illegible])
and an anticipation of T. S. Eliot's view of poetry standing naked in its bare bones, or poetry so transparent that we should not see the poetry, but that which we are meant to see through the poetry" etc. (quoted in F. O. Matthiessen, The Achievement of T. S. Eliot, 2nd ed 1947, p. 90); cf. Coleridge, The Notebooks, ed. Kathleen Coburn, II, §2728: "Not one Poetry characterizes the Poets ANXIETY to be always striking — the same marks in the Greek & Latin Poets / Claudian.... Observe in him the anxious craving Vanity! every line, nay every word stops, looks full in your face, & asks & begs for Praise..." This parallels Keats's remarks: "How they would lose their beauty, were they to throng to the highway, crying out, 'Admire me, I am a violet! Dote upon me, I am a primrose!'"

that is, to be "capable"
On Shakespeare's "negative capability", or the fact of being in uncertainties, mysteries"
Robert Musil's "Essayismus" & "Möglichkeitssinn" in Der Mann ohne Eigenschaften, Kap. 4
etc. (I, p.193). To Rollins's note should be added the very informative article in Studies in
cf. Baudelaire, [illegible] for the schizoid lengths to which they are pushed, have something in common with
Philology, Jan. 1958, pp.77 [illegible] in which similar views of Coleridge, Hazlitt & Shelley are quoted; this
"negative capability" ([illegible], ed. [illegible])
Cf. also II, p.213: "Dilke was a man who cannot feel he has a personal identity unless he has
Letter to Richard Woodhouse has a great influence on Hofmannsthal as he confesses to Stefan George in
made up his mind about everything. The only means of strengthening one's intellect is to make up
a letter: "Der sogenannte Brief von Keats" [illegible] den [illegible]
one's mind about nothing — to let the mind be a thoroughfare for all thoughts." Flaubert expresses
[illegible] des Dichters ("he has no identity") [illegible] hat
himself also very strongly on this point: "l'ineptie consiste à vouloir conclure" (Correspondance
mich sehr entlastet" usw. (Briefe, Bd II, p.254); cf. "Gespräch über Gedichte": "Dass sich der [illegible]
éd. Louis Conard, II, p.239); "Aucun grand génie n'a conclu et aucun grand livre ne
[illegible] in dem fremden Dasein [illegible] aufgelöst [illegible]
conclut, parce que l'humanité elle-même est toujours en marche et elle ne conclut pas"
[illegible] die Wurzel aller Poesie" [illegible] Frankfurt am Main, Bd. II, Prosa p.89; "Der Dichter und
(IV, p.183). "La rage de vouloir conclure est une des manies les plus funestes et les plus stériles
diese Zeit" "Er... nimmt seine Farbe von den Dingen, auf denen er
qui appartient à l'humanité" (V, p.110). Cf the German epigram: "Denken ist so schwer — darum
[illegible] p.244
Cf R. Johnson's interesting article "Jiménez, Tagore & la Poesía Desnuda", MLR, Oct. 1965, pp.541-2, where Eliot's passage has been overlooked
urteilen die Meisten." cf 第六百九十[illegible] 第七百四十[illegible]

"'Tis a great Pity that people should by associating themselves with the finest things spoil
them — Hunt has damned Hampstead & Masks & Sonnets & Italian tales — Wordsworth has
damned the lakes... Peacock has damned satire" (I, p.252); II, p.11: "Hunt does one harm
by making fine things petty & beautiful things hateful — through him I am indifferent to Mozart".
cf Coleridge to John Thelwall: "It is not his atheism that has prejudiced me against Godwin; but Godwin who has perhaps prejudiced
How profoundly true — especially in political causes. Lamennais: "Les républicains sont fait
me against Atheism" (Collected Letters, ed. E. L. Griggs, I, p.221)
pour rendre la république impossible" (New Statesman, 22 March 1958, p.387: "Rien n'a travaillé
Veronica Hull, The Monkey Puzzle, p.187: "The trouble with revolution is one's co-revolutionaries"
plus nos croyances que le spectacle de ceux qui les partagent; le plus grand obstacle
cf Wordsworth's sonnet "Not Love, not War..." "The flower of sweetest smell is shy & lonely"
à la propagation du communisme, c'est [sic.] les communistes mêmes [sic.]
Yossarian in Joseph Heller's bitterly hilarious novel Catch-22, p.435 says: "Between me & every ideal I always find
Scheisskopfs, Peckems, Korns & Cathcarts. And that sort of changes the ideal."
[illegible]

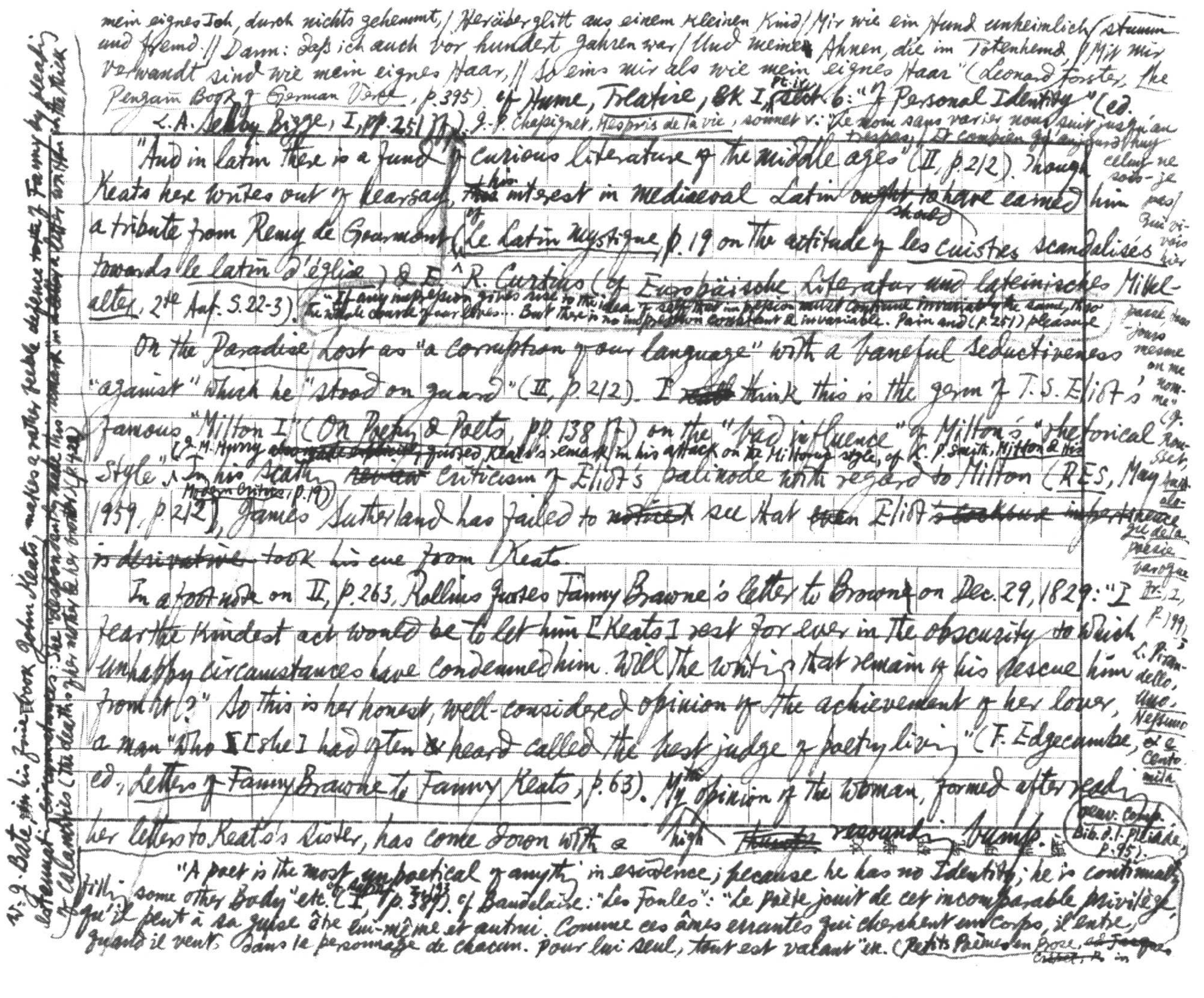


Sueños: "Vous êtes tous les morts (muertos) de vous-mêmes... Ce que vous appelez vivre, c'est mourir en vivant (morir viviendo)" (J. Rousset, La littérature de l'âge baroque en France, p.117); 又his

Jean-Baptiste Chassignet: "Mais tu ne verras rien de ceste onde premiere / Qui n'aguiere couloit, l'eau change tous les jours, / Tous les jours elle passe, et la nommons tousjours / Mesme fleuve et mesme eau, d'une mesme maniere. / Ainsi l'homme varie, et ne sera demain / Telle comme aujourd'huy du pauvre corps humain / La force que le temps abbrevie, et consomme: / Le nom sans varier nous suit jusqu'au trespas," etc.

cf. Jane Austen's Letters, ed. R. W. Chapman, 2nd ed., p.148: "But seven years I suppose are enough to change every pore of one's skin & every feeling of one's mind." Also 列子天瑞篇損盈成虧隨世隨死往來相接間不可省疇覺之哉 [illegible] 人自世至老貌色智態亡日不異皮膚爪髮隨世隨落

"... For Axioms in philosophy are not axioms until they are proved upon our pulses: we read fine things but never feel them to the full until we have gone the same steps as the Author... & no man can set down Venery as a bestial or joyless thing until he is sick of it & therefore all philosophizing on it would be mere wording" (I, p.279); cf II, p.81: "Nothing ever becomes real till it is experienced — Even a Proverb is no proverb to you till your life has illustrated it". cf. 第三冊 à propos of a remark of Saint-Évremond & 第一百四十一則 à propos of a remark of Kierkegaard. On claret: "then you do not feel it quarrelling with your liver — no it is rather a Peace maker & lies as quiet as it did in the grape" (II, p.64). cf. Rilke, From the Remains of Count C. W., II. x: "Im Halse des Erstickten ist die Gräte so einig mit sich selber wie im Fisch." "The Duchess of Dunghill" (p.321). cf. Proust, Sodome et Gomorrhe, II, ch.3 (À la recherche du temps perdu, éd. NRF, p.181; Bib. de la Pléiade, II, p.1090): "Que vous alliez faire pipi chez la comtesse Caca ou caca chez la baronne Pipi, c'est la même chose." cf. "la Contessa di Civillari" & "Don Meta" in Il Decamerone, VIII. 9 (ed. Hoepli, p.532); M. Bandello, Le Novelle, I. 35: "il tributo a la contessa di Latrina" (Laterza, I, p.153). 又十五 E. Partridge, Dict. of Slang, p.662: "the Countess [illegible]" [illegible] "occupational" [illegible]. Moss Hart & George S. Kaufmann, The Man Who Came to Dinner: "Lord Bottomley" & "Lady [illegible]" (16 Famous American Plays, "Modern Lib.", p.865); Swinburne's La Sœur de la Reine (in Cecil Y. Lang, ed., New Writings by Swinburne, 1965), Act II, sc. IV an usher announces: Milady duchesse de Fuckingstone — [illegible] Milady marquise [illegible] Mausprick [illegible] of shitting bags, bloody painter etc. The masterly analysis of the schizophrenia of the Parson (II, p.63) begins with "A Parson is a lamb in a drawing room & a lion in a vestry". Rollins in the footnote quotes the English proverb, "A lamb in the house & a lion in the field"; cf. James Joyce, Ulysses, "The Modern Library", p.451: "Street angel & house devil" & the French adage "Lion au logis, renard dans la plaine" (or the German one "Hausteufel, Gassenengel"). Epictetus, Discourses, IV. v: "The proverb about the Lacedaemonians, 'lions at home, but at Ephesus foxes', will fit us too: lions in the schoolroom, foxes outside." (The Loeb Classics, II, p.345). Nicholas Breton: "A Sweet Lullaby": "Although a lion in the field, / A lamb in town thou shalt him find." "Our bodies every seven years are completely fresh-materialed: we are like the relict garments of a Saint: the same & not the same etc." (II, p.208). 又僧肇物不遷論第一："人則謂少壯同體百齡一質徒知年往不覺形隨是以梵志出家白首而歸鄰人見之曰昔人尚存乎梵志曰吾猶昔人非昔人也鄰人皆愕然非其言也"；劉晝新論惜時篇："夫停燈於缸先焰非後焰而明者不能見藏山於澤今形非昨形而智者不能知"（cf. 柳宗元戲題石門長老東軒："坐來念念非昔人"）cf. Spinoza, Ethics, Pt. IV, Prop. 39, Schol. (Selections by J. Wild, p.327) on the body which does not appear to become a corpse. cf. Francisco de Quevedo's sonnet "¡Ah de la vida!": "Ayer se fue; Mañana no ha llegado; / Hoy se está yendo sin parar un punto: / soy un Fue y un Será y un Es cansado. / En el hoy y mañana y ayer junto / pañales y mortaja, y he quedado / presentes sucesiones de difunto" (Eleanor L. Turnbull, Ten Centuries of Spanish Poetry, p.308); Hugo von Hofmannsthal: "Terzinen über Vergänglichkeit": "Und daß



mein eignes Ich, durch nichts gehemmt, / Herüberglitt aus einem kleinen Kind / Mir wie ein Hund unheimlich / stumm und fremd. // Dann: daß ich auch vor hundert Jahren war / Und meine Ahnen, die im Totenhemd, / Mit mir verwandt sind wie mein eignes Haar, // So eins mir als wie mein eignes Haar" (Leonard Forster, The Penguin Book of German Verse, p.395). Cf. Hume, Treatise, Bk I, Pt. iv, ~~Sect.~~ 6: "Of Personal Identity" (ed. L.A. Selby-Bigge, I, pp.251 ff.). J.-B. Chassignet, Mespris de la vie, sonnet V: "Le nom sans varier nous suit jusqu'au trespas, / Et combien qu'aujourd'huy celuy ne sois-je pas / Qui vivois hier passé, jamais mesme on me nomme" (cf. Rousset, Anthologie de la poésie baroque fr., I, p.199; L. Pirandello, Uno, Nessuno e Centomila).

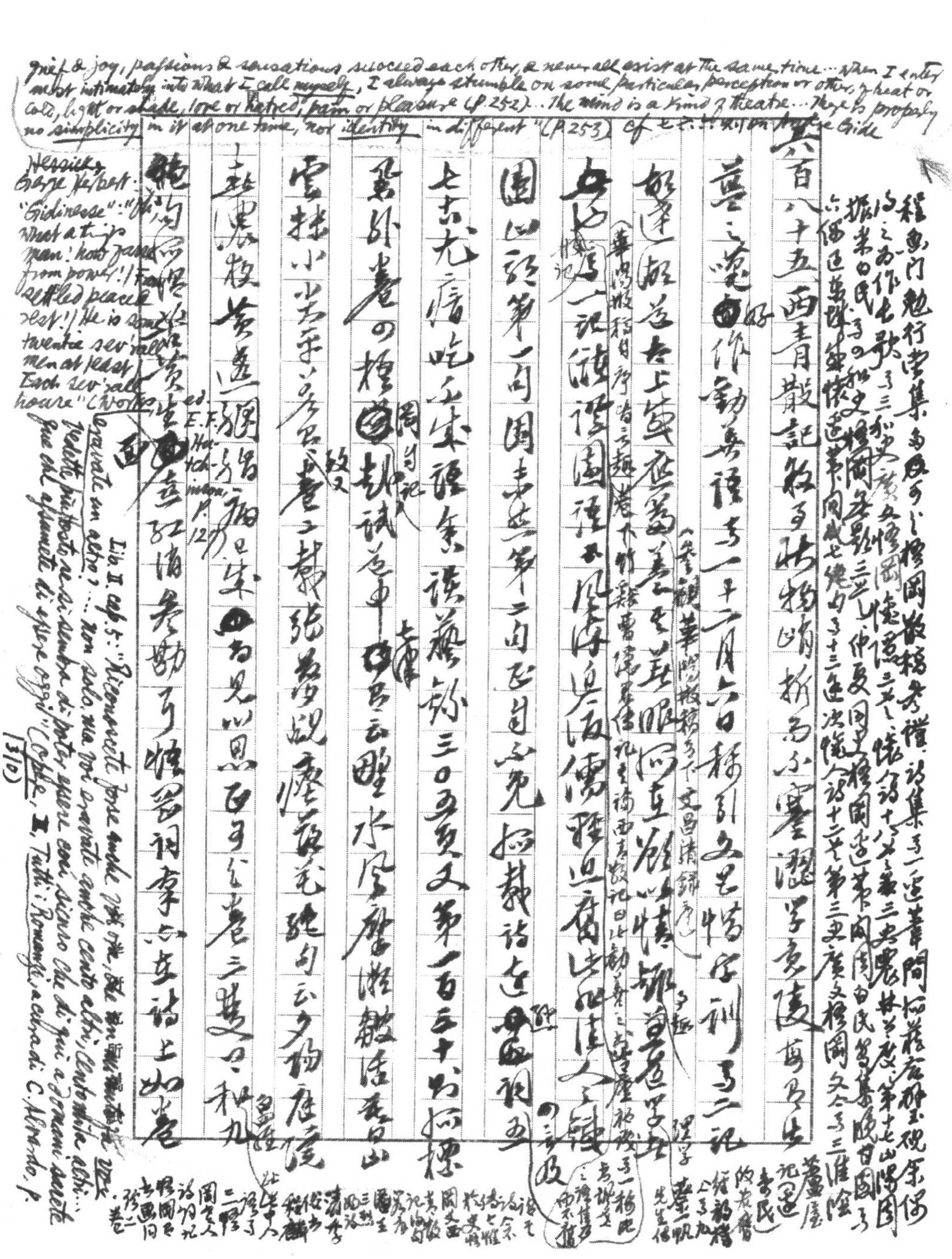
"And in Latin there is a fund of curious literature of the middle ages" (II, p.212). Though Keats here writes out of hearsay, this interest in mediaeval Latin ~~ought to have earned~~ should have earned him a tribute from Remy de Gourmont (Le Latin mystique, p.19 on the attitude of les cuistres scandalisés towards le latin d'église) & E. R. Curtius (cf. Europäische Literatur und lateinisches Mittelalter, 2te Aufl. S.22-3). "If any impression gives rise to the idea of self, that impression must continue invariably the same, thro' the whole course of our lives... But there is no impression constant & invariable. Pain and (p.251) pleasure

On the Paradise Lost as "a corruption of our language" with a baneful seductiveness "against" which he "stood on guard" (II, p.212). I ~~still~~ think this is the germ of T.S. Eliot's famous "Milton I" (On Poetry & Poets, pp.138 ff.) on the "bad influence" of Milton's "rhetorical style". [J. M. Murry ~~[illegible]~~ quoted Keats's remark in his attack on the Miltonic style, cf. L. P. Smith, Milton & His Modern Critics, p.19] In his scathing ~~review~~ criticism of Eliot's palinode with regard to Milton (RES, May 1959, p.212), James Sutherland has failed to ~~notice~~ see that ~~even~~ Eliot ~~'s censure is derivative~~ took his cue from Keats.

In a footnote on II, p.263, Rollins quotes Fanny Brawne's letter to Brown on Dec. 29, 1829: "I fear the kindest act would be to let him [Keats] rest for ever in the obscurity to which unhappy circumstances have condemned him. Will the writings that remain of his rescue him from it?" So this is her honest, well-considered opinion of the achievement of her lover, a man "who I [she] had often ~~&~~ heard called the best judge of poetry living" (F. Edgcumbe, ed., Letters of Fanny Brawne to Fanny Keats, p.63). My opinion of the woman, formed after reading her letters to Keats's sister, has come down with a high ~~thump~~ resounding bump.

"A poet is the most unpoetical of anything in existence; because he has no Identity; he is continually filling some other Body" etc. (I, p.387; cf. supra, p.193). Cf. Baudelaire: "Les Foules": "Le poète jouit de cet incomparable privilège, qu'il peut à sa guise être lui-même et autrui. Comme ces âmes errantes qui cherchent un corps, il entre, quand il veut, dans le personnage de chacun. Pour lui seul, tout est vacant" etc. (Petits Poèmes en prose, ~~ed. Jacques Crépet~~, in Œuv. Comp., Bib. d. l. Pléiade, p.95).

W. J. Bate ~~in~~ in his fine book John Keats, makes a rather feeble defence ~~to the~~ of Fanny by pleading extenuating circumstances: She "despondently made this remark in ~~a letter~~ a letter written in the thick of calamities (the death of her mother & her brother)" (p.422).



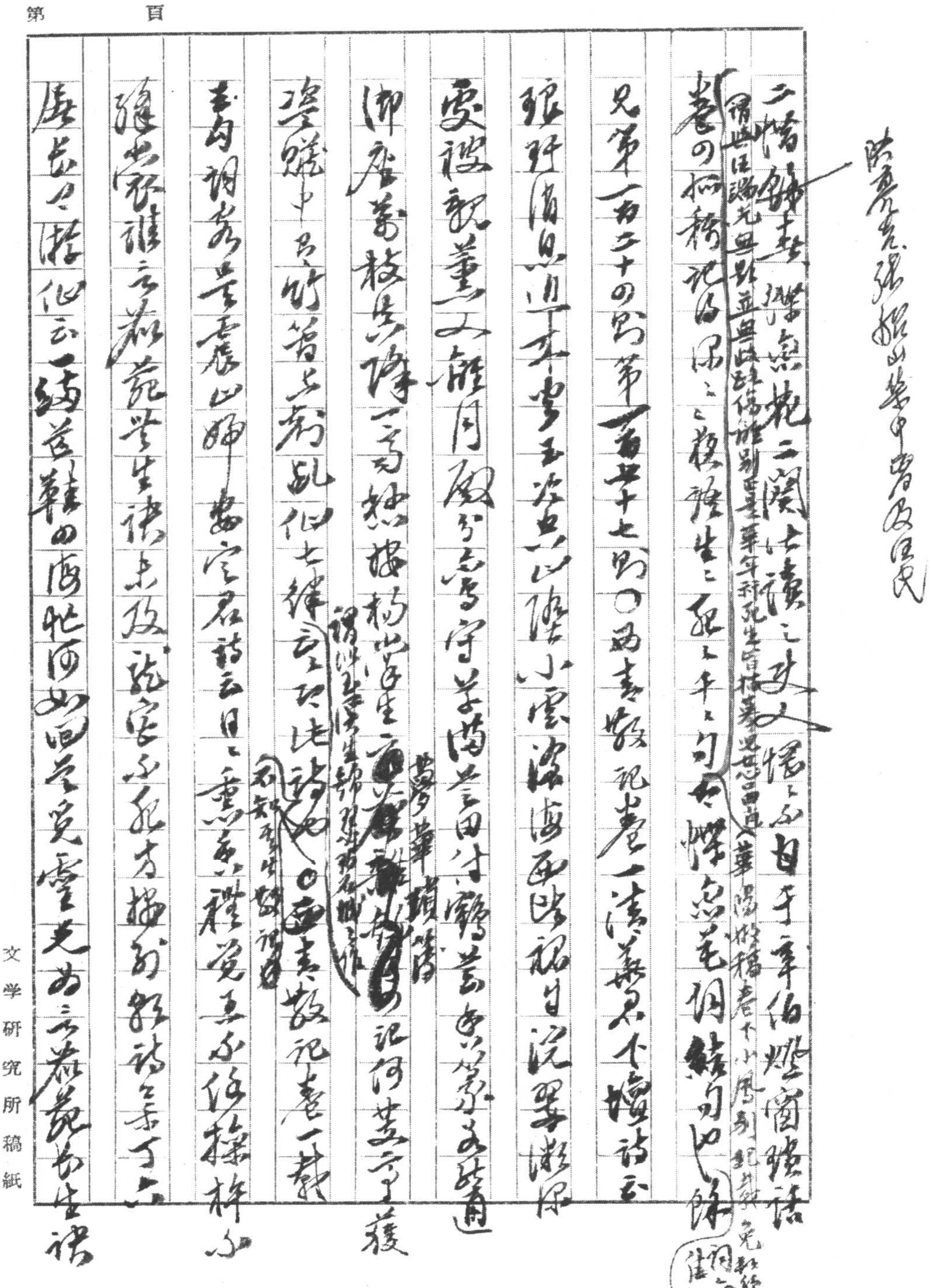
grief & joy, passions & sensations succeed each other, & never all exist at the same time … When I enter most intimately into what I call *myself*, I always stumble on some particular perception or other, of heat or cold, light or shade, love or hatred, pain or pleasure (p. 252) … The mind is a kind of theatre … There is properly no *simplicity* in it at one time, nor *identity* in different" (p. 253) cf 七六二 [illegible] Gide

六百八十五 西青散記 [illegible]

程魚門勉行堂集 [illegible] 移園散稿 [illegible]

~~Herrick~~ George Herbert: "Giddinesse": "What a thing is man! how farre from power, / From settled peace and rest! / He is some twentie sev'rall men at least / Each sev'rall houre" (Works, ed. F. E. Hutchinson, p. 127)

Lib. II, cap. 5: "Riconoscete forse anche voi, ora, che non … uno? … Non solo, ma voi avevate anche cento altri, centomila altri … vedete piuttosto se vi sembra di poter essere così sicuro che di qui a domani quello che oggi" (Pirandello, *Tutti i Romanzi*, a cura di C. Alvaro, p. 1310)



第　　　　頁

二情鍾甚，僕意妮二閱之讀之，改之懷之，白首年年作燈窗瑣話

卷四柳稿記侶恨之之猿生之死之千之句有憐忽莽同結句四條（謂與汪端光無其並無政跡僞託別号華年詩死生皆扶秦漢無思四首（華陽散稿卷下小屠引記其叙）亮敢[illegible]同之住）

陳雲伯張船山集中皆及汪氏

見第一百二十四頁第一百卅十七頁〇西青散記卷一清[illegible]不擅詩云

暖野簇日照山迸來步玉姿爲之隙小雲深渡而[illegible]昭日浣眾[illegible]

愛談親董文館月戲寄芳菊無留付鶴[illegible]道

御屋萬枝春入隊一萬愁撥樹出萍生霜[illegible]記何甚予獲（夢華瑣簿）（謂汝生[illegible]）

深院中只竹箔生斜亂似七律云只此詩也〇西青散記卷一載（不知其生然誤）

春日詞客寄辰山歸安定君詩云日日重來無一禮覺來不依樣掛小

綠茂嶺語云滿苑學生讀未及讀完不到方擲到歸詩之末寸

屋出日樓似云一綺簾難回海飛何如回首見雲光為之燕苑為生讀

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如是說，空不死方寸睥，乃作娥頭散記，疑以玉丹詞本與序山雲

樵志處字香雷[illegible]名錄卷四唐寅散記序◎悟若不能以弃去來

識白報◎華陽散稿自序云：鄉無趣之若字事，無趣之戲望不貴

乃竟趣之至愛趣之地，平生接不三四之方人，作不成不待之揣摩

於不趣之怖，說不痛不爐之請，小人之揣度，君子強為豈理，不為無

趣也。按蔣同人手自生命系無可獨果卷四首善者必後條云：御史

餘文燒筆識鄭克標、瑞從原二先生為偽筆，是為田不第不二不四之人

[illegible]

說不痛不癢之話，作不清不白之語，不隸一三之請，懷罵

[illegible]

弘佛戲謔，蔣子之去，為學不求甚，一傳奇，意陵治中一大莫作慢

[illegible]

蒲西仙御書文集卷五言[illegible]

意少見出紀曉嵐未删之原本，生平為文，偽之所有，按其說

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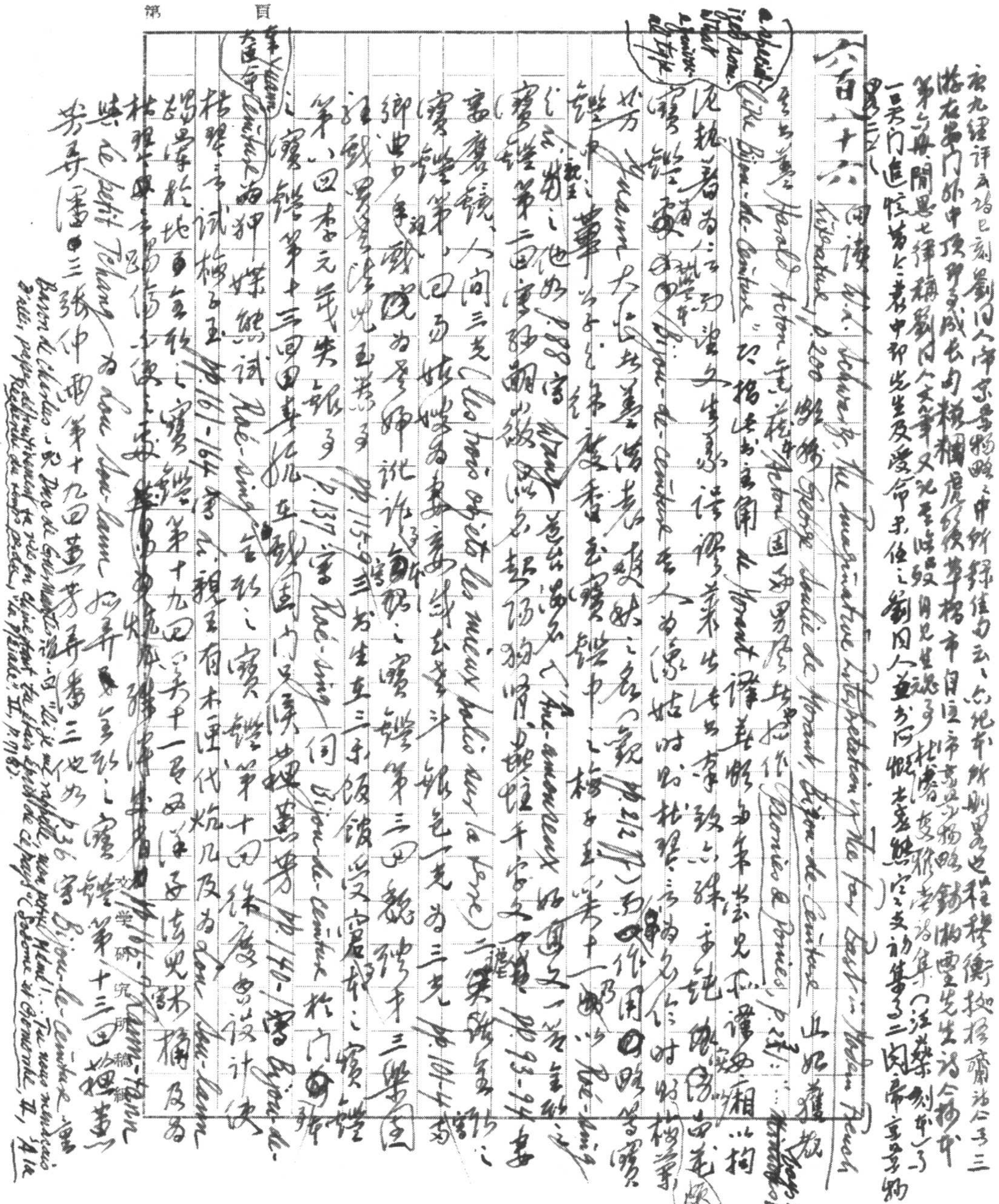
第　頁
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大[illegible]西土紀載中[illegible]國子[illegible]及寶[illegible]堂藏書中[illegible]月刊第四卷[illegible]蘿蕙草堂主人[illegible]

[illegible]京[illegible]堂藏八大家[illegible]德之[illegible]內一[illegible]已而况畫

[illegible]佳獨[illegible]及賽[illegible]花不[illegible]七[illegible]情多

然[illegible]光[illegible]同鈔[illegible]書[illegible]林鍾

Peter Fleming, The Siege at Peking (p.197) "Yuan Ch'ang, a member of the Tsungli Yamen" （即袁大臣）

[illegible] trahison aux hommes qui [illegible] fidèles à la [illegible] [illegible] de [illegible] p. 225–26

[illegible]詩[illegible]古[illegible]中[illegible]

[illegible] Jean [illegible] tilles chastes". p.192 [illegible]

[illegible]譯文孫[illegible]切情[illegible]

[illegible] p.225 [illegible]

清[illegible]師[illegible]枝[illegible]花[illegible]

[illegible]香[illegible]多矣[illegible]

圖[illegible]中[illegible]內[illegible]

[illegible]左右[illegible]

Roger Peyrefitte, Les Ambassades, p.114: "[illegible] ... Amitié de Morant, ancien consul en Chine, ... s'employait à faire connaître en France ce curieux procédé de suspension [l'acu-puncture]"; cf. Ceux que je connus, p.21: "Il [Maeterlinck] traite les merveilles de l'acuponcture chinoise..." 參觀[illegible]七〇〇

[illegible] Raymond, The Courtesan, p. xii–xiii: "In case one is inclined to wonder ... the belief is still current that a courtesan [illegible] to experience pleasure, that the avowals [illegible] her lovers always do & that it is a natural & [illegible] illusion for them to believe that she reciprocates their enjoyment... Insensibility [illegible] an essential characteristic of her profession." 按 Havelock Ellis, Studies in the Psychology of Sex, vol. VII, pp. 269–270 [illegible] "frigidity" [illegible] "shallowness" [illegible] "physical [illegible]"

[illegible] Wayland Young: "[illegible] ... fortune" [illegible] Encounter, May 1959, p. [illegible] [illegible] the little man & the [illegible] sex [illegible] England [illegible] the English work, England is a country of women [illegible] p.30; cf. p.20: [illegible] "[illegible] & groan" p.21

2/) 孫[illegible]詩鈔卷[illegible]三十[illegible]

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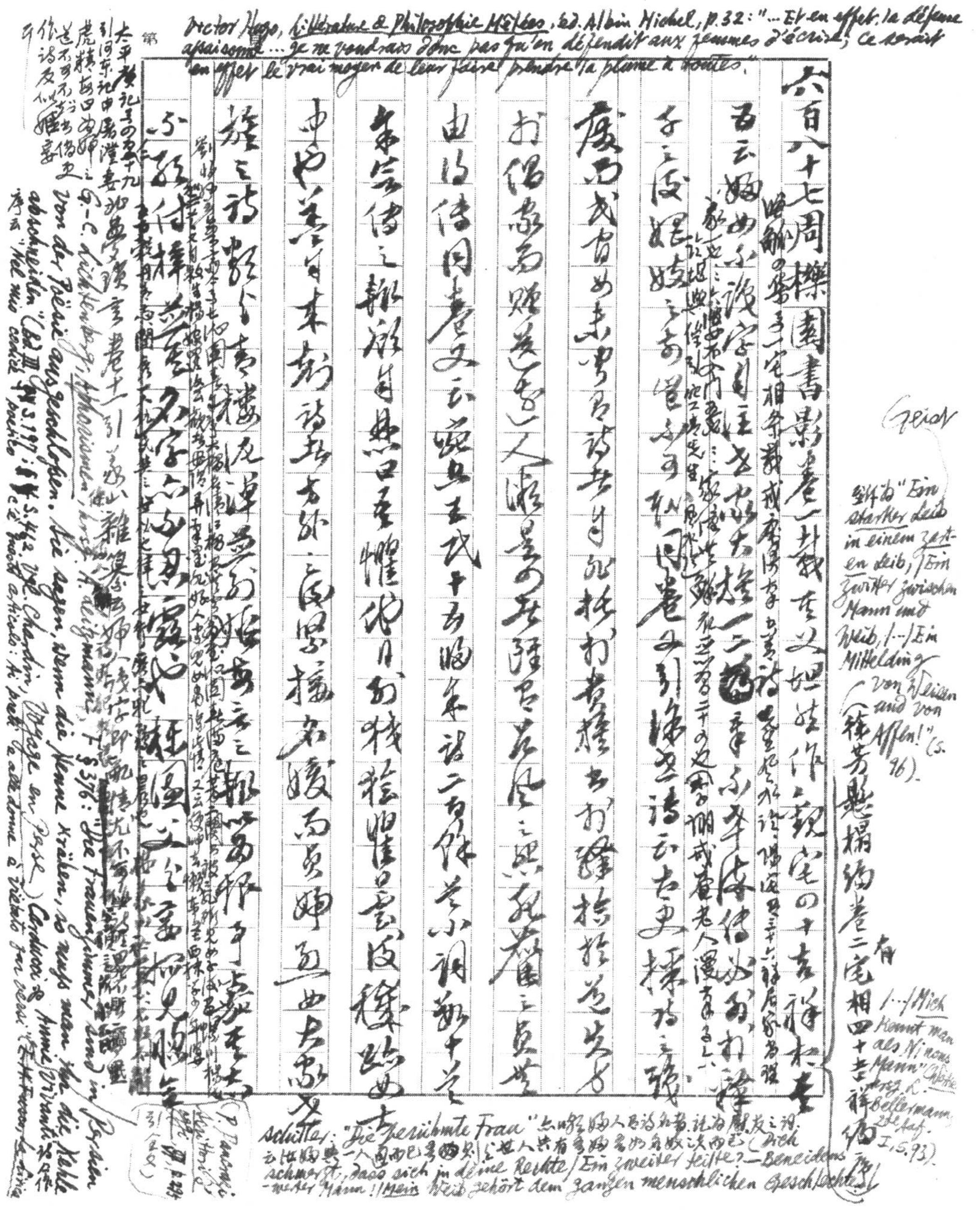


Victor Hugo, Littérature & Philosophie Mêlées, éd. Albin Michel, p. 32: "... Et en effet, la défense aiguisonne ... Je ne voudrais donc pas qu'on défendît aux femmes d'écrire; ce serait en effet le vrai moyen de leur faire prendre la plume à toutes."

六百八十七　周櫟園書影卷一

劉作為 "Ein starker Leib in einem zarten Leib, / Ein Zwitter zwischen Mann und Weib, /…/ Ein Mittelding von Weisen und von Affen!" (S. 96).

/…/ Mich kennt man als Ninons Mann" (Goethe hrsg. v. Bellermann, 2te Aufl. I, S. 93).

Schiller: "Die berühmte Frau" … (Dich schmerzt, dass sich in deine Rechte / Ein zweiter teilte? — Beneidenswerter Mann! / Mein Weib gehört dem ganzen menschlichen Geschlechte.

G. C. Lichtenberg, Aphorismen, hrsg. A. Leitzmann, F § 376: "Die Frauenzimmer sind in Persien von der Poësie ausgeschlossen. Sie sagen, wenn die Henne krähen, so muss man ihr die Kehle abschneiden" (Chardin, Voyage en Perse). Carducci: "Nel mio codice poetico c'è questo articolo: Ai preti e alle donne è vietato far versi."

裴鉶傳奇……[illegible]

乃亦號性度哲者第二十卷七林氏晚集[illegible]

詩十五首又第[illegible]

稗子之汝娼妓之奇[illegible]

[illegible]

F. Doelger, *Castitatis gradus* [illegible] *castitatis gradus* [illegible] *in somnis* [illegible]

光莊重等門[illegible]上云夢[illegible]

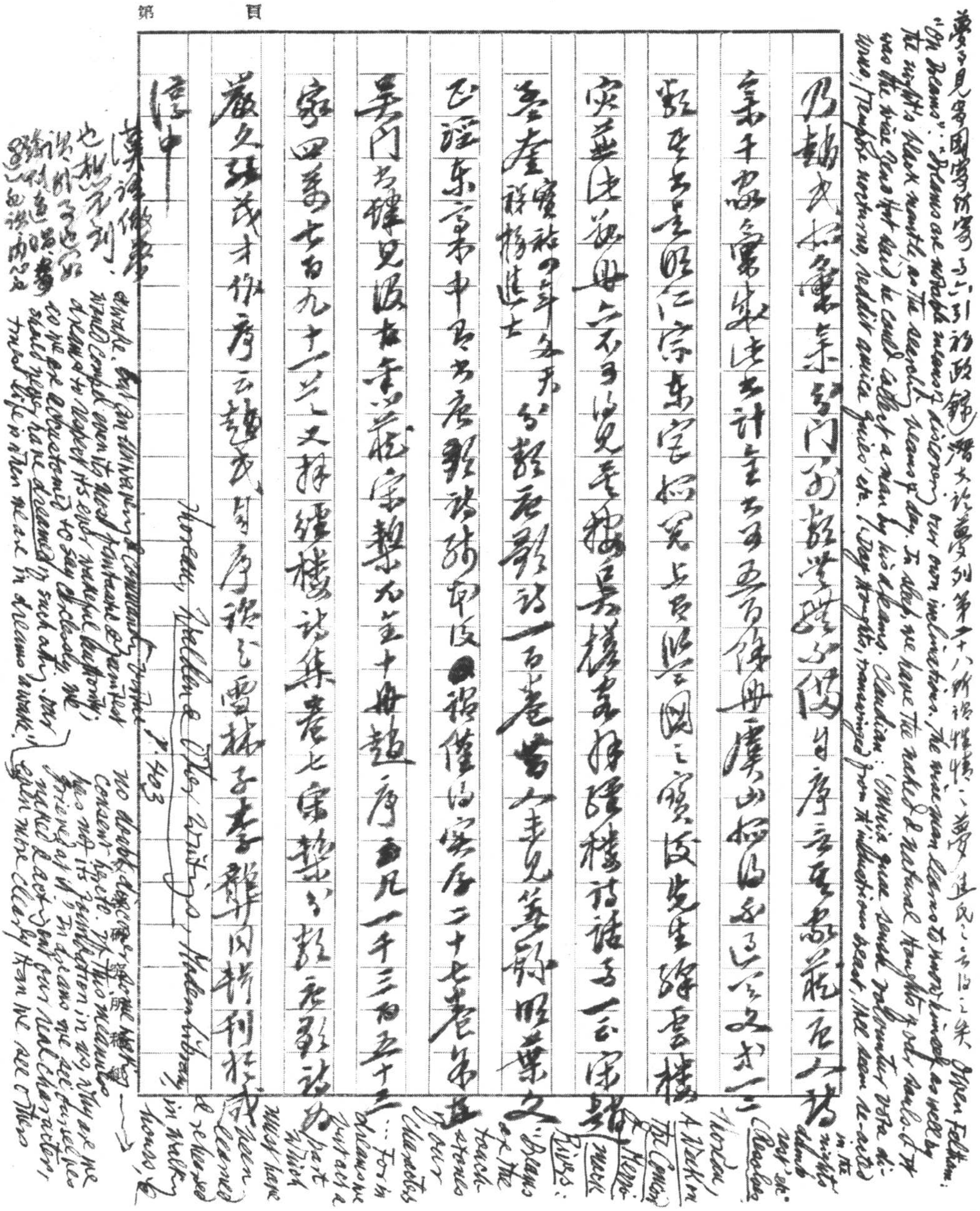
[illegible]

Freud [illegible] *die Wünsche? Gefühle im Traume* [illegible] "Überdetermination" [illegible] "Verschiebung" [illegible] *Die Traumdeutung*, *G. Werke* II–III, S. 208 ff.

[illegible]

Lamb's: "Her dreams were innocent at night, / The chastest stars may peep" (The O[illegible] [illegible] ease, p. 1056)

Meynell: "Renouncement": "I must stop short of thee the whole day long / But when sleep comes to close each difficult day, / When night gives pause to the long watch I keep, / And all my bonds I needs must loose apart, / Must doff my will as raiment laid away, — / With the first dream that comes with the first sleep / I run, I run, I am gathered to thy heart." (p. 1055) 已以[illegible]先數 Freud 論夢[illegible] Censor [illegible]



第　頁

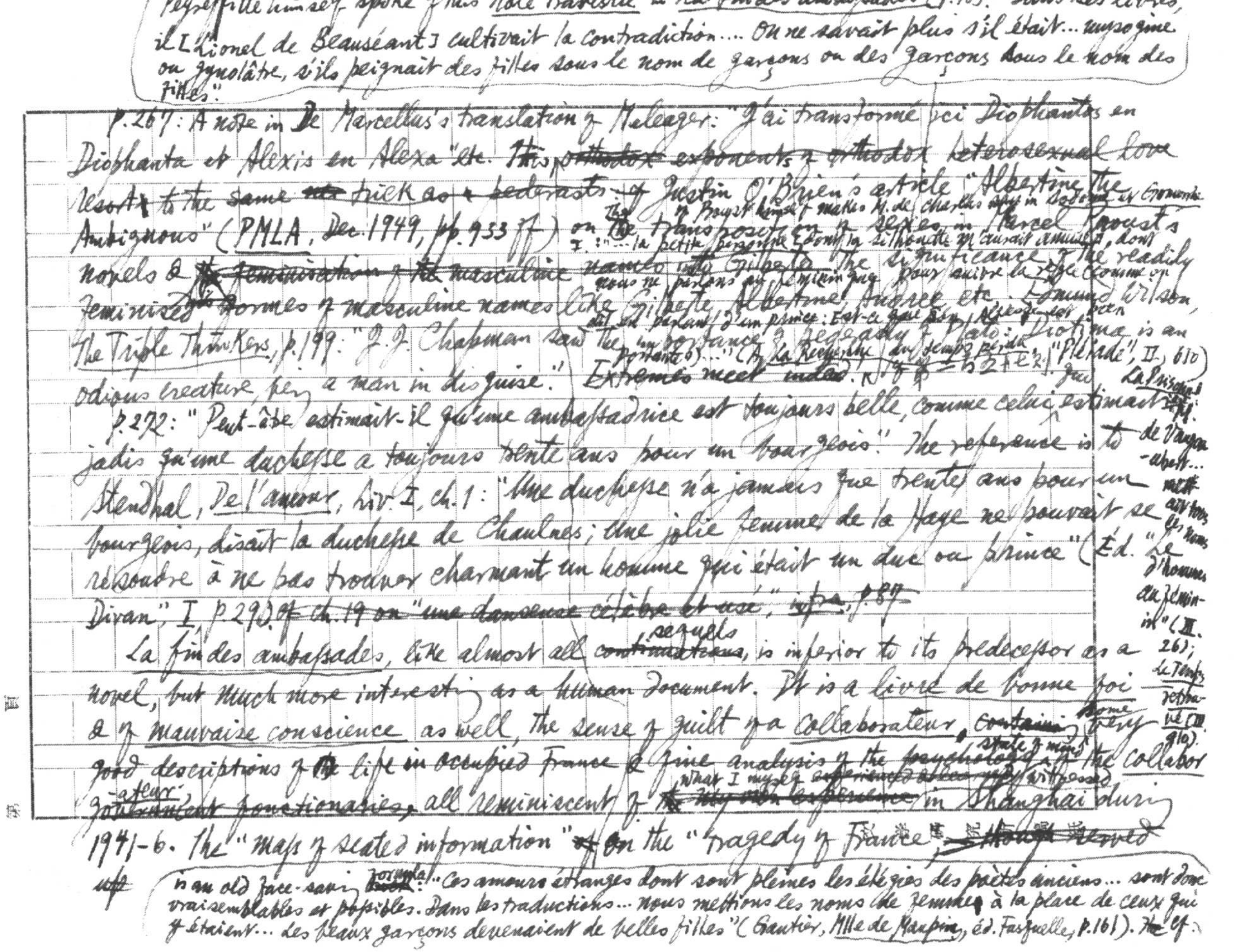
六百四十八、 Roger Peyrefitte, Les Ambassades. One of the two best, liveliest novels on diplomacy & the foreign service, the other being Hugh Thomas's The World's Game. both are exposures of the mystique of the Carrière by career-men. the only trouble with Peyrefitte is that he is a "man's man" who poses also as a lady-killer, a servant who pretends to be on occasions a "Convert"; the Françoise episode in this book is as little convincing as the Edwige episodes in Jeunes Proies. Incidentally, Edwige confessed to have read Les Ambassades at seventeen & regarded the book as "son épée de chevet" (Jeunes Proies, p. 77).

p. 14: "... et vous venez ... que nous [les diplomates] avons des croix à porter, ailleurs que sur nos poitrines." Cf. the quatrain quoted in Ugo Nanni, Enciclopedia delle ingiurie, p. 18: "In tempi men leggiadri e più feroci / S'appendevan li ladri in su le croci; / In tempi men feroci e più leggiadri / Si appendono le croci in petto ai ladri."

p. 44: "Avouez que nous exerçons un métier de seigneur" etc. Cf. Hugh Thomas, The World's Game, p. 25: "Diplomacy retains, for many, its ancient glamour" etc.

pp. 185-6: "Il y avait, ... à Athènes et au Pirée, des 'bals pour hommes', correspondant aux 'bains pour hommes'." Cf. R. v. Krafft-Ebing, Psychopathia Sexualis, Authorised English Adaptation of the 12th German Edition, by F. J. Rebman, pp. 590 ff. for a description of "The Woman-haters' Ball".

p. 241: "La femme d'Élémir Bourges, qui était fière d'être née en Bohême, disait que la Tchécoslovaquie n'était pas un nom de pays, mais un nom de maladie." Cf. [第一百五十七則] a propos de Chesterton's Autobiography, pp. 185-6.



(Peyreffitte himself spoke of this rôle travestie in *La Fin des ambassades* (p.16): "Dans ses livres, il [Lionel de Beauséant] cultivait la contradiction.... On ne savait plus s'il était... misogyne ou gynolâtre, s'ils peignait des filles sous le nom de garçons ou des garçons sous le nom des filles.")

P.267: A note in De Marcellus's translation of Meleager: "J'ai transformé ici Diophantes en Diophanta et Alexis en Alexa" etc. ~~This orthodox exponents of orthodox heterosexual love resort to the same~~ ~~the~~ ~~trick as~~ ~~pederasts~~. ~~of~~ Justin O'Brien's article "Albertine the Ambiguous" (*PMLA*, Dec. 1949, pp. 953 ff.) on the transposition of sexes in Marcel Proust's novels & ~~the feminization of the masculine names into Gilberte~~ the significance of the readily feminized forms of masculine names like Gilberte, Albertine, Andrée etc. The ~~the~~ Proust himself makes M. de Charlus say in *Sodome et Gomorrhe* I: "...la petite personne [dont la silhouette m'aurait amusé], dont nous ne parlons au féminin que pour suivre la règle comme on dit en parlant d'un prince: Est-ce que Son Altesse est bien portante(s)..." (*A la Recherche du temps perdu*, "Pléiade", II, 610) [illegible] Cf. *La Prisonnière*: M. de Vaugoubert... ~~met~~ aux hommes les noms d'hommes au féminin" (III. 26); *Le Temps retrouvé* (III. 910). Edmund Wilson, *The Triple Thinkers*, p.199: "J.J. Chapman saw the importance of pederasty in Plato: Diotima is an odious creature, prob. a man in disguise." ~~Extremes meet indeed.~~

P.272: "Peut-être estimait-il qu'une ambassadrice est toujours belle, comme celui estimait jadis qu'une duchesse a toujours trente ans pour un bourgeois." The reference is ~~to~~ to Stendhal, *De l'amour*, Liv. I, ch.1: "Une duchesse n'a jamais que trente ans pour un bourgeois, disait la duchesse de Chaulnes; une jolie femme de la Haye ne pouvait se résoudre à ne pas trouver charmant un homme qui était un duc ou prince" (Éd. "Le Divan", I, p.29). ~~Cf. ch.19 on "une danseuse célèbre et usée", infra, p.87~~

*La fin des ambassades*, like almost all ~~continuations~~ sequels, is inferior to its predecessor as a novel, but much more interesting as a human document. It is a livre de bonne foi & of mauvaise conscience as well, the sense of guilt of a collaborateur, ~~contains~~ some very good descriptions of ~~the~~ life in occupied France & fine analysis of the ~~psychology~~ state of mind of the collaborateur ~~government~~ fonctionnaries, all reminiscent of ~~my own experience~~ what I myself ~~experienced~~ witnessed in Shanghai during 1941-6. The "mass of seated information" ~~of~~ on the "tragedy of France" ~~though served~~ is an old face-saving ~~trick~~ formula. ~~cf~~

"Ces amours étranges dont sont pleines les élégies des poètes anciens... sont donc vraisemblables et possibles. Dans les traductions... nous mettions les noms de femmes à la place de ceux qui y étaient... les beaux garçons devenaient de belles filles" (Gautier, *Mlle de Maupin*, éd. Fasquelle, p.161). ~~The~~ Cf.

第　頁

(Paul Léautaud, Journal littéraire, V, p. 295 reporting Gide: "Tout le monde sait l'histoire d'Azizadé, de Loti. Quand Loti apporta le volume à Calmann, ce n'est pas un nom de femme qu'il avait pour titre. Les Calmann représentèrent à Loti le scandale que ce serait s'il ne changeait pas son 'héros' en une héroïne. C'est alors seulement que Loti changea son personnage et en fit une femme." Also cf E. W. Lane, The Customs & Manners of the Modern Egyptians, "Everyman's", p. 575, note: "Here, in accordance with a rule observed in most Modern Arab songs, the masculine gender is applied to the beloved object, who is, nevertheless, a female, as will be seen in [illegible] In translation, I therefore substitute the feminine gender." Byron's touching lines on Thyrza were occasioned by the death of the 'choirboy' John Edleston whom he passionately loved when a student at Cambridge; "by making a woman's name, he was able to give full release to his feelings" (Leslie A. Marchand, Byron, I, pp. 296-7).)

Its anecdotal ~~density in the~~ [illegible] gives the novel the appearance of an history "without tears" (p. 293)

(The satire of the résistants de Septembre is ~~[illegible]~~ clumsy & blunt in comparison with that in Jean Dutourd's Au Bon Beurre, IVe Ptie, ch. 3, 4, & 5 (pp. 246 ff.) on Maître V., a French lawyer who gladly offered his services to the Gestapo: "Malgré une profession qui le mettait en contact avec le public, tous ses goûts l'en éloignaient. Vivant dans un monde clos, il en avait brusquement abordé un autre avec une âme candide comme il avait dit ou au moins avec une parfaite inconscience. C'est de la même façon que des hommes de science, des hommes d'esprit, des hommes du monde, aussi étrangers à la politique, avaient apporté un concours actif et parfois désordonné, voire imprudent, à la collaboration... Dans leurs salons ou dans des salons des autres, dans leurs bibliothèques, dans leurs cabinets de travail, ils s'étaient construits un idéal qui ne pouvait soutenir l'épreuve de la réalité. Ils étaient, à leur insu, les émigrés de l'intérieur." This is really preposterous! The term innere Emigration or innerer Verbannung, despite the loathsome rush with which opportunists after the war laid claim to it, stands for "a deeply tragic reality" (cf Wm. K. Pfeiler, German Literature in Exile, pp. 17, 46). People like Maître V. who could live in such ~~comfort~~ luxueuse installation (p. 242) and give such ~~[illegible]~~ magnificent repast dinners to Germans (pp. 299-305) are certainly the last persons to be so labelled.

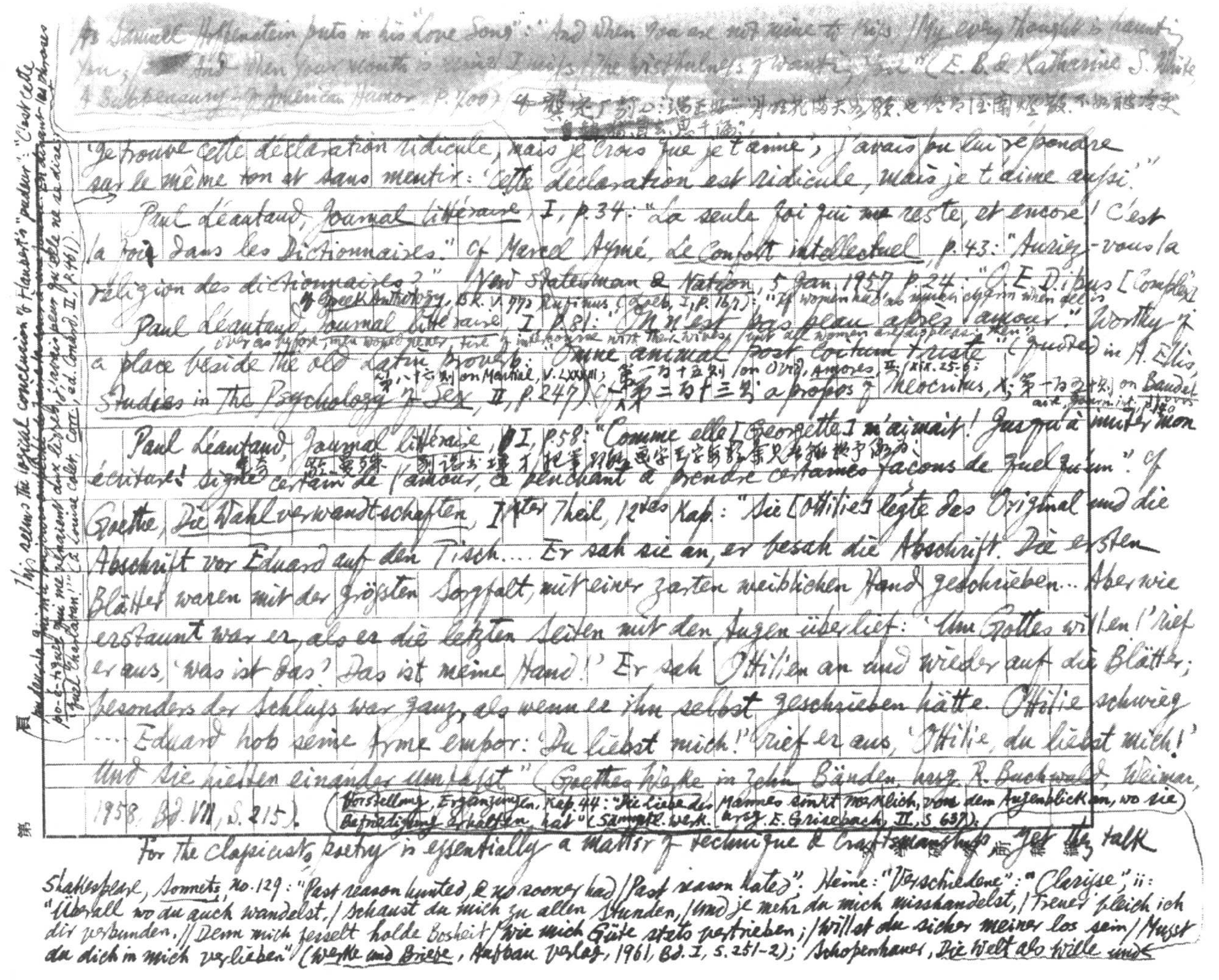
p. 187: "Dans les vitrines, les portraits du maréchal étaient autant plus grands que le manque de marchandises y laissait plus de place." Cf Ten Eventful Years, II, 599: "A butcher shop in Lyons hung the photographs of Henri Pétain & Pierre Laval at window & placed beneath them a sign: "Vendu.""

Albert Samain, Carnets intimes: "Il y a une jouissance d'ironie que je rencontre chez beaucoup d'êtres autour de moi et qui m'échappe complètement, c'est l'ironie qui consiste à chercher dans toute situation petite ou grande le côté ridicule qu'elle peut présenter ou simplement le défaut drôle qui peut s'y glisser... le plaisir à constater que notre humanité, même aux heures les plus poignantes, est la proie des nécessités physiques et matérielles [illegible]"

In his Romanticism & the Modern Ego (1943) pp. 163-4 Jacques Barzun speaks of "self-consciousness", "mauvaise honte" or "the systematic distrust of one's own perceptions and desires" as "the first striking trait of the modern ego" & quotes for example the dedication of Ezra Pound's Personae: "This book is for Mary Moore of Trenton, if she wants it." I have just come across a fine example in Françoise Sagan's Un certain sourire, p. 14: "... lorsqu'il m'avait écrit:

« temple nauséabond », et [illegible] (La Petite Illustration, 12 août 1939, [illegible] p. 2)

(Cf James Sutherland, English Satire p. 149: "The strange idea ... that the poem should carry within itself some ironical prophylactic to the laughter of irreverent readers, is one that had never, I imagine, occurred to anyone until the present century.")



As Samuel Hoffenstein puts in his "Love Song": "And when you are not mine to kiss / My every thought is haunting you; / And when your mouth is mine I miss / The wistfulness of wanting you" (E. B. & Katharine S. White, A Subtreasury of American Humor, p. 700) 今[illegible]

This seems the logical conclusion of Flaubert's "pudeur": "C'est cette ~~pudeur-là qui m'a toujours empêché de faire la cour à une femme~~. En disant les phrases po-é-tiques qui me venaient aux lèvres, j'avais peur qu'elle ne se dise: Quel charlatan!" (À Louise Colet, Corr., ed. Conard, II, p. 461).

"Je trouve cette déclaration ridicule, mais je crois que je t'aime," j'avais pu lui répondre sur le même ton et sans mentir: "Cette déclaration est ridicule, mais je t'aime aussi."

Paul Léautaud, *Journal littéraire*, I, p. 34: "La seule foi qui me reste, et encore! C'est la foi dans les Dictionnaires." Cf. Marcel Aymé, *Le Confort intellectuel*, p. 43: "Auriez-vous la religion des dictionnaires?" New Statesman & Nation, 5 Jan. 1957 p. 24: "O. E. Dipus [Complex]"

Paul Léautaud, *Journal littéraire*, I, p. 81: "On n'est pas beau après l'amour." Worthy of a place beside the old Latin proverb: "Omne animal post coitum triste" (quoted in H. Ellis, *Studies in the Psychology of Sex*, II, p. 247). Cf. Greek Anthology, Bk. V, 77: Rufinus (Loeb, I, p. 167): "If women had as much charm when all is over as before, men would never tire of intercourse with their wives, but all women are displeasing then." 第八十六則 on Martial, V. LXXXIII; 第一百十五則 on Ovid, *Amores*, II. xix. 25-6; 第二百十三則 à propos of Theocritus, X; 第一百[illegible]則 on Baudelaire, Journaux intimes, p. 180

Paul Léautaud, *Journal littéraire*, I, p. 58: "Comme elle [Georgette] m'aimait! Jusqu'à imiter mon écriture! Signe certain de l'amour, ce penchant à prendre certaines façons de quelqu'un." [illegible] Cf. Goethe, *Die Wahlverwandtschaften*, IIter Theil, 12tes Kap.: "Sie [Ottilie] legte das Original und die Abschrift vor Eduard auf den Tisch.... Er sah sie an, er besah die Abschrift. Die ersten Blätter waren mit der größten Sorgfalt, mit einer zarten weiblichen Hand geschrieben... Aber wie erstaunt war er, als er die letzten Seiten mit den Augen überlief! 'Um Gottes willen!' rief er aus, 'was ist das? Das ist meine Hand!' Er sah Ottilien an und wieder auf die Blätter; besonders der Schluss war ganz, als wenn er ihn selbst geschrieben hätte. Ottilie schwieg... Eduard hob seine Arme empor: 'Du liebst mich!' rief er aus, 'Ottilie, du liebst mich!' Und sie hielten einander umfasst" (Goethes Werke in zehn Bänden, hrsg. R. Buchwald, Weimar, 1958, Bd. VII, S. 215). (Vorstellung, Ergänzungen, Kap. 44: "Die Liebe des Mannes sinkt merklich, von dem Augenblick an, wo sie Befriedigung erhalten hat" (Sämmtl. Werk. hrsg. E. Grisebach, II, S. 637)).

For the classicists poetry is essentially a matter of technique & craftsmanship [illegible] Yet they talk

Shakespeare, *Sonnets*, no. 129: "Past reason hunted, & no sooner had / Past reason hated". Heine: "Verschiedene": "Clarisse", ii: "Überall wo du auch wandelst, / Schaust du mich zu allen Stunden, / Und je mehr du mich misshandelst, / Treuer bleib ich dir verbunden. // Denn mich fesselt holde Bosheit, / Wie mich Güte stets vertrieben; / Willst du sicher meiner los sein, / Musst du dich in mich verlieben" (*Werke und Briefe*, Aufbau Verlag, 1961, Bd. I, S. 251-2); Schopenhauer, *Die Welt als Wille und*

第 Renoir: 頁 "Soyez d'abord bon ouvrier, cela ne vous empêchera pas d'avoir du génie."

(Quoted in Ch. Braibant, Le Métier d'Écrivain, p. 96; of similar mistrust of "inspiration" in Flaubert & Gide on pp. 97 & 102), Baudelaire's view

(~~Dict~~ is of course derived from Poe's Philosophy of Composition (see P. Mansell Jones, The Background of Modern French Poetry, p. 45)

in "la nationalité du génie" (René Lalou, Défense de l'Homme, pp. 61-2)

& recalls Novalis's theory "Gemeinschaftlicher Wahnsinn hört auf, Wahnsinn zu sein und wird Magie, Wahnsinn nach Regeln und mit vollem Bewußtsein" (Schriften, hrsg. Kluckhohn, II, 336)

vociferously

~~most~~ of "inspiration" & "divine rage". Alice Meynell seems to have ~~seen~~ an inkling of this paradox in ~~out~~ The Points of Controversy when she ~~described~~ said that the 18th Century "kindled artificial fires" & "invented the art of raving". The point has been completely missed by Milton C. Nahm's laborious & stuffy study of the theory of inspiration, The Artist as Creator. Only classicists who ~~like~~ ~~Pop~~ refused to talk cant would admit like Baudelaire that "~~Tout ce qui est beau et noble est le résultat de la raison et du calcul~~"

"L'orgie n'est plus la soeur de l'inspiration; nous avons cassé cette parenté adultère"

or that "L'inspiration est décidément la soeur du travail journalier" ~~& that l'inspiration est la récompense de l'exercice quotidien~~

L'Art Romantique

"Conseils aux jeunes littérateurs" ~~et~~ p. 77.

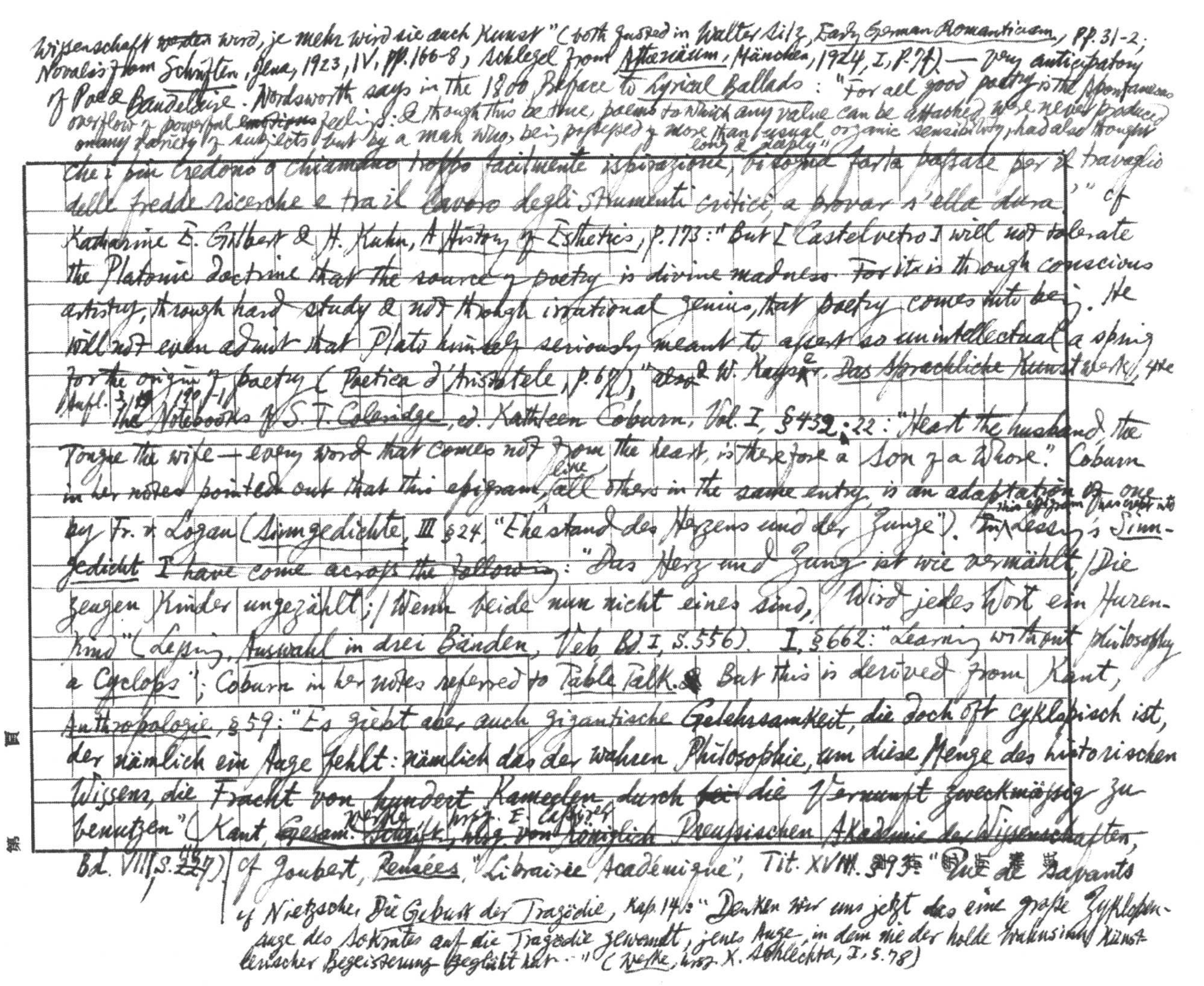
~~cf. René Lalou, Défense de l'homme, pp. 61-2 on Baudelaire's "Mépris" "la nationalité du génie"~~

(Oeuv. Comp., Bib. de la Pléiade, p. 946) sans classicists.

But cf. Blake's "Notes on Reynolds": "Execution is the chariot of genius", "Invention depends altogether upon execution or organisation" (A. Gilchrist, Life of Wm Blake, "Everyman's", p. 272)

Pope ~~in the distinction~~ is one of ~~them~~ G. Tillotson, Pope & Human Nature p. 136: "...he referred to the writing of poetry as a craft, as a professional & technical matter, clear of hieratic mystery. In his poetry as a whole he did not speak of inspiration but of words & lines: not of poetry but of 'song', 'sing-song', 'verse', 'numbers', 'rhyme', the product of 'that unweary'd mill'... When he did suggest that poetry took its rise in quarters more mysterious than the fingers, it was often to mock at the poet whose inspiration was booze"; p. 139: "The poet used the same instrument as the clerk did. He was a technician as a gardener was... or as a schoolmaster..., or as a miller..., or as a sailor" etc. Cf. Luigi Russo, La Critica letteraria contemporanea, 3a ed. 1953, I, p. 9: "'Se la poesia ha da essere arte, ciò che dicesi forma e ha da essere della poesia almeno tre quarti.' E in forza di cotesto principio il Carducci supera ancora la bassa concezione romantica dell'arte-genio, dell'arte ispirazione estemporanea, dell'arte dono liberale di Apollo. 'L'ispirazione è una delle tante ciarlatanerie che siamo costretti ad ammettere e subire per abitudine.' E altrove ancora ribadisce: 'Quella

In Novalis's novel Heinrich von Ofterdingen, Klingsohr, the master, thus advises Heinrich, the poet-aspirant: "Begeisterung ohne Verstand ist unnütz und gefährlich. Der junge Dichter kann nicht kühl, nicht besonnen genug sein...: Die Poesie will vorzüglich als strenge Kunst getrieben sein"; Fr. Schlegel (Athenäum) says: "Je mehr die Poesie



Wissenschaft ~~werden~~ wird, je mehr wird sie auch Kunst" (both quoted in Walter Silz, *Early German Romanticism*, pp. 31-2; Novalis from *Schriften*, Jena, 1923, IV, pp. 166-8, Schlegel from *Athenäum*, München, 1924, I, p. 74) — very anticipatory of Poe & Baudelaire. Wordsworth says in the 1800 Preface to *Lyrical Ballads*: "For all good poetry is the spontaneous overflow of powerful ~~emotions~~ feelings: & though this be true, poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of more than usual organic sensibility, had also thought long & deeply" che i più credono o chiamano troppo facilmente ispirazione, bisogna farla passare per il travaglio delle fredde ricerche e tra il lavoro degli strumenti critici, a provar s'ella dura." cf Katharine E. Gilbert & H. Kuhn, *A History of Esthetics*, p. 173: "But [Castelvetro] will not tolerate the Platonic doctrine that the source of poetry is divine madness. For it is through conscious artistry, through hard study & not through irrational genius, that poetry comes into being. He will not even admit that Plato himself seriously meant to assert so unintellectual a spring for the origin of poetry (*Poetica d'Aristotele*, p. 68)." ~~Also~~ cf W. Kayser, *Das sprachliche Kunstwerk*, 4te Aufl. S. 19, 190-1.

*The Notebooks of S. T. Coleridge*, ed. Kathleen Coburn, Vol. I, §432.22: "Heart the husband, the Tongue the wife — every word that comes not from the heart, is therefore a Son of a Whore." Coburn in her notes pointed out that this epigram, like all others in the same entry, is an adaptation of one by Fr. v. Logau (*Sinngedichte*, III §24, "Ehestand des Herzens und der Zunge"). ~~In~~ this epigram has crept into Lessing's *Sinngedicht* I have come across the following: "Das Herz und Zung ist wie vermählt, / Die zeugen Kinder ungezählt; / Wenn beide nun nicht eines sind, / Wird jedes Wort ein Hurenkind" (Lessing, *Auswahl in drei Bänden*, Veb Bd. I, S. 556). I, §662: "Learning without philosophy a *Cyclops*"; Coburn in her notes referred to *Table Talk*. But this is derived from Kant, *Anthropologie*, §59: "Es giebt aber auch gigantische Gelehrsamkeit, die doch oft cyklopisch ist, der nämlich ein Auge fehlt: nämlich das der wahren Philosophie, um diese Menge des historischen Wissens, die Fracht von hundert Kameelen, durch die Vernunft zweckmässig zu benutzen" (Kant, ~~Gesam. Schrift~~ Werke, hrsg. E. Cassirer, hrsg. von Königlich Preussischen Akademie der Wissenschaften, Bd. VIII, S. 187). cf Joubert, *Pensées*, "Librairie Académique", Tit. XVIII. §93: "Tête de savants

cf Nietzsche, *Die Geburt der Tragödie*, Kap. 14: "Denken wir uns jetzt das eine grosse Zyklopenauge des Sokrates auf die Tragödie gewandt, jenes Auge, in dem nie der holde Wahnsinn künstlerischer Begeisterung geglüht hat…" (*Werke*, hrsg. K. Schlechta, I, S. 78)

第　　頁

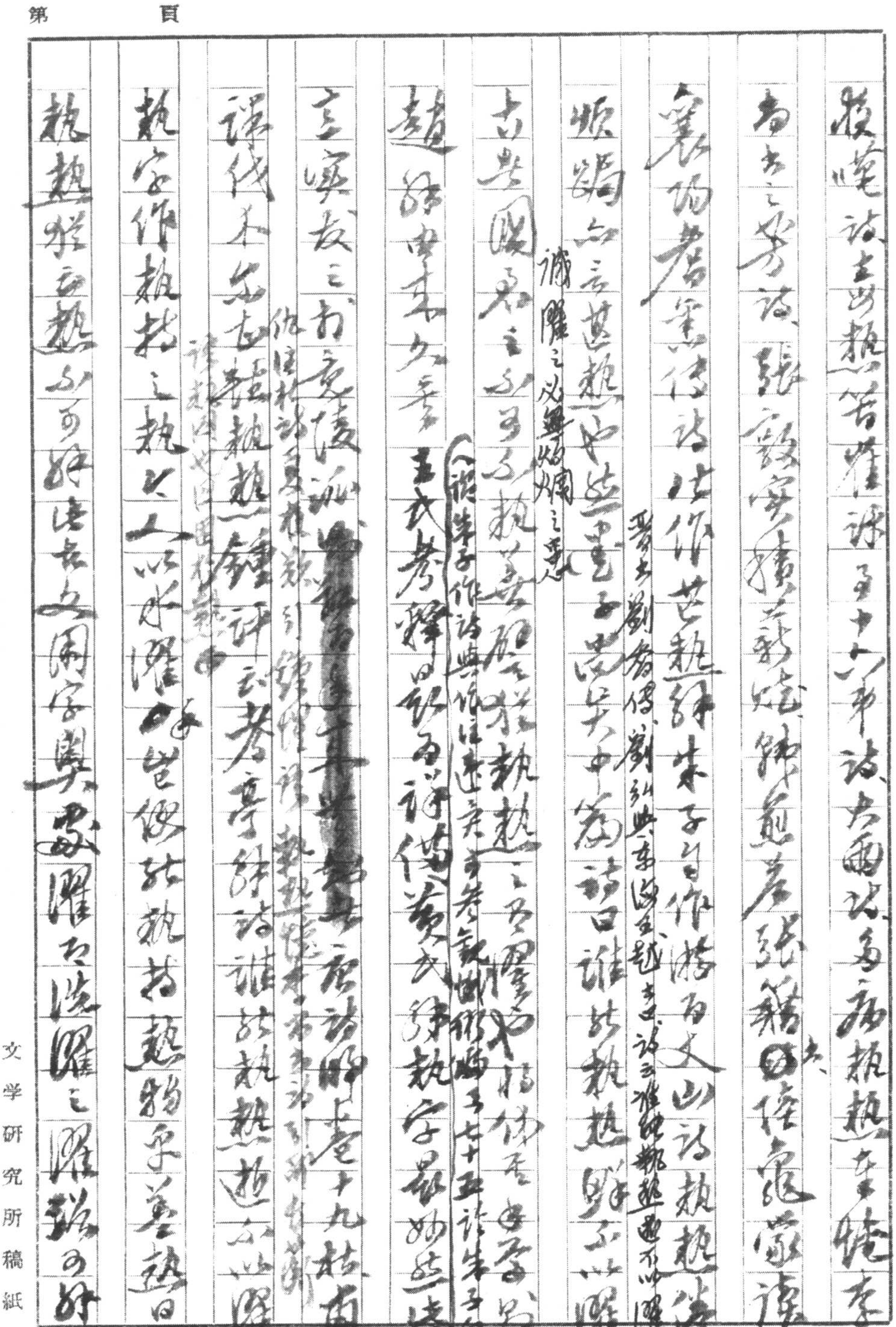
Forgent les sciences, cyclopes laborieux, ardents, infatigables, mais qui n'ont qu'un oeil!

My coinage: "Kulturniy in encyclopaedic".

六百[illegible]十九、段葉集强祠部集卷一執熱說引少陵課伐木詩末（大雅桑柔毛傳云濯所以救熱也　鄭箋云當如手持熱物之用濯）章云、趙善譽答羅詩至十六章語平以左氏毛公及鄭箋謂執熱者熱之之三詩鄭箋與趙注少陵注左傳杜注注云濯手持其熱之時凡有熱者何得起以手以沃如浸溉之大注云多多情報黄生義府卷上（早）云濯鄭~~注~~（箋謂）無誤執如執友之執固熱也濯熱一不可好

周興嗣千字文執熱願涼杜甫詩亦云毒執熱以的其二王鳴盛蛾術編卷八十二亦云左傳詩云誰能執熱逝不以濯禮之於政如熱之有濯也濯以救熱何患之有[illegible]

周興嗣千字文執熱願涼杜甫北征詩[illegible]一段



第　　　　頁

校[illegible]詩、[illegible]執熱[illegible]五十六卒詩、大雅詩、多為執熱，在李德[illegible]

南唐之[illegible]詩、張[illegible]、殷堯藩、姚鵠、韋莊、張籍、六、徐夤、羅隱

宋[illegible]者[illegible]詩法作苦熱，[illegible]朱子自作[illegible]而文山詩執熱以濯

[illegible]亦云甚熱也，然王安石中篇詩曰：誰能執熱，逝不以濯

（晉書劉毅傳、劉弘與東海王越書，詩云：誰能執熱，逝不以濯，若）

（謂濯之以解炎熱之意）

古無國君之子可以執[illegible]而從執熱逝之[illegible]濯也

（[illegible]朱子作詩典[illegible]述[illegible]七十五詩朱子白鹿洞賦）

趙翼[illegible]王氏考釋日知錄而詩傳義[illegible]執字最妙，[illegible]月令黃雀以塞

言[illegible]友之前[illegible]陵[illegible][redacted][illegible]詩[illegible]十九[illegible]

謂[illegible]執熱鍾評云：蒼亭詩誰能執熱，逝不以濯

執字作執持之執，以人以水濯火，豈得執執熱[illegible]自

執熱猶云熱不可解[illegible]字[illegible]濯[illegible]濯之濯[illegible]可好

鄭和 劉楨 一詩 木瓜 瓊琚 根皆用毛鄭說

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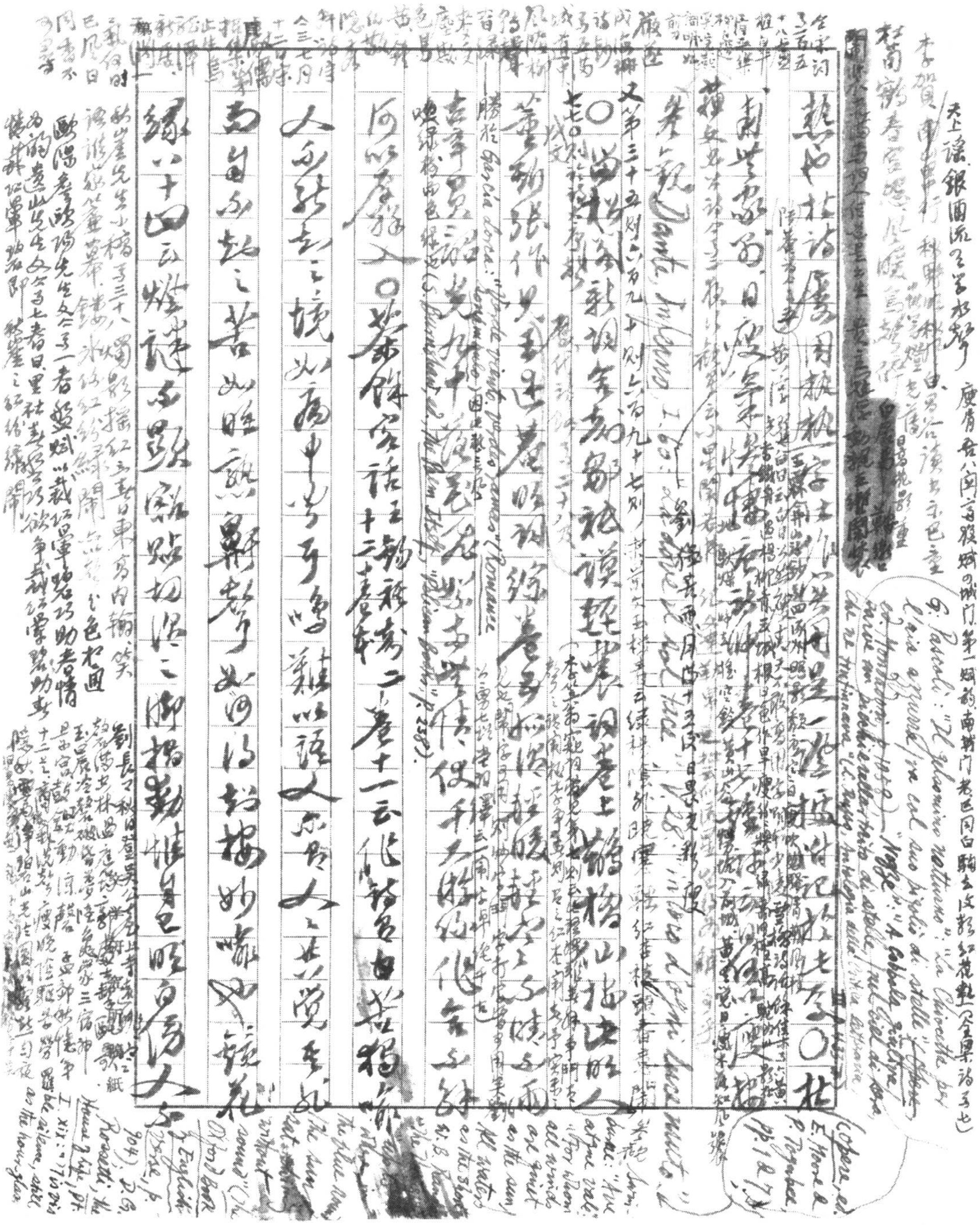
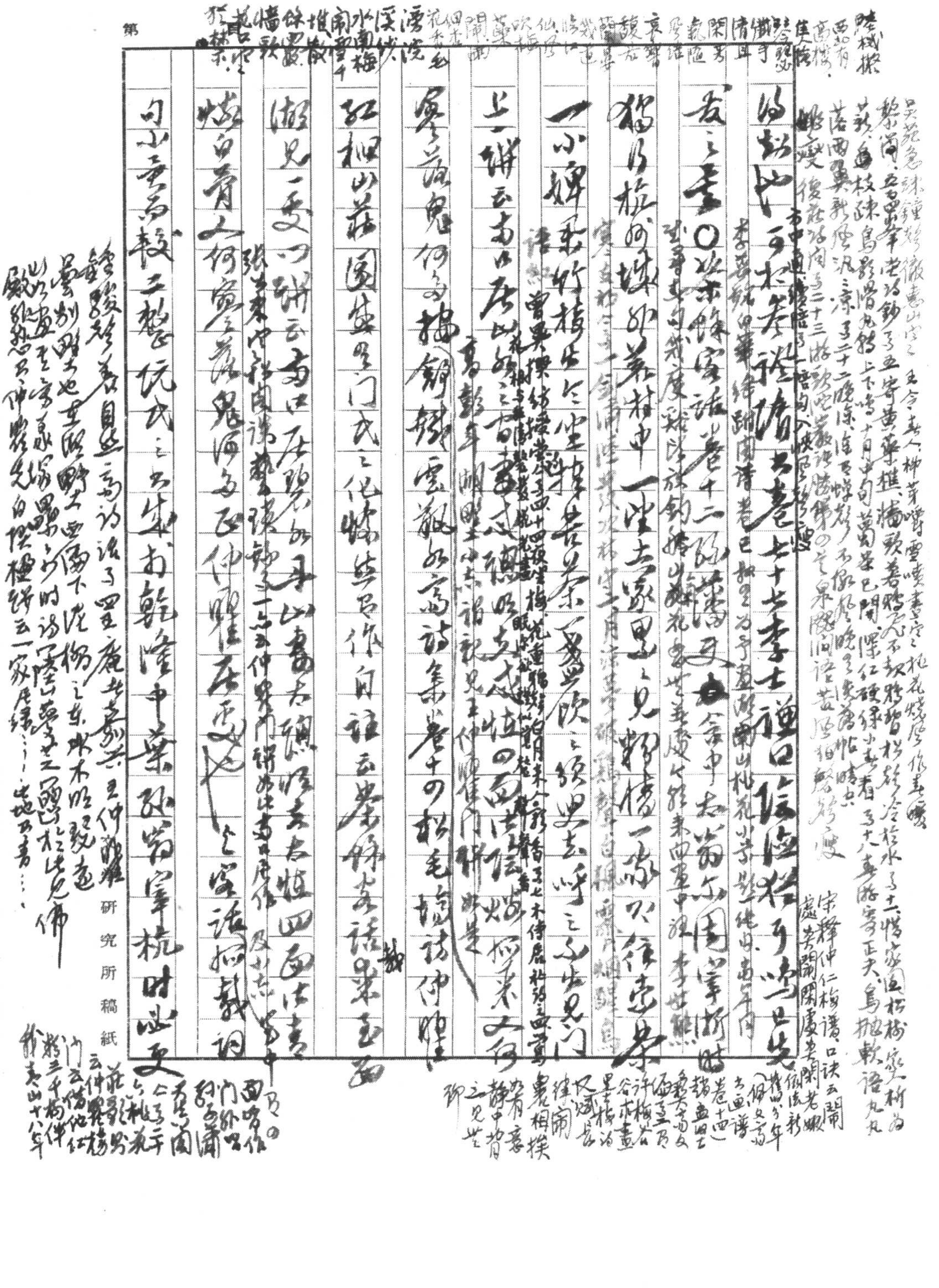


天上謠：銀浦流雲學水聲

李賀 南山田中行：秋野明，秋風白

G. Pascoli: "Il gelsomino notturno": "La Chioccetta per l'aia azzurra / va col suo pigolìo di stelle"



第

研究所稿紙

第　　頁

早仲瞿寫廬也蒙陰鶴買葉語記呼吃茶門辯云一

如[illegible]於情人詠也[illegible]者語

手寫要求之寫書者總明者太姓之境接此異之宅人何寧步

蓋鬼何爲此也於金盤辯仲瞿以未至不妨只之已挪

爾耳〇第六百四十九六百六十以前引西方謗藏之說云詩文

又第七百三十則論 Hamann

以靜爲高境說而思之法之至最者李文饒會昌一品集外

集卷二文章論云鼓氣以勢壯爲美勢不可以不息不息則流宕

而忘返亦猶絲竹繁奏必有希聲窈眇聽之者悅聞如川流

迅激必有洄洑逶迤觀之者不厭從兄翰嘗言文章如千兵

萬馬風恬雨霽寂無人聲蓋謂是矣惲南田甌香館集卷十二畫跋

引此語云筆墨絪縕澹彩[illegible]即靜得三昧使從擾擾

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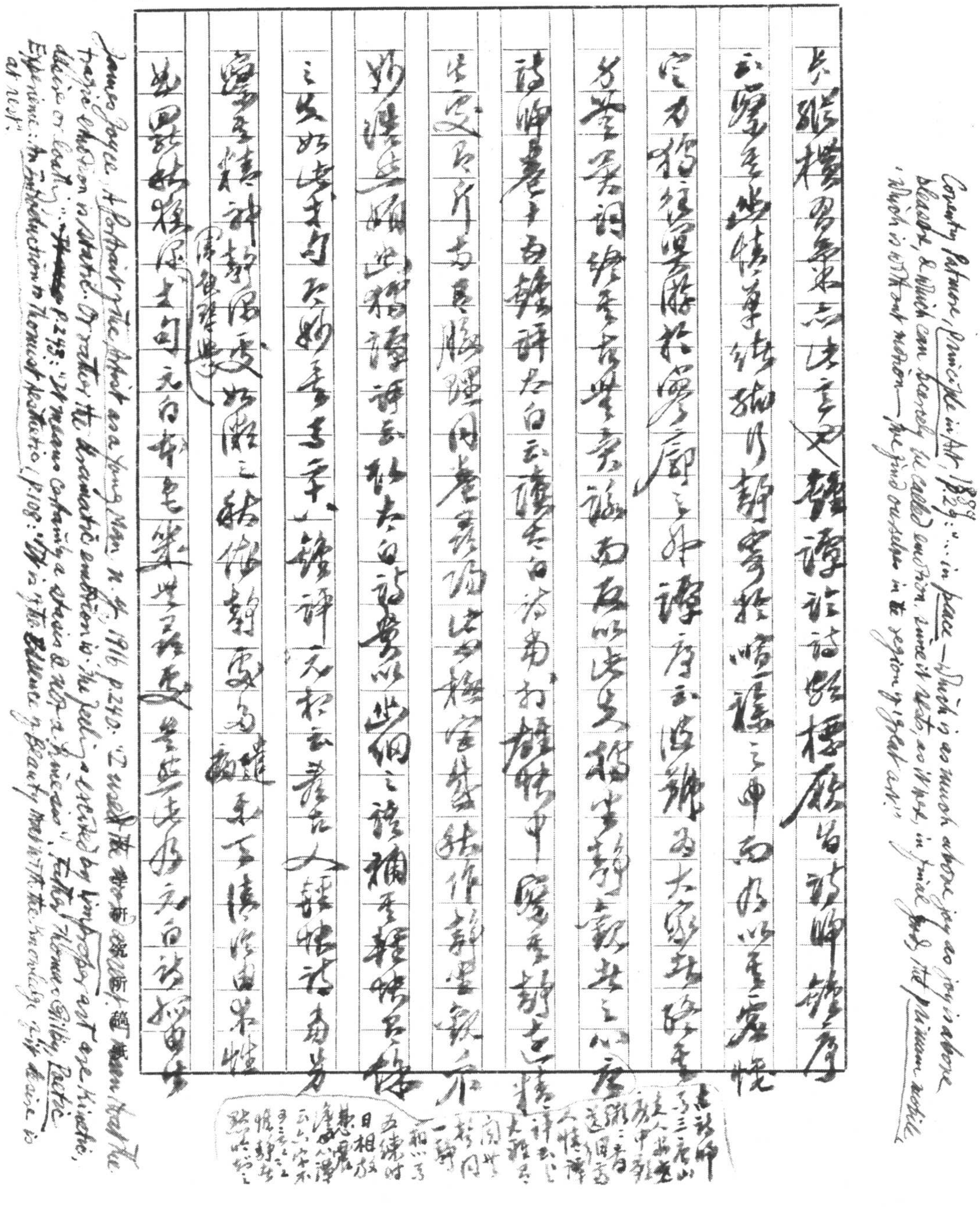


第　　頁

[illegible]鍾譚評詩好標[illegible]字。詩歸鍾序云：「察其幽情單緒，孤行靜寄於喧雜之中，而乃以其虛懷定力，獨往冥遊於寥廓之外。」譚序云：[illegible]

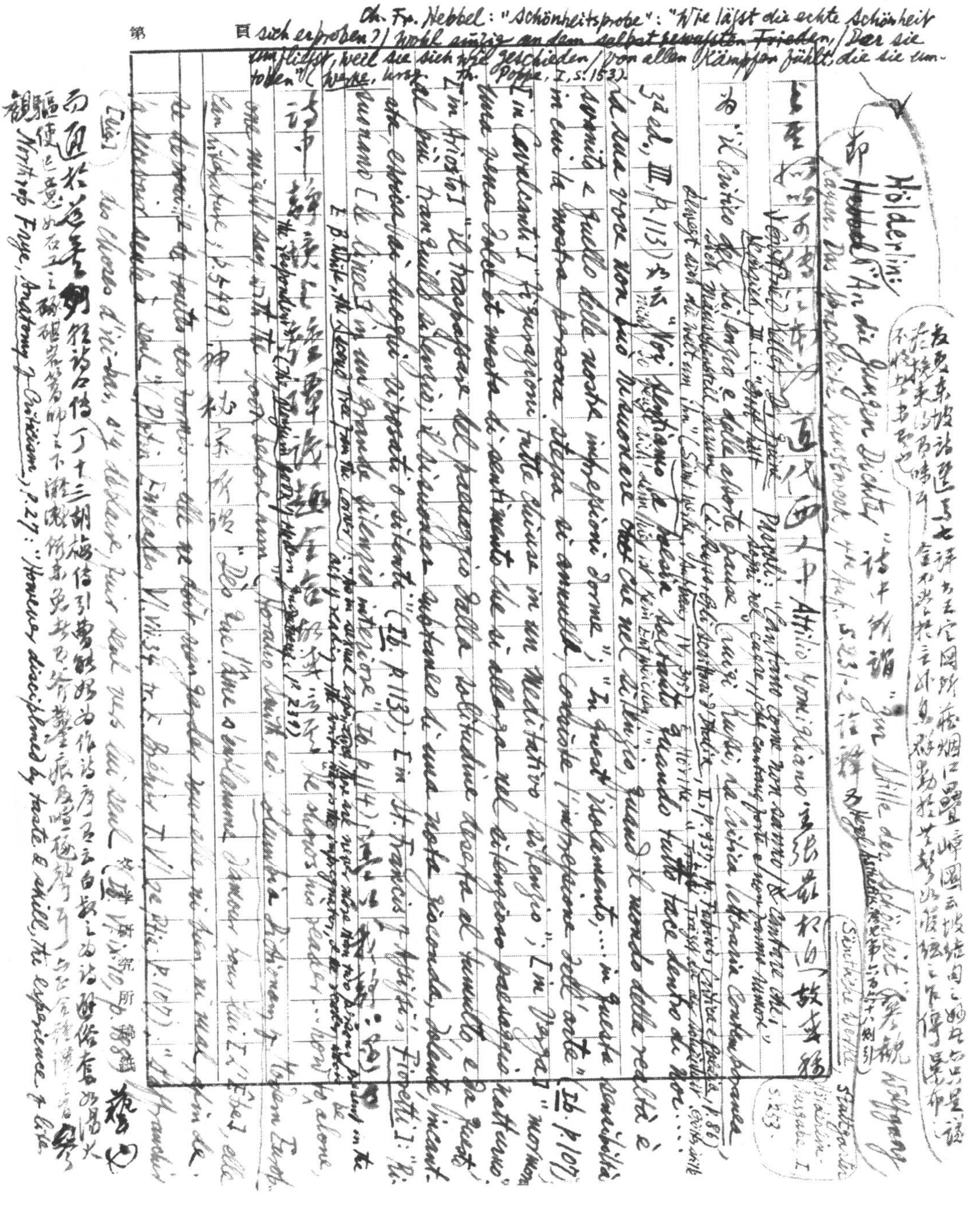
詩歸卷[illegible]鍾評太白[illegible]

[illegible]

Coventry Patmore, *Principle in Art*, 1889, p. 29: "… in peace — which is as much above joy as joy is above sadness, & which can scarcely be called emotion, since it rests, as it were, in final peace, the plenum motile 'which is without motion' — we find ourselves in the region of great art."

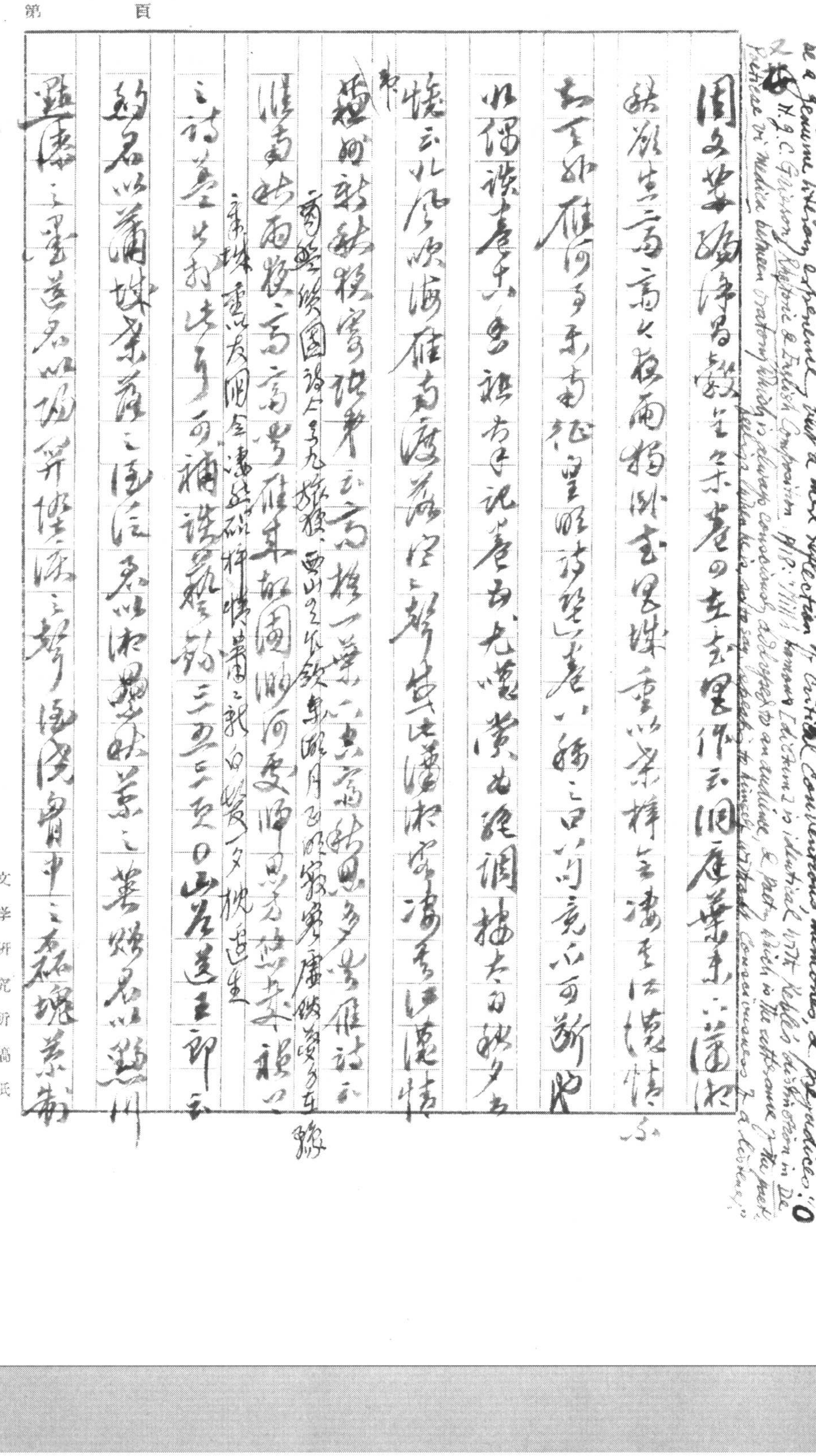
James Joyce, *A Portrait of the Artist as a Young Man*, N.Y. 1916, p. 240: "I used the word arrest … the tragic emotion is static. Or rather the dramatic emotion is. The feelings excited by improper art are kinetic, desire or loathing." ~~[illegible]~~ p. 243: "It means certainly a stasis & not a kinesis"; Father Thomas Gilby, *Poetic Experience: An Introduction to Thomist Aesthetic*, p. 108: "[illegible] is the stillness of beauty [illegible] at rest."

[illegible]



Ch. Fr. Hebbel: "Schönheitsprobe": "Wie läßt die echte Schönheit sich erproben? / Wohl einzig an dem selbstgewissen Frieden, / Der sie umfließt, weil sie sich still geschieden / Von allen Kämpfen fühlt, die sie umtoben" (Werke, hrsg. Th. Poppe, I, S. 153).

Hölderlin: "An die jungen Dichter"



第　頁

is, like literature itself, unable to speak.... The reading of literature should, like prayer in the Gospels, step out of the talking world of criticism into the private & secret presence of literature. Otherwise the reading will not be a genuine literary experience, but a mere reflection of critical conventions, memories, & prejudices." 0

又按 H. J. C. Grierson, Rhetoric & English Composition, p. 18: "Mill's famous [dictum] is identical with Keble's distinction in De Poeticae vi medica between oratory which is always consciously addressed to an audience, & poetry which is the utterance of the poet's feelings when he is, so to say, speaking to himself without consciousness of a listener."

周文學璐淨寫[illegible]卷四[illegible]作云洞庭葉未下瀟湘

秋欲生高高下夜雨獨聞[illegible]

秋至如雁何多天南[illegible]竟不可斷[illegible]

以倡[illegible]

懷云北風吹海雁南渡[illegible]

[illegible]

[illegible]

淮南秋雨夜高齋聞雁來故園渺何處[illegible]

[illegible]

之詩[illegible]

[illegible]

[illegible]

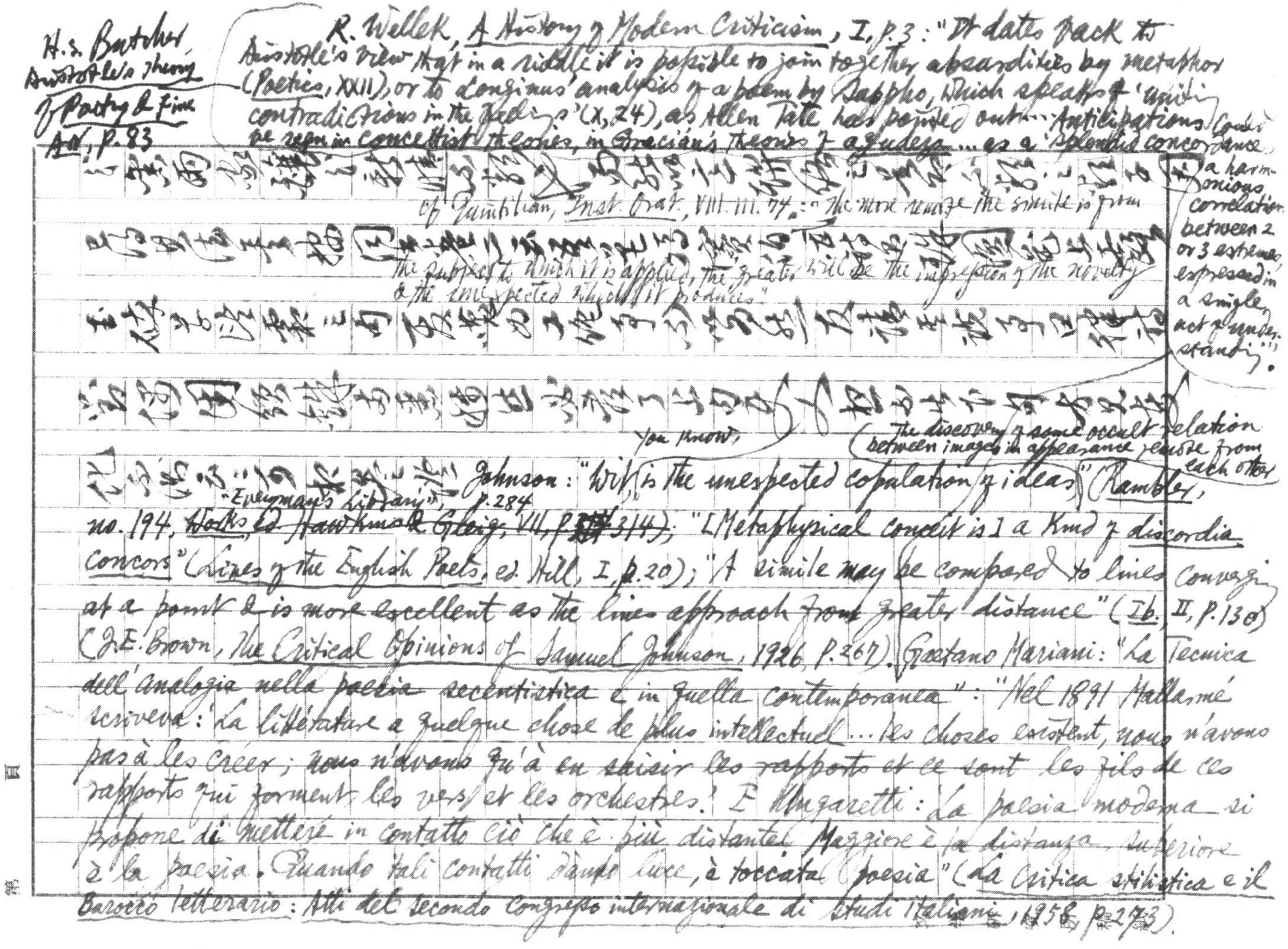
文学研究所稿紙

第　　　　頁

繪畫之類，默墨以傳千古文章之印影書一卷，又第二之情證舊錄八首，語彷彿似述所歷，第一首之是妻而未嫁時遊妹之時代舊所閒畫卷，小玉作。第二首云：君子好逑，設蜜意蜜點錦帳曲欄未時收，當相思枕題，用常義，以枕比情同寢之名姜草兒妹寄我樣錦送與，是殷勤遺，翁歐陽永叔云：柳南

曲洧卷三：東坡滑稽，參寥精於詩，嘗謂予曰：作詩須以不（自顯）難乃佳。予讀其說時，適見東坡硯箋，蓋翁凡上翁擇為二字曰：李公硯難也，筆難也，李硯之不難，化難為易將難為不難，於不難為難，以入妙者乎？圖以補集之韻詩，飾其翁聚小橋閒露，辨虛而淺對歌謳，私情太辨云，如圖說

文学研究所稿紙



第　頁

H. S. Butcher, Aristotle's Theory of Poetry & Fine Art, p. 83

R. Wellek, A History of Modern Criticism, I, p. 3: "It dates back to Aristotle's view that in a riddle it is possible to join together absurdities by metaphor (Poetics, XXII), or to Longinus' analysis of a poem by Sappho, which speaks of 'uniting contradictions in the feelings' (X, 24), as Allen Tate has pointed out... Anticipations can be seen in conceptist theories, in Gracián's theory of agudeza... as a 'splendid concordance, a harmonious correlation between 2 or 3 extremes expressed in a single act of understanding'".

[illegible]

cf. Quintilian, Inst. Orat., VIII. III. 74: "The more remote the simile is from the subject to which it is applied, the greater will be the impression of the novelty & the unexpected which it produces."

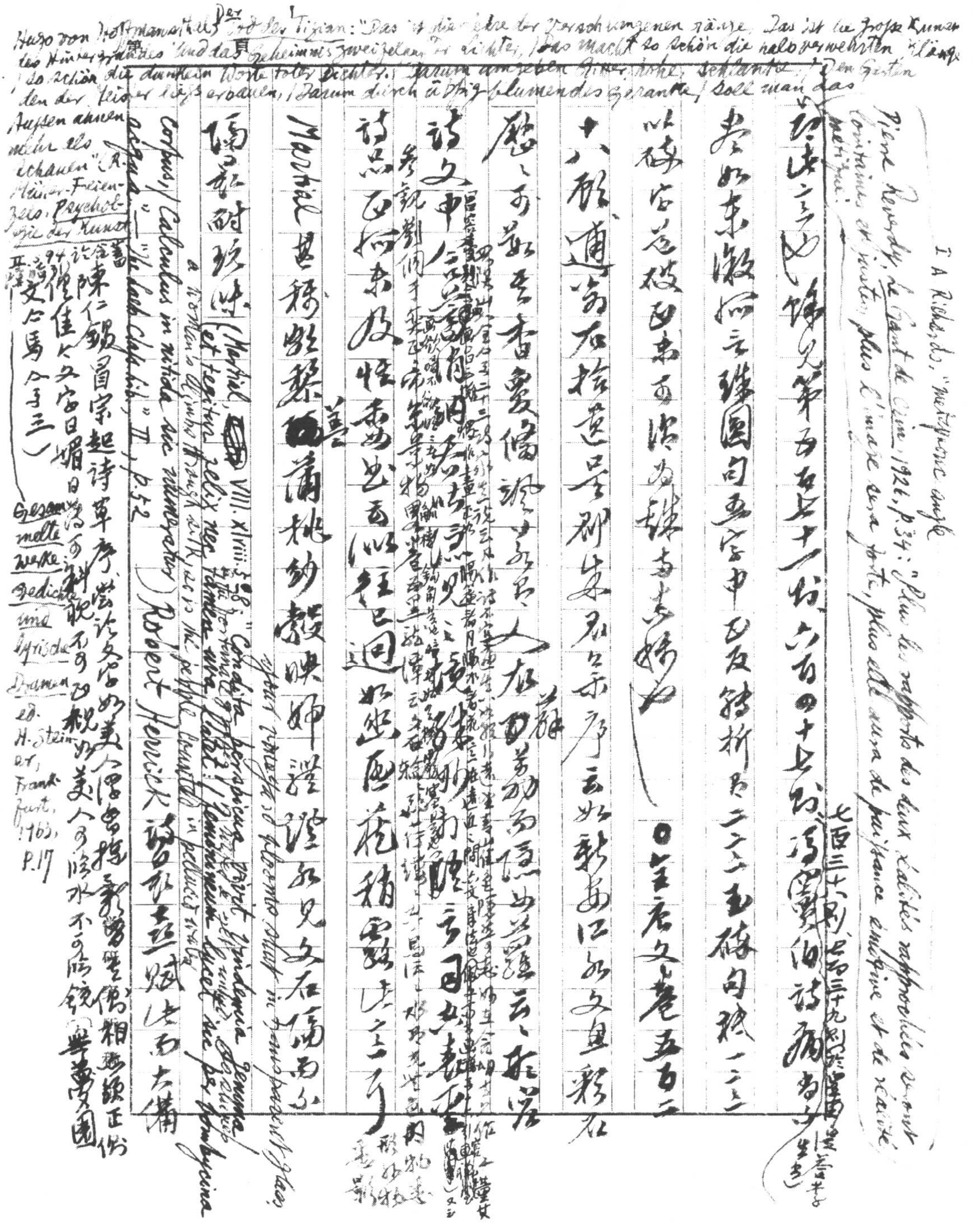
[illegible]

[illegible]

[illegible] you know, [illegible] (The discovery of some occult relation between images in appearance remote from each other)

[illegible] Johnson: "Wit is the unexpected copulation of ideas" (Rambler, no. 194, "Everyman's Library", p. 284 ~~Works, ed. Hawkins & Gleig, VII, p. 314~~); "[Metaphysical conceit is] a kind of discordia concors" (Lives of the English Poets, ed. Hill, I, p. 20); "A simile may be compared to lines converging at a point & is more excellent as the lines approach from greater distance" (Ib. II, p. 130) (J. E. Brown, The Critical Opinions of Samuel Johnson, 1926, p. 267). Gaetano Mariani: "La Tecnica dell'analogia nella poesia secentistica e in quella contemporanea": "Nel 1891 Mallarmé scriveva: 'La littérature a quelque chose de plus intellectuel... les choses existent, nous n'avons pas à les créer; nous n'avons qu'à en saisir les rapports et ce sont les fils de ces rapports qui forment les vers et les orchestres.' E Ungaretti: 'La poesia moderna si propone di mettere in contatto ciò che è più distante. Maggiore è la distanza, superiore è la poesia. Quando tali contatti danno luce, è toccata la poesia'" (La Critica stilistica e il Barocco letterario: Atti del secondo Congresso internazionale di Studi Italiani, 1958, p. 273).

Antonio: Darum umgeben Gitter, hohe, schlanke, / Den
Garten, den der Meister ließs erbauen, /
Darum durch üppig blumendes Geranke /
Soll man das Außen ahnen mehr als schauen.
Paris: Das ist die Lehre der verschlungnen Gänge.
Batista Das ist die grosse Kunst des Hintergrundes
Und das Geheimnis zweifelhafter Lichter.
Tizianello: Das macht so schön die halbverwehten
Klänge, / So schön die dunklen Worte toter
Dichter / Und alle Dingen, denen wir entsagen.
Paris: Das ist der Zauber auf versunknen Tagen /
Und ist der Quell des grenzenlosen Schönen, /
Denn wir ersticken, wo wir uns gewöhnen. /
Gesammelte Werke, Gedichte-Dramen I ~~Erste Reihe~~, S. Fischer
Taschenbuch Verlag, Berlin, 19~~24~~ 79 ~~Bd I~~. S. ~~68~~ 254



Hugo von Hoffmansthal, Der Tod des Tizian: "Das ist die Lehre des verschwiegenen Glanzes, / Das ist die große Kunst des Hintergrundes / Und das Geheimnis zweifelhafter Lichter, / Das macht so schön die halb verwehrten Klänge, / So schön die dunklen Worte toter Dichter. / Darum umgeben Gitter, hohe, schlanke, / Den Garten, den der Meister ließ erbauen, / Darum durch üppig blumendes Gerank / Soll man das Außen ahnen mehr als schauen" (R. Müller-Freienfels, Psychologie der Kunst, II, p. 94). Gesammelte Werke, Gedichte und lyrische Dramen, ed. H. Steiner, Frankfurt, 1963, p. 17

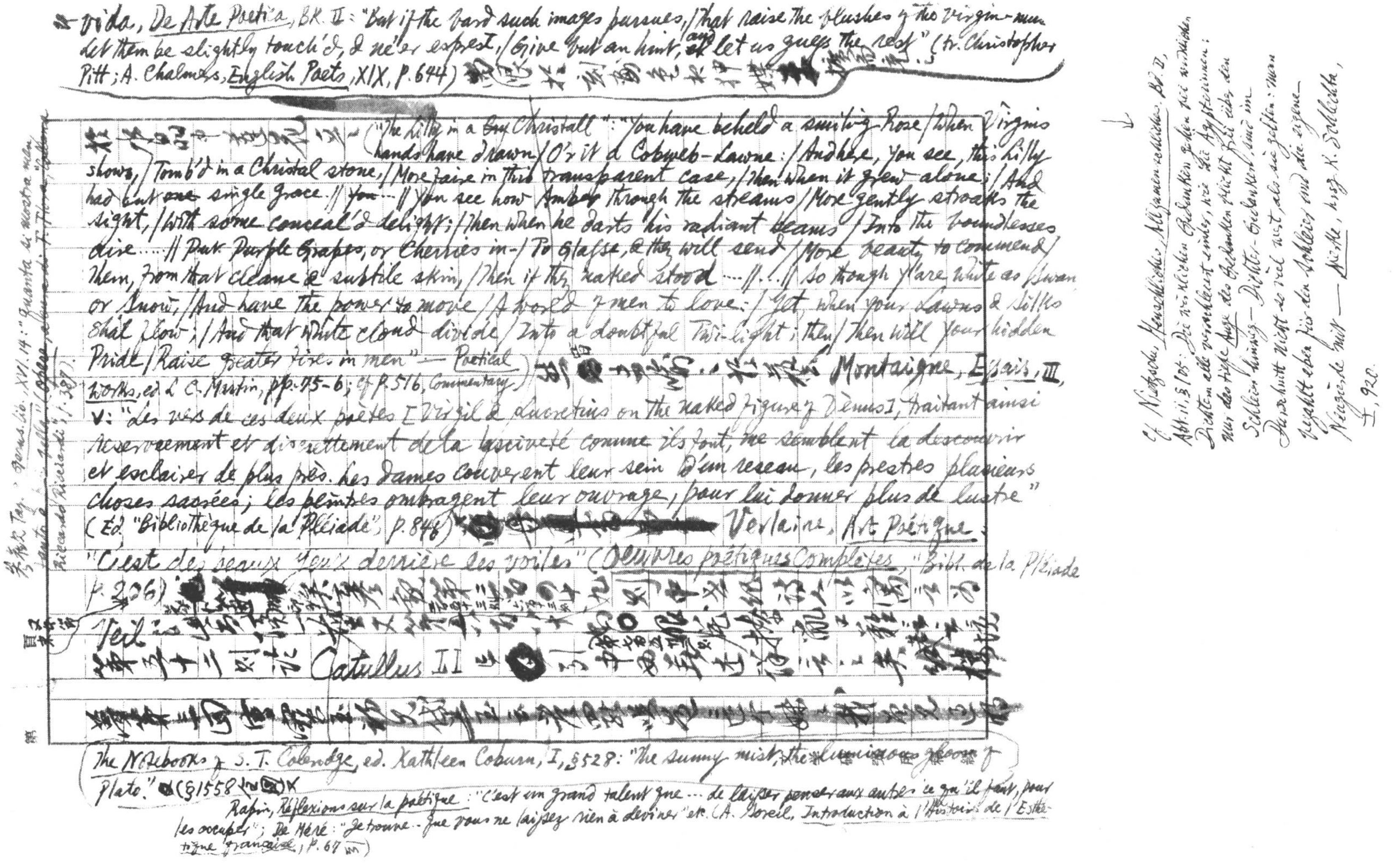
I. A. Richards, "metaphoric angle"

Pierre Reverdy, Le Gant de Crin, 1926, p. 34: "Plus les rapports des deux réalités rapprochées seront lointains et justes, plus l'image sera forte, plus elle aura de puissance émotive et de réalité poétique."

七百三十六則，七百三十九則

Martial, VIII. xlviii. 5-8: "Condita perspicua vivit vindemia gemma / et tegitur felix nec tamen uva latet; / femineum lucet sic per bombycina corpus, / calculus in nitida sic numeratur aqua."

Robert Herrick



Vida, *De Arte Poetica*, Bk. II: "But if the bard such images pursues, / That raise the blushes of the virgin-muse / Let them be slightly touch'd, & ne'er exprest, / Give but an hint, ~~&~~ and let us guess the rest" (tr. Christopher Pitt; A. Chalmers, *English Poets*, XIX, p. 644) 而[illegible]於刻劃色相抑揚[illegible]

於花卉中[illegible]花之 ("The Lilly in a ~~Bo~~ Christall": "You have beheld a smiling Rose / When Virgins hands have drawn / O'r it a Cobweb-Lawne: / And here, you see, this Lilly shows, / Tomb'd in a Christal stone, / More faire in this transparent case, / Then when it grew alone; / And had but ~~one~~ single grace. // ~~You~~ // You see how Amber through the streams / More gently stroakes the sight, / With some conceal'd delight; / Then when he darts his radiant beams / Into the boundlesse aire ... // Put Purple Grapes, or Cherries in- / To Glasse, & they will send / More beauty to commend / Them, from that cleane & subtile skin, / Then if they naked stood ... // ... // So though y'are white as Swan or Snow, / And have the power to move / A world of men to love: / Yet, when your Lawns & Silks shal flow; / And that white cloud divide / Into a doubtful Twi-light; then, / Then will your hidden Pride / Raise greater fires in men" — *Poetical Works*, ed. L. C. Martin, pp. 75-6; cf. p. 516, Commentary) [illegible] Montaigne, *Essais*, III, v: "les vers de ces deux poëtes [Virgil & Lucretius on the naked figure of Venus], traitant ainsi reservéement et discrettement de la lasciveté comme ils font, me semblent la descouvrir et esclairer de plus près. Les dames couvrent leur sein d'un reseau, les prestres plusieurs choses sacrées; les peintres ombragent leur ouvrage, pour lui donner plus de lustre" (Ed. "Bibliothèque de la Pléiade", p. 848) [illegible] Verlaine, *Art Poétique*: "C'est des beaux yeux derrière des voiles" (*Oeuvres poétiques complètes*, "Bibl. de la Pléiade", p. 206) [illegible]

Veil [illegible]

第五十二則論 Catullus II [illegible]

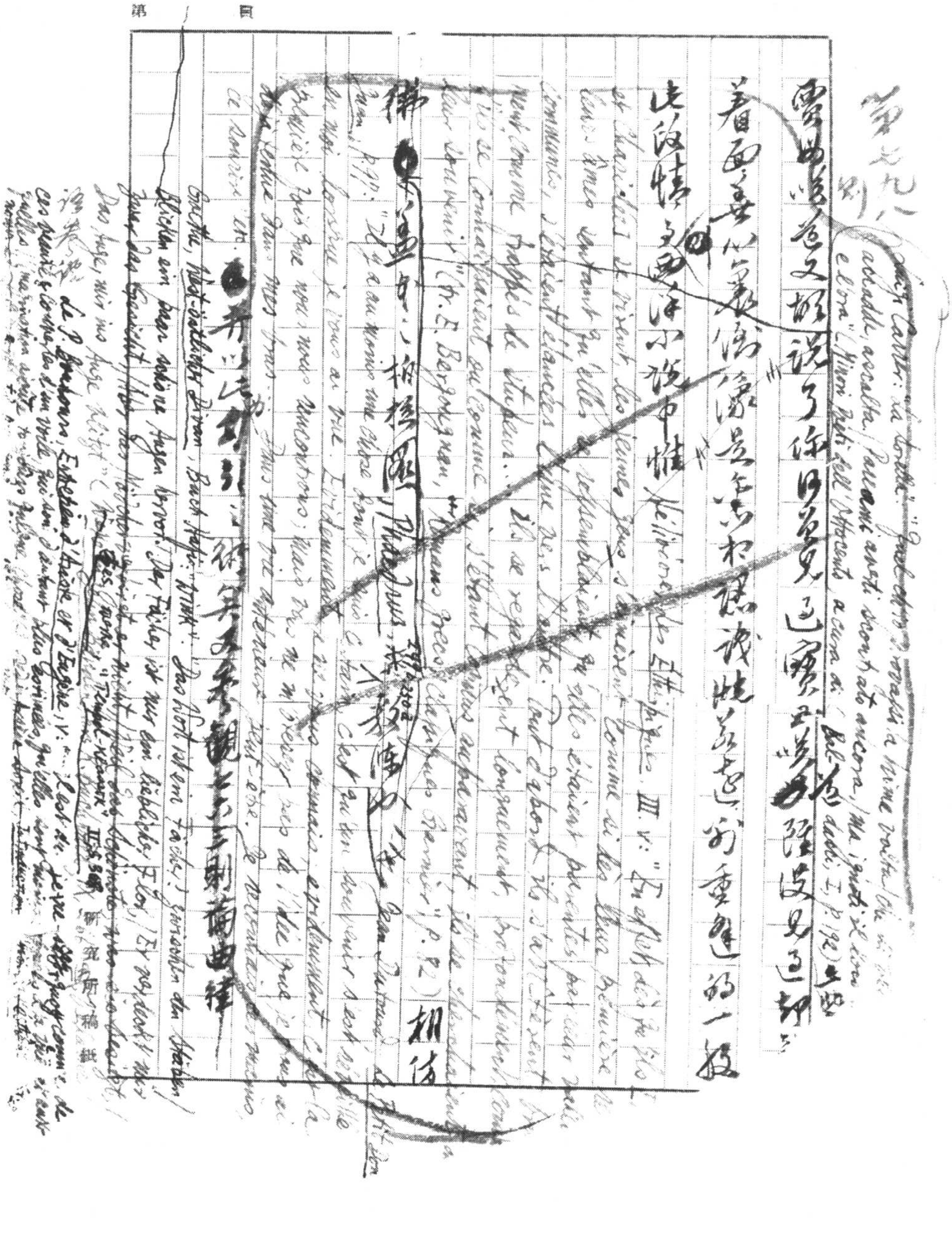
~~[illegible]~~

(*The Notebooks* of S. T. *Coleridge*, ed. Kathleen Coburn, I, §528: "The sunny mist, the luminous gloom of Plato." (§1558 [illegible])

Rapin, *Réflexions sur la poétique*: "C'est un grand talent que ... de laisser penser aux autres ce qu'il faut, pour les occuper"; De Méré: "Je trouve ... que vous ne laissez rien à deviner" etc. (A. Boreil, *Introduction à l'Histoire de l'Esthétique française*, p. 67 [illegible])

參觀 Tasso, *Gerus. lib.* XVI. 14: "Quanta si mostra men tanto è più bella" (*Opere*, a cura di F. Flora, "Collana Riccardo Ricciardi", I. 387).

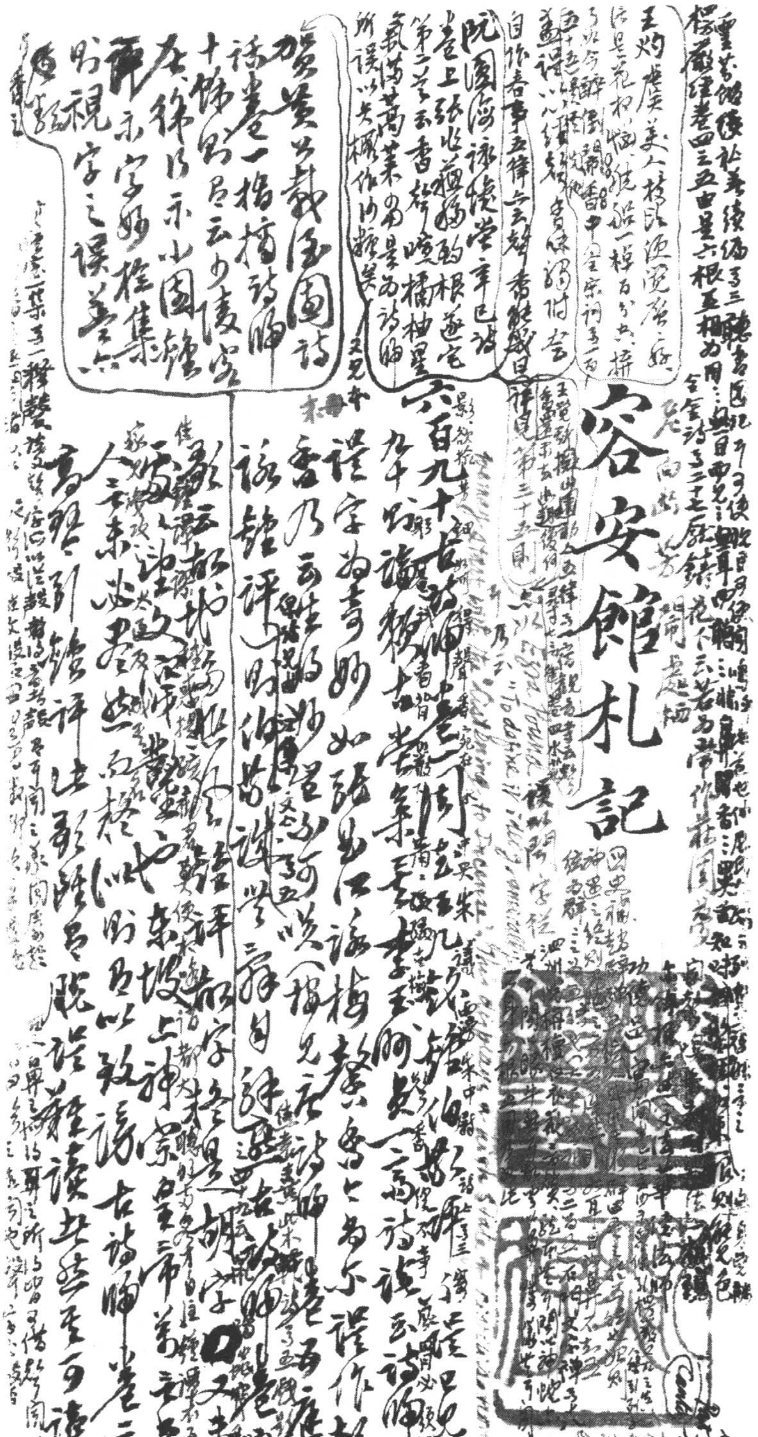
Cf. Nietzsche, *Menschliches, Allzumenschliches*, Bd. II, Abt. ii, §105: Die wirklichen Gedanken gehen bei wirklichen Dichtern alle verschleiert einher, wie die Ägypterinnen: nur das tiefe *Auge* des Gedanken blickt frei über den Schleier hinweg — Dichter-Gedanken sind im Durchschnitt nicht so viel wert, als sie gelten: man bezahlt eben für den Schleier und die eigene Neugierde mit — *Werke*, hrsg. K. Schlechta, I, 920.



第七九八則

第　　頁

研究所稿紙



# 容安館札記

楊鐵崖律卷四三五由是六根互相為用[illegible]

王灼虞美人[illegible]

自作春事五律云[illegible]

阮園海詠懷堂辛巳詩卷上[illegible]香[illegible]橘柚星氣滿萬葉[illegible]為詩師所誤以失[illegible]

賀裳載酒園詩話卷一指摘詩師十餘則[illegible]少陵[illegible]示字[illegible]字之誤[illegible]

六百九十七 [illegible]

Samuel Butler, Hudibras [illegible] p. 283

(Cell. A. R. Waller)

戴东原集尾跋云戴
（注）戴氏年譜末記戴云水經
本源於杭果三山鍾伯敬
本山謂[illegible]作上遊達
圖三以為好景言一可讀
注极果三山兄山海經
上旗戴鈔三人手四錢陸
樂與鄭生一手寫錯揭詩
所云劉環左右戴校語
蝶眉參差畫從奴誤
刻作參字評三三字畫
居然理人後學承訛
吳人玉君媧三五字眉者按
原稿見本正作參字
無此評語改正卯

（亦借作古詩角弓刃 合借花若干首一首一韻云云 又有些云 又此聲香上改之若干首）

○所謂具之像是一快不必當為泥之也卷十惠達庵正
東林祿詩鍾評云字句以生空之意以脫正文古勁揩
年霜卷十三廣陵王子良傳呈古子擇莫藍譚評以
六以至鈍妙其風以步為值同卷範雲之雲之送沈郡次
新亭渚別步可原鍾評妙在末句二字二以見脫
譚唐詩歸卷十一王昌齡送狄宗亨譚評從風變折合三四文字
乎同更匪思鈍澄以為從提明甚卷十八杜甫游龍門
一下東坡學評卜人目些禁以於古人稀云不師變只整比口數華
至勝謂云安無遂卜李段之悍棻卷二十杜甫觀公孫
大娘弟子舞劍器行序鍾評去年字爭妙要以數書即
君舒文而繹人讀之可述誰為此雖亦妙貪財極堪之至
色整濕君由本言唐詩歸卷十二高適燕歌行戰
士耳方半現生莫人帳下猶歌舞鍾評言豪快中少
生脈整策家云然不辨其數求麥證之尤其佳句只少

（字忧碧 丑三讒好事 迫羽務我 霜舞雷陰 只吟香相 讖書字也為 言字之訛 覺四方六音 使小華 極前沁 力緒 更無題）

（二十五王康 誌孑賈盡贊 口數華 敢言撚）

（帝家梁按語以一崇國寺梵字碑見二：梵語乃不可識，則可解，然不識，則生人癖數。遂指劉侗于奕正乃竟陵
派此一種有移目鍾譚評論，虎谷詢子五張九齡、曲陽上「西盡北澤」飛鐘中若俗字即四一可之不澤飛矣
據王之臭河州詩夢云同東坡上白三之問自此正同在健體詩體了四語之寫八語論此自第五字之力乎國炳詩讀）

秋夜詠懷[illegible]太白[illegible]
虎[illegible]四[illegible]山[illegible]
劉[illegible]
[illegible]天[illegible]陵[illegible]
[illegible]
[illegible]

鍾之評[illegible]日
[illegible]古詩[illegible]
四[illegible]卷六[illegible]
則[illegible]

（[illegible]文評[illegible]云
[illegible]詩[illegible]
[illegible]
謝[illegible]
[illegible]）

後集[illegible]內具[illegible]陳[illegible]三月之故可[illegible]景見可代詩

卷七十九別是絕一云讀詩師[illegible]譚[illegible]

[illegible]於內字之省於全章皆意即不理會之[illegible]

若鍾之評比二語是於內字為[illegible]未理會[illegible]若譚之

評[illegible]卷三[illegible]選高[illegible]譚口留於集（唐詩[illegible]）卷十

三是於全章皆之理會錯。○鍾評識力遠過於

譚可[illegible]詩師卷六[illegible]名氏李陵[illegible]詩卷七絕

[illegible]短歌行[illegible]評[illegible]。於[illegible]

詩集傳丁十三卷山陰傳云小[illegible]杜之[illegible]

[illegible]元之遂[illegible]詞法千古絕調文章之元氣也[illegible]

人[illegible]評[illegible]排[illegible]

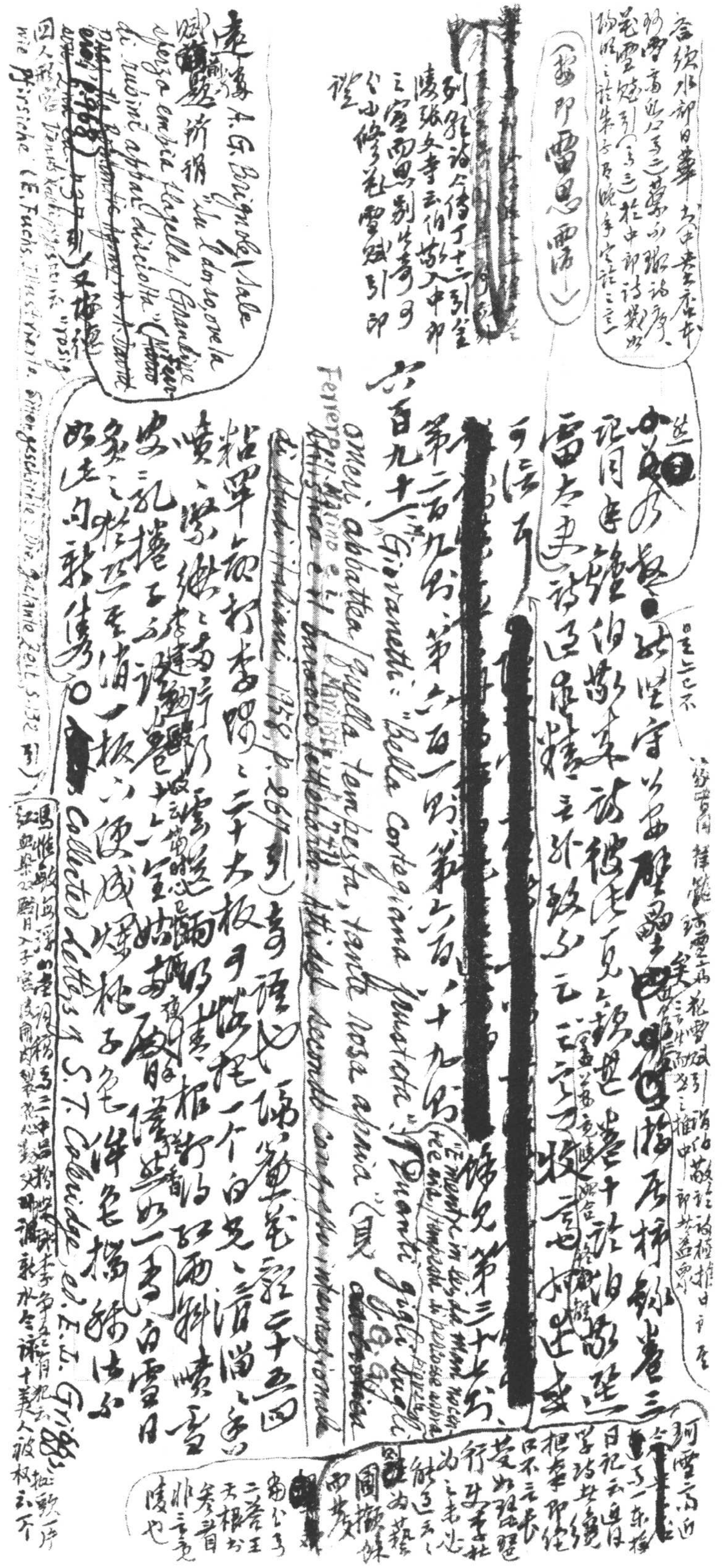
[illegible]陳生[illegible]雲露云[illegible]唐詩[illegible]卷二十二[illegible]

[illegible]卷二十[illegible]而之觀譚[illegible]詩

選序[illegible]中郎先生[illegible]序[illegible]中郎之子選之[illegible]陵

（[illegible]）

[illegible]



含饮水部日華大中書存本
詠雪齋（三）葉亦琅語序、
花雪賦引（之三）於中郎詩數段
詠眠之詩朱子晚年定論之一

（參印雪思雪湧）

[redacted]

列張詩公傳丁十二引全
陵張文李云伯敬入中郎
之室雪思別告壽可
公山修梨雪賦引印
證

袁褒 A. G. Bragnolo \ Sale
詠頌 su l dorso, ove la
senza ombra flagella / Grandine
di ruine appar dirchiotta "Chiffer"
~~Das Buch [illegible] (1968) S.27 頁~~ ）又梅德
[illegible] Dunkle Kette [illegible] "rosig"
因人稱 Persische (E. Fuchs, Illustrierte Sittengeschichte: Die galante Zeit S.132 引)

小叔以蒼[illegible]杜野守以安醒寫居梓鈔卷三
記用鍾伯敬來訪讀陸傳見之錄世卷十詭伯敬墅進
雷太史詩盡維精言外錄之云之云收此也[illegible]世士我
予[illegible]

[redacted]

日生二已不
[illegible]雲間 祥徵錄雪之為花雪賦引[illegible]之推中郎[illegible]敬之論推[illegible]

第二百九十、第六百一十、第六百八十九十、第三十七
六百九十八（詩）Giovanetti: "Bella Cortegiana frustata" "Quanti gigli [illegible]"
omen. abbattea / Quella tempesta, tanto nosa a piuia (見 G. G.
Ferrero, Marino e i Marinisti [illegible] [illegible]
[illegible] 1958, p.267 引）[illegible]

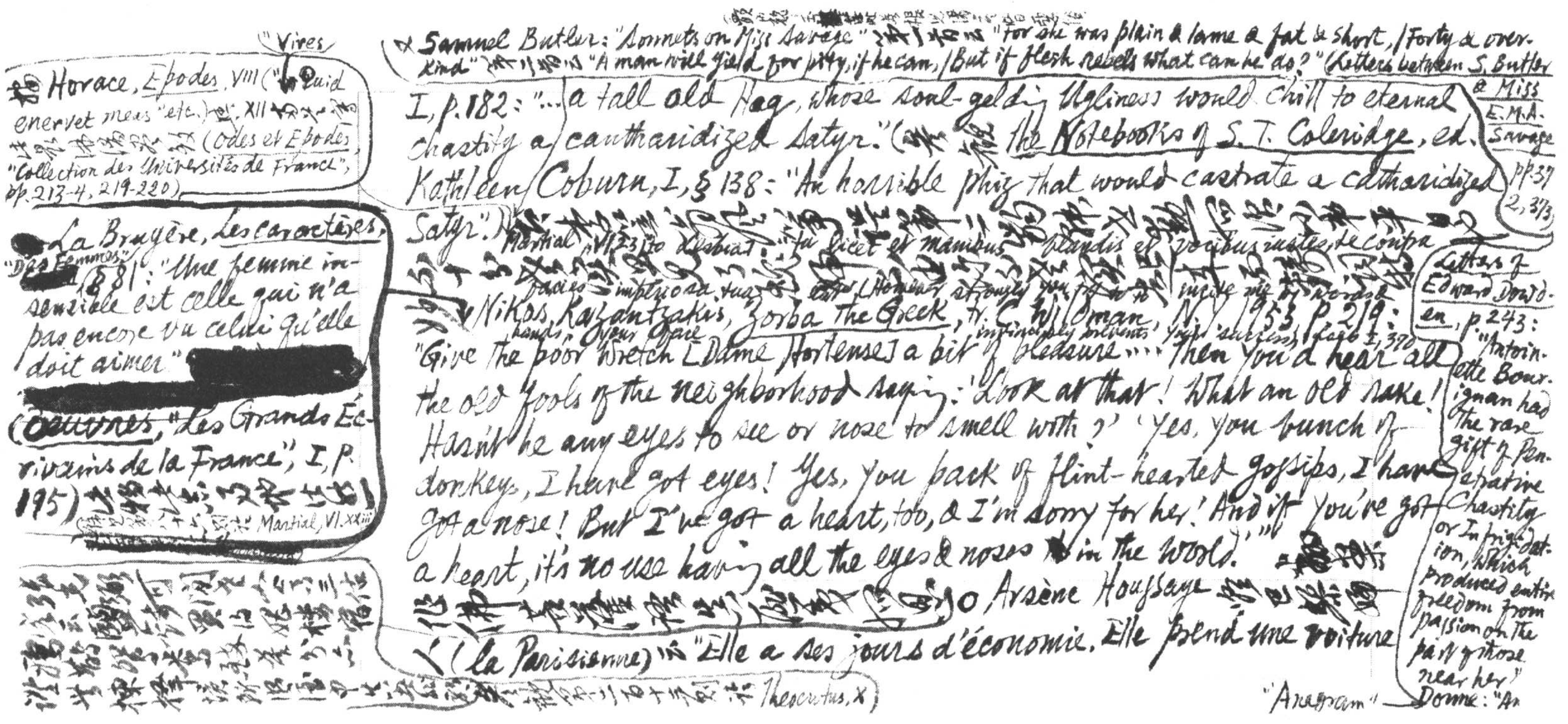
粘罕拿[illegible]打李問之二十大板與送一個白兔之滑稽之笑
黃鶯[illegible]讀[illegible]蕭[illegible]打[illegible]紅兩[illegible]頭[illegible]白雪日
安之凱捲[illegible]室[illegible]姑[illegible]如一[illegible]
象之粘[illegible]一板之便成[illegible]桃子色[illegible]洋色[illegible]法
如走勻新集。

Collected Letters of S.T. Coleridge ed. E.L. Griggs

馮惟敏海浮山堂詞稿卷二中呂粉蝶兒[illegible]李子[illegible]
紅血[illegible]月[illegible]子宮[illegible]開[illegible]心[illegible]明[illegible]新水令[illegible]十美人[illegible]权云不

珂雪齋近日記云返日[illegible]東[illegible]
寧詩將續[illegible]
想拿卯[illegible]
日不云表
楚如孫琵
行及李杜
為之未必
能道之[illegible]
國撫[illegible]
西施

南公寺
二苦王
夫根[illegible]
參詳目
非言[illegible]
陵也



摘 Horace, *Epodes*, VIII ("Quid enervet meas" etc.) 與 XII 兩首 [illegible]（"Vires"）法譯 [illegible] (*Odes et Epodes*, "Collection des Universités de France", pp. 213-4, 219-220)

[redacted] La Bruyère, *Les caractères*, "Des Femmes" [redacted] §81: "Une femme insensible est celle qui n'a pas encore vu celui qu'elle doit aimer" [redacted] (*Oeuvres*, "Les Grands Écrivains de la France", I, p. 195) [illegible]（參觀第八十六則 [illegible] Martial, VI.xxiii）

[illegible]

Samuel Butler: "Sonnets on Miss Savage" 第一首云 "For she was plain & lame & fat & short, / Forty & over-kind" 第二首云 "A man will yield for pity, if he can, / But if flesh rebels what can he do?" (*Letters between S. Butler & Miss E.M.A. Savage*, pp. 372, 373) I, p. 182: "... a tall old Hag, whose soul-gelding Ugliness would chill to eternal chastity a cantharidized Satyr." (參觀 *the Notebooks of S.T. Coleridge*, ed. Kathleen Coburn, I, §138: "An horrible phiz that would castrate a cantharidized Satyr.") [illegible] Martial, VI.23 to Lesbia: "Tu licet et manibus blandis et vocibus instes, te contra facies imperiosa tua" ([illegible] hands, & your voice [illegible] strongly [illegible] incite me by words, your face infinitely insistent, your success; Loeb I, 370) [illegible] Nikos Kazantzakis, *Zorba the Greek*, tr. C. Wildman, N.Y. 1953, p. 219: "Give the poor wretch [Dame Hortense] a bit of pleasure.... Then you'd hear all the old fools of the neighborhood saying: 'Look at that! What an old rake! Hasn't he any eyes to see or nose to smell with?' 'Yes, you bunch of donkeys, I have got eyes! Yes, you pack of flint-hearted gossips, I have got a nose! But I've got a heart, too, & I'm sorry for her.' And if you've got a heart, it's no use having all the eyes & noses in the world.'" [illegible] Arsène Houssaye [illegible]（la Parisienne）云 "Elle a ses jours d'économie. Elle prend une voiture [illegible]（參觀第二百十五則 [illegible] Theocritus, X）

*Letters of Edward Dowden*, p. 243: "Antoinette Bourignan had the rare gift of Penetrative Chastity or Infrigidation, which produced entire freedom from passion on the part of those near her." Donne: "An "Anagram"

○ Croce, *La Poesia di Dante*, p.65: "[La *Commedia divina* è] come una fabbrica robusta e massiccia, sulla quale una rigogliosa vegetazione di arrampicanti e stenda e s'orni di pendulli rami e di festoni e di fiori, rivestendola in modo ~~[illegible]~~ che solo qua e là qualche pezzo della muratura mostri il suo grezzo o qualche spigolo la sua dura linea." [illegible] 又參觀 Rousseau, *Discours sur les sciences et les arts*: "Les sciences, les lettres et les arts … étendent les guirlandes de fleurs sur les chaînes de fer dont ils sont chargés" (*Oeuv. comp.*, éd. Armand-Aubrée, I, p.7); D. Pearson & J. Anderson, *U.S.A. – Second-class Power?* p.202: "Francis Matthews was a quiet, gentle soul, but his gentleness was only the moss on a character of granite." [illegible] Carducci, *Opere*, XIX, p.17:

Marx, *Zur Kritik der Hegelschen Rechtsphilosophie*: "Die Kritik hat die imaginären Blumen an der Kette zerpflückt, nicht damit der Mensch die phantasielose, trostlose Kette trage, sondern damit er die Kette abwerfe und die lebendige Blume breche [illegible]" (Dritt Werke, S. 12) gram"

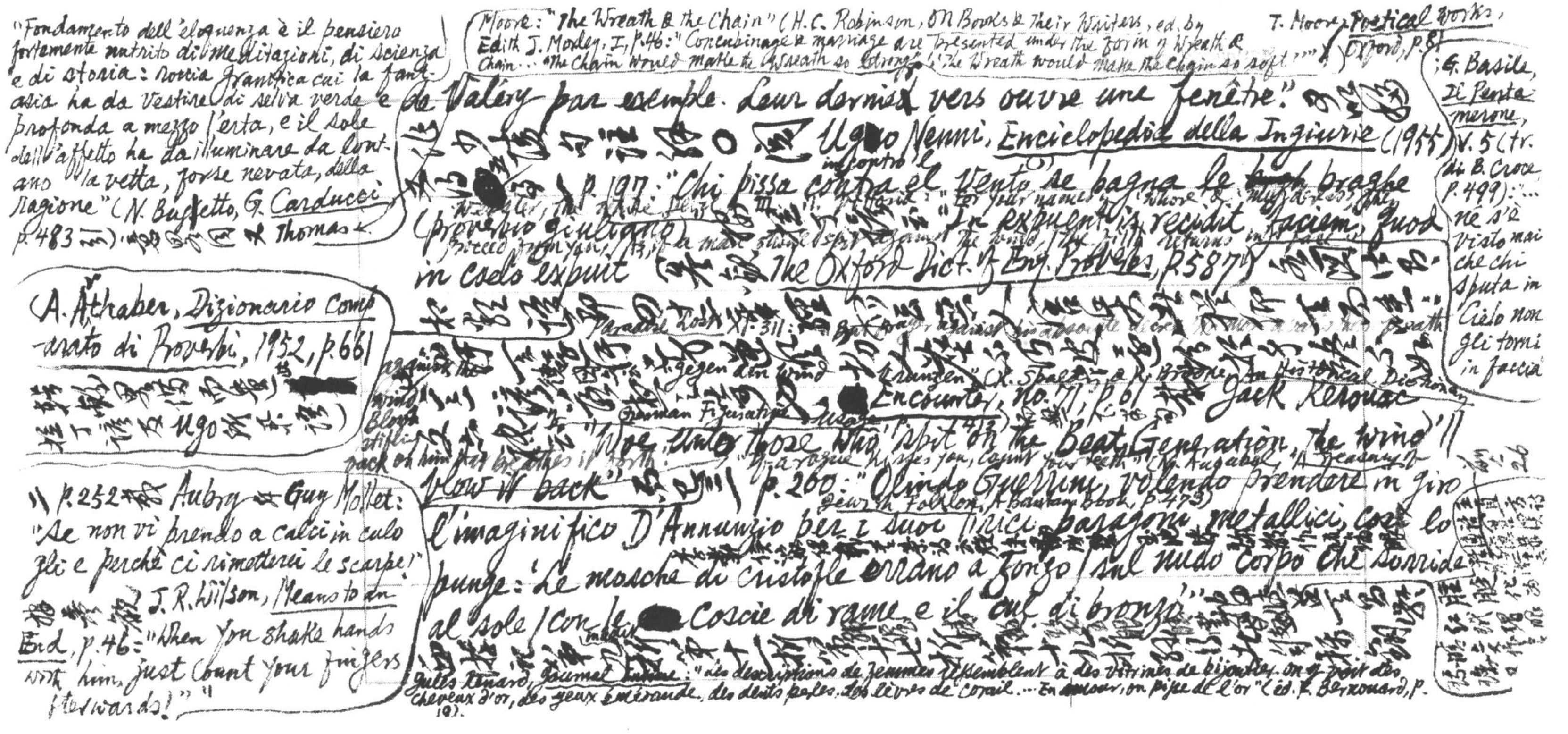
à l'heure pour aller acheter une demi-livre de crevettes. [illegible] Freud, *Der Witz und seine Beziehung zum Unbewussten*, 3te Aufl., Leipzig und Wien, 1921, S. 33: "Sie [die *Ersparungen* as employed in witticisms] erinnern vielleicht an die Art, wie manche Hausfrauen sparen, wenn sie, um einen entlegenen Markt aufzusuchen, Zeit und Geld für die Fahrt aufwenden, weil dort das Gemüse um einige Heller wohlfeiler zu haben ist." [illegible]

[illegible]○ [illegible] 詩云 [illegible] 二三 [illegible] 第六百八十卷 [illegible] Pliny, *Hist. Nat.* XXXV.36 [illegible] C.-L. Estève, *Études philosophiques sur l'Expression littéraire*, p.140: "La littérature de notre pays contient trop de poèmes bien clos, bien encadrés, le dernier vers, comme l'a écrit Flaubert aux Goncourt, rehaussant tout ce qui précède et mettant au bas de l'oeuvre comme une barre d'or. Le premier lied venu, comme le Chant du Saule de Desdémone, la verlainienne Chanson Grise, n'ont ni commencement ni fin. – D'autres poèmes, définis, réussissent à infinir le fini, le Vin Perdu …" I. D'Israeli, *Curiosities of Literature*, I, p.20: "He [Bayle] wreathed the rod of criticism with roses".

[illegible] 張九齡 [illegible] 云詩 [illegible]

s. "Whom Dildoes, Bedstaves, & her Velvet Glasse would be as loath to touch as her Joseph was" (*Complete Poetry & selected Prose*, ed. John Hayward, p.67) [illegible]

[illegible]



"Fondamento dell'eloquenza è il pensiero fortemente nutrito di ~~m~~ meditazioni, di scienza e di storia: roccia granitica cui la fantasia ha da vestire di selva verde e profonda a mezzo l'erta, e il sole dell'affetto ha da illuminare da lontano la vetta, forse nevata, della ragione" (N. Busetto, G. Carducci, p.483 [illegible]) [illegible] Thomas

Moore: "The Wreath & the Chain" (H. C. Robinson, On Books & their Writers, ed. by Edith J. Morley, I, p.46: "Concubinage & marriage are presented under the form of Wreath & Chain . . 'The Chain would make the Wreath so strong' 'The Wreath would make the chain so soft'") T. Moore, Poetical Works, Oxford, p.8)

de Valéry par exemple. Leur dernier vers ouvre une fenêtre." [illegible]

[illegible] ○ [illegible] Ugo Nenni, Enciclopedia della Ingiurie (1955) p.197: "Chi pissa contra el vento se bagna le ~~brach~~ braghe" (proverbio giuliano) [illegible] "In expuentis recidit faciem, quod in coelo expuit" [illegible] The Oxford Dict. of Eng. Proverbs, p.587 [illegible]

Paradise Lost XI.311: [illegible] gegen den Wind [illegible] Encounter, No.71, p.61 [illegible] Jack Kerouac [illegible] "Woe unto those who spit on the Beat Generation, the wind'll blow it back" [illegible] p.260: "Olindo Guerrini, volendo prendere in giro l'imaginifico D'Annunzio per i suoi ~~lirici~~ paragoni metallici, così lo punge: 'Le mosche di cristofle errano a zonzo / sul nudo corpo che sorride al sole / con le [illegible] coscie di rame e il cul di bronzo'" [illegible]

Jewish Folklore, A Bantam Book, p.473

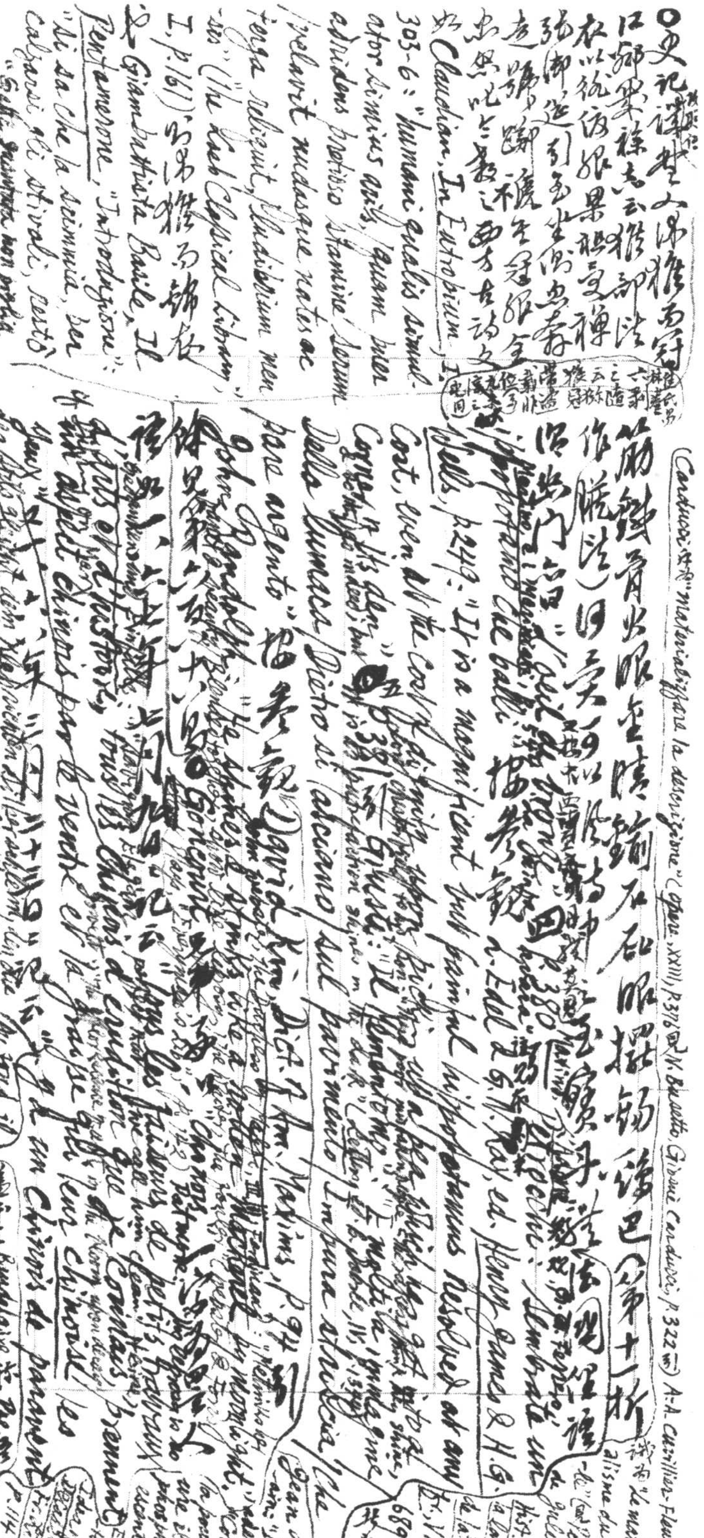
Jules Renard, Journal Inédit: "Les descriptions de femmes ressemblent à des vitrines de bijoutier: on y voit des cheveux d'or, des yeux émeraude, des dents perles, des lèvres de corail . . . En amour, on pique de l'or" (éd. F. Bernouard, p.19).

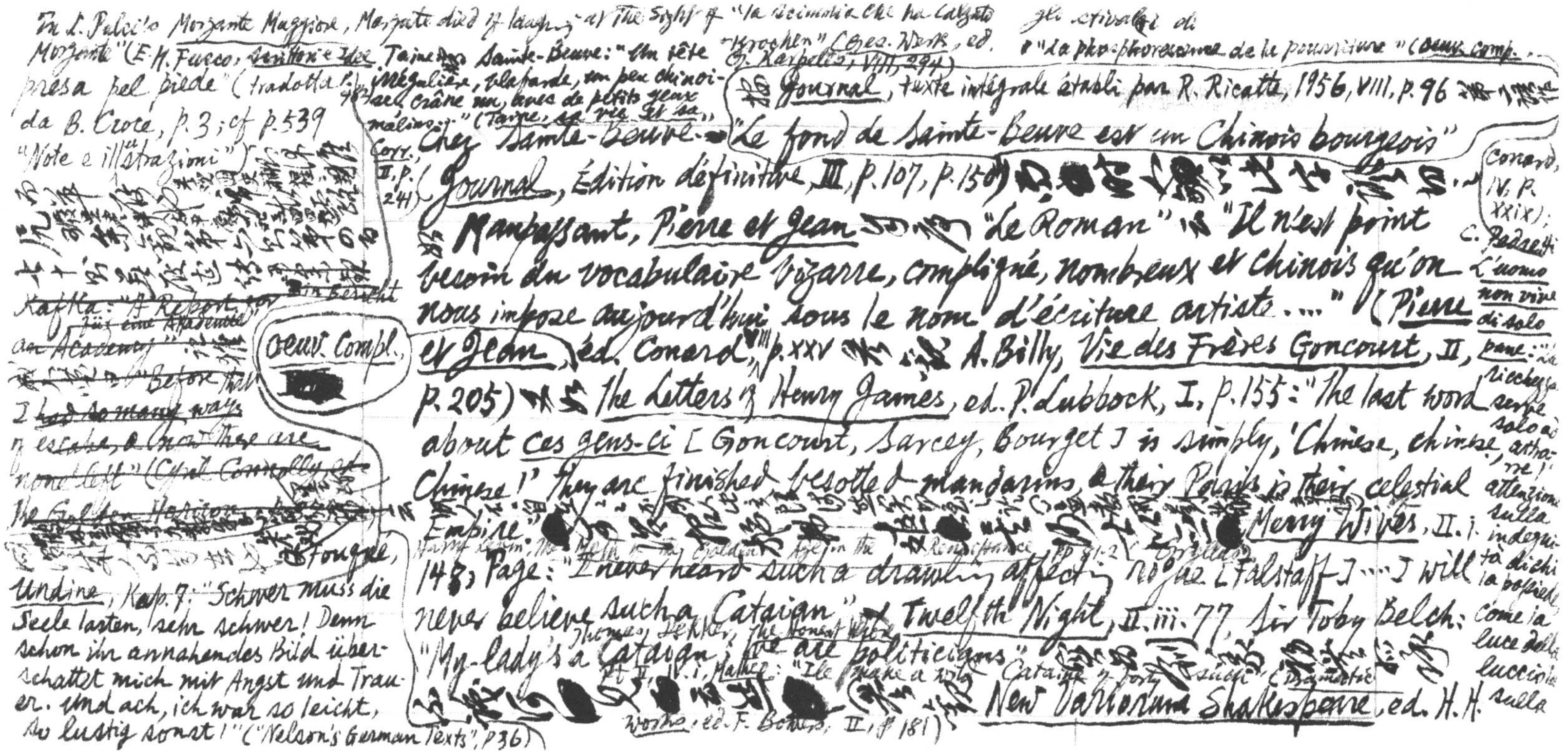
G. Basile, Il Pentamerone, V.5 (tr. di B. Croce, p.499): ". . . né s'è visto mai che chi sputa in Cielo non gli torni in faccia"

A. Arthaber, Dizionario Comparato di Proverbi, 1952, p.661 [illegible] [redacted] [illegible] Ugo [illegible]

" p.252 [illegible] Aubry [illegible] Guy Mollet: "Se non vi prendo a calci in culo gli è perchè ci rimetterei le scarpe!" [illegible] J. R. Wilson, Means to an End, p.46: "When you shake hands with him, just count your fingers afterwards!" "

[illegible] 26





In L. Pulci's Morgante Maggiore, Margute died of laughing at the sight of "la scimmia che ha calzato gli stivali di Morgante" (E. H. Fucco, Scrittori e Idee [illegible] presa pel piede" (tradotta da B. Croce, p. 3; cf. p. 539 "Note e illustrazioni") [illegible]

Taine [illegible] Sainte-Beuve: "Une tête irrégulière, blafarde, un peu chinoise, crâne nu, avec de petits yeux malins..." (Taine, sa vie et sa Corr., II, p. 241) Chez Sainte-Beuve →

"Brocken" (Ges. Werk, ed. G. Karpeles, VIII, 294)

"La phosphorescence de la pourriture" (Oeuvr. comp. [illegible]

[illegible] Journal, texte intégrale établi par R. Ricatte, 1956, VIII, p. 96 [illegible]
"Le fond de Sainte-Beuve est un Chinois bourgeois"

(Journal, Édition définitive, III, p. 107, p. 150) [illegible]

[illegible] Maupassant, Pierre et Jean [illegible] "Le Roman" [illegible] "Il n'est point besoin du vocabulaire bizarre, compliqué, nombreux et chinois qu'on nous impose aujourd'hui sous le nom d'écriture artiste...." (Pierre et Jean, éd. Conard, VIII, p. XXV [illegible] A. Billy, Vie des Frères Goncourt, II, p. 205) [illegible] The Letters of Henry James, ed. P. Lubbock, I, p. 155: "The last word about ces gens-ci [Goncourt, Sarcey, Bourget] is simply, 'Chinese, chinese, Chinese!' They are finished besotted mandarins & their Paris is their celestial Empire." [illegible] Merry Wives, II. i. 148, Page: "I never heard such a drawling affecting rogue [Falstaff]... I will never believe such a Cataian." [illegible] Twelfth Night, II. iii. 77, Sir Toby Belch: "My lady's a Cataian, we are politicians." [illegible] New Variorum Shakespeare, ed. H. H. [illegible]

Harry Levin, The Myth of the Golden Age in the Renaissance, pp. 81-2 [illegible]

Thomas Dekker, The Honest Whore, Pt. II, IV. i, Matheo: "I'le make a voyage [illegible] Cataine of forty [illegible]" (Dramatic Works, ed. F. Bowers, II, p. 181)

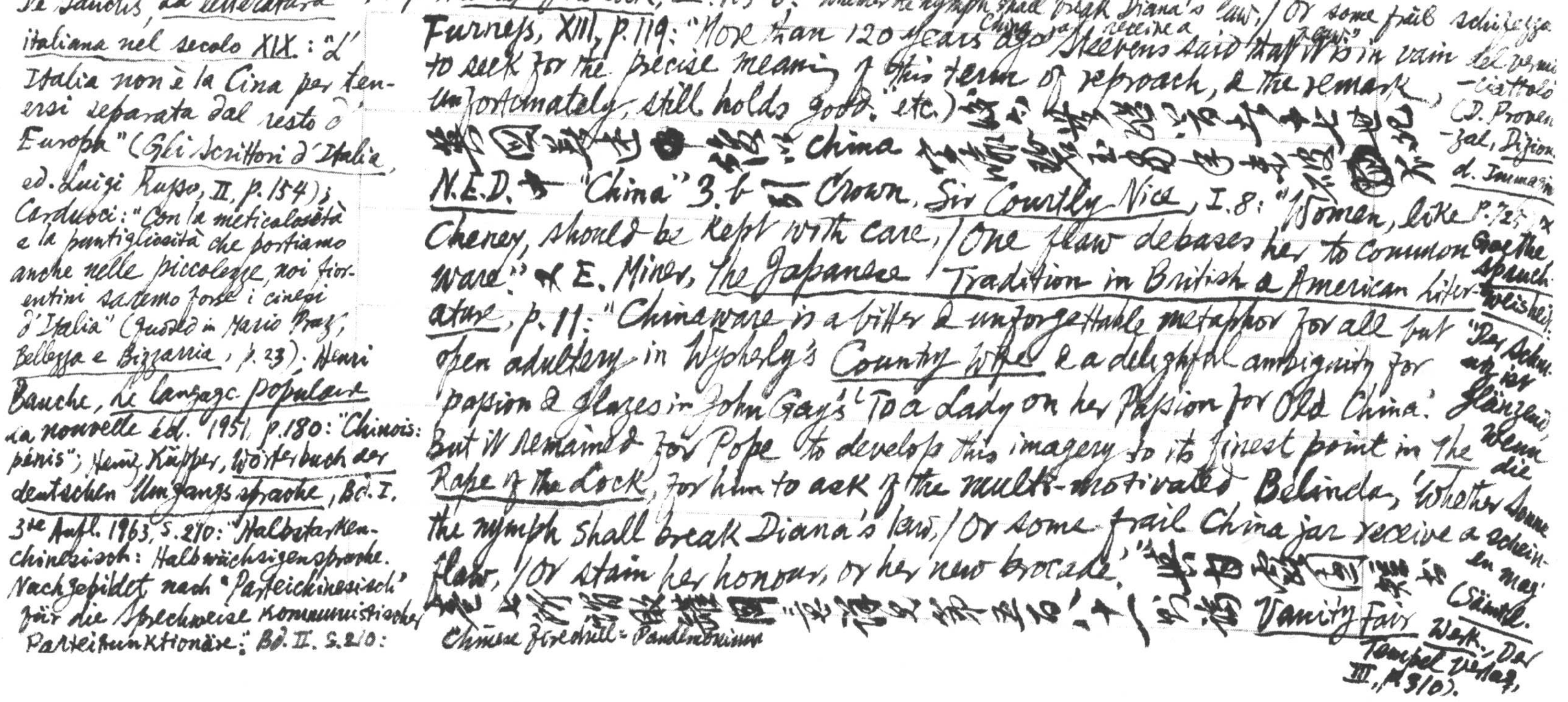
(Conard, IV, p. XXIX); C. Pedretti, L'uomo non vive di solo pane: la ricchezza serve solo ad attrarre l'attenzione sulla indegnità di chi la possiede come la luce delle lucciole sulla

Oeuv. Compl.

[illegible]

~~Kafka: "A Report for an Academy"~~ ~~Ein Bericht für eine Akademie~~ [illegible] ~~"Before that I had so many ways of escape, & now there are none left" (Cyril Connolly, of The Golden Horizon)~~ [illegible]

[illegible] Fouqué, Undine, Kap. 7: "Schwer muss die Seele lasten, sehr schwer! Denn schon ihr annahendes Bild überschattet mich mit Angst und Trauer. Und ach, ich war so leicht, so lustig sonst!" ("Nelson's German Texts", p. 36)



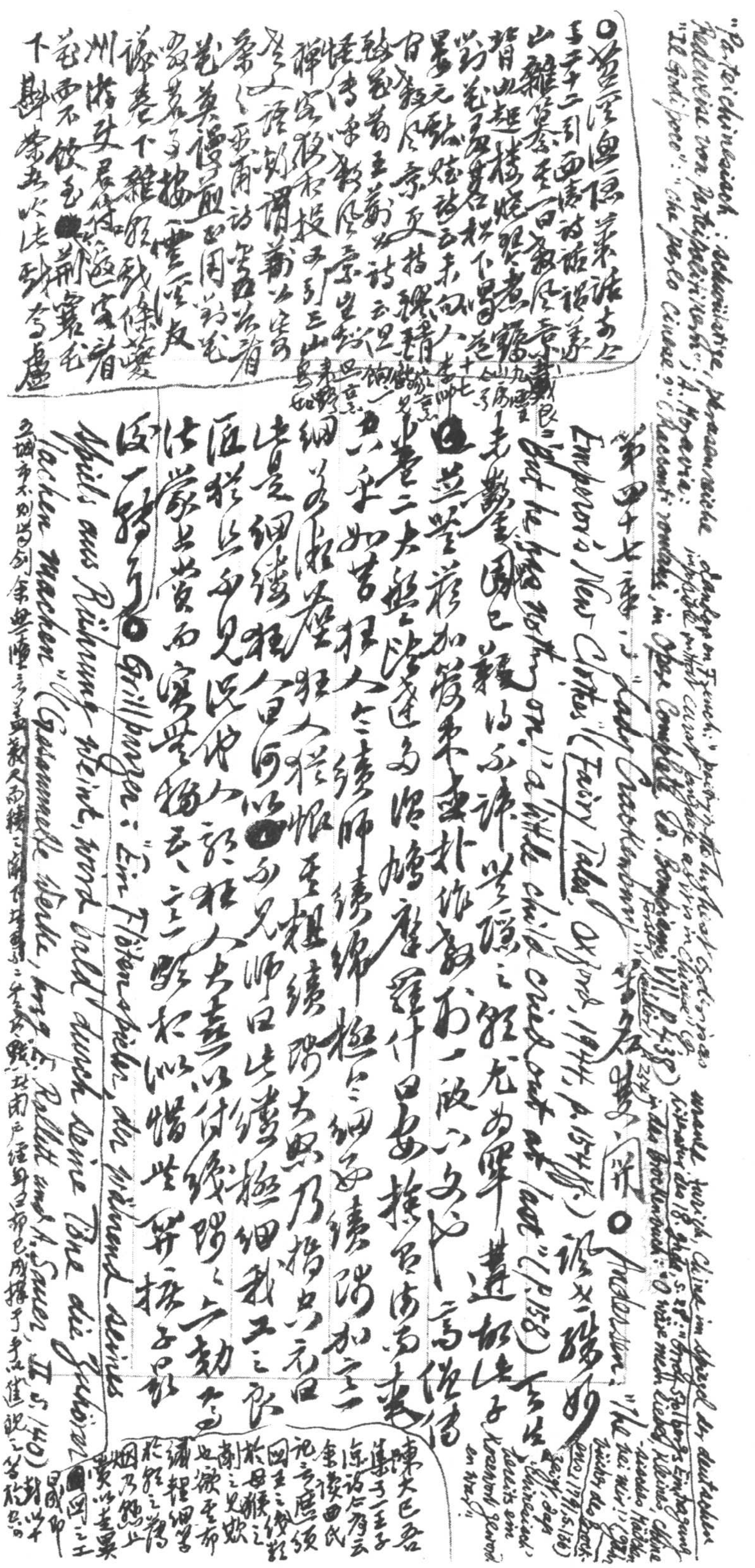
De Sanctis, La letteratura italiana nel secolo XIX: "L'Italia non è la Cina per tenersi separata dal resto d'Europa" (Gli Scrittori d'Italia, ed. Luigi Russo, II, p.154); Carducci: "Con la meticolosità e la puntigliosità che portiamo anche nelle piccolezze, noi fiorentini saremo forse i cinesi d'Italia" (Quoted in Mario Praz, Bellezza e Bizzarria, p.23). Henri Bauche, Le langage populaire, nouvelle éd. 1951, p.180: "Chinois: pénis"; Heinz Küpper, Wörterbuch der deutschen Umgangssprache, Bd. I, 3te Aufl. 1963, S.210: "Halbstarkenchinesisch: Halbwüchsigensprache. Nachgebildet nach "Parteichinesisch" für die Sprechweise kommunistischer Parteifunktionäre." Bd. II. S.210:

cf Pope, The Rape of the Lock, II. 105-6: "Whether the nymph shall break Diana's law, / Or some frail China jar receive a flaw"

Furness, XIII, p.119: "More than 120 years ago Steevens said that it is in vain to seek for the precise meaning of this term of reproach, & the remark, unfortunately, still holds good." etc.) [illegible]十七世紀 英國[illegible]以China[illegible] N.E.D. 中 "China" 3.b 下 Crown, Sir Courtly Nice, I.8: "Women, like Cheney, should be kept with care, / One flaw debases her to common ware." 參 E. Miner, The Japanese Tradition in British & American Literature, p.11: "Chinaware is a bitter & unforgettable metaphor for all but open adultery in Wycherly's Country Wife & a delightful ambiguity for passion & glazes in John Gay's 'To a Lady on her Passion for Old China.' But it remained for Pope to develop this imagery to its finest point in The Rape of the Lock, for him to ask of the multi-motivated Belinda, 'Whether the nymph shall break Diana's law, / Or some frail China jar receive a flaw, / Or stain her honour, or her new brocade.'" [illegible]〔一則〕[illegible] 參 Vanity Fair

Chinese fire drill = Pandemonium

"schifezza del vermicciattolo" (C.D. Provenzal, Dizion. d. Immagini p.725) × Goethe Spruchweisheit: "Das Schöne ist Glänzend Wenn die Sonne scheinen mag" (Sämtl. Werk., Der Tempel Verlag, III, p.310).



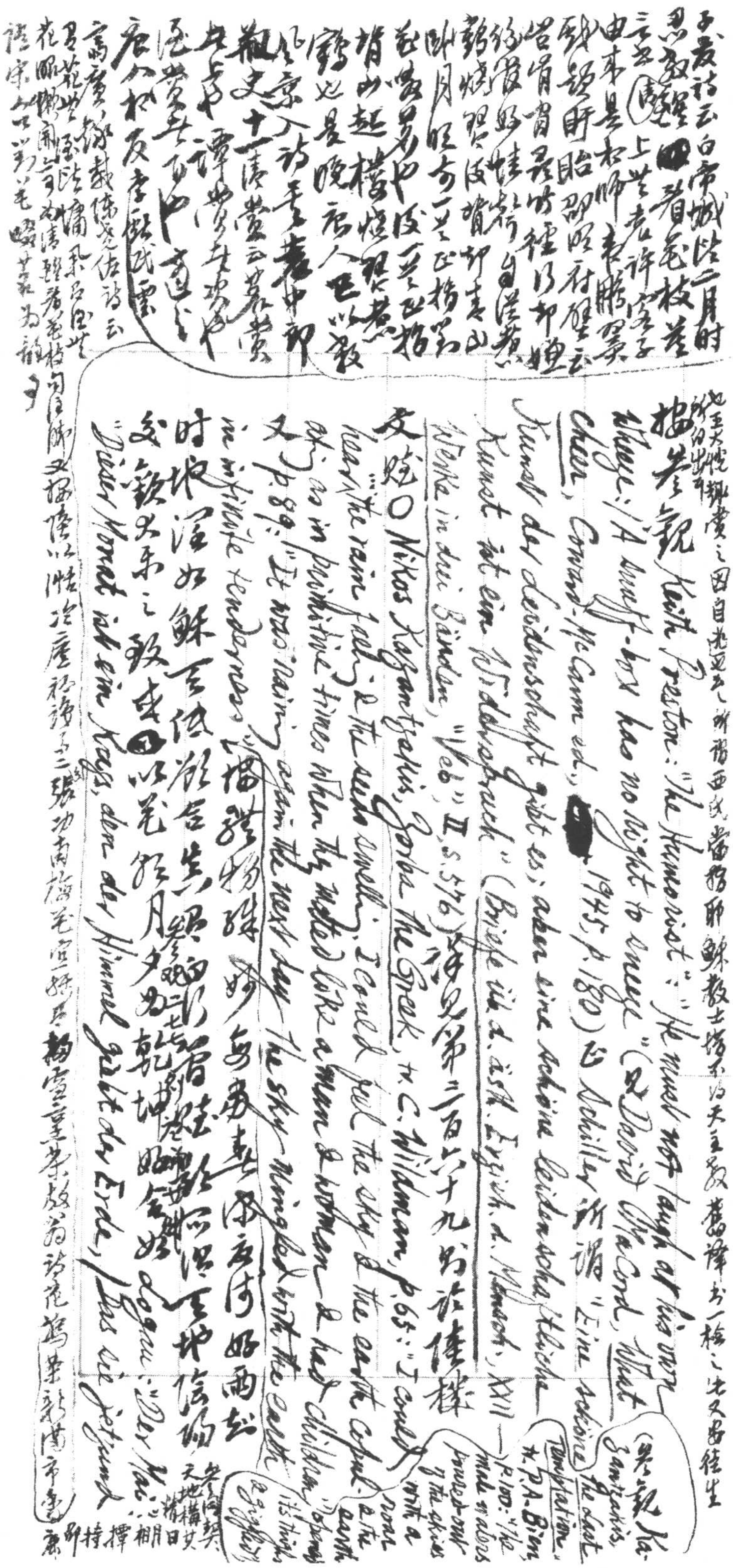
"Parteichinesisch": schwülstige, phrasenreiche Redeweise von Parteipolitikern"; A. Moravia: "Il Godipoco": "che parlo cinese?" (Racconti romani, in Opere Complete, ed. Bompiani, VII, p. 438) Landor on French: "poetry in the highest sense is as impossible in that curst language as it is in Chinese" (cf. Forster, Landor, p. 254) Ursula Aurich, China im Spiegel der deutschen Literatur des 18. Jhdts, S. 28: "Graf Stolbergs Eintragung in das Brockenbuch: "O wäre mein liebes, kleines, chinesisches Mädchen bei mir!" (Jahrbücher des Brockens, 1791, S. 136) zeigt, daß "Chinesisch" bereits ein Kosewort geworden war."

○苕溪漁隱叢話 [illegible]

第四十七章云："Lady Crackenbury" [illegible]

○ Andersen: "The Emperor's New Clothes" (Fairy Tales, Oxford, 1944, p. 154 ff.) "But he has nothing on!" a little child cried out at last" (p. 158) [illegible]

○ Grillparzer: "Ein Flötenspieler, der während seines Spiels aus Rührung weint, wird bald durch seine Töne die Zuhörer lachen machen" (Gesammelte Werke, hrsg. E. Rollett und A. Sauer, II, S. 140) [illegible]



子美詩云白帝城[illegible]二月時[illegible]着花枝落[illegible]上[illegible]老許[illegible]子由來是[illegible]帥[illegible][illegible]云[illegible]

[illegible]

[illegible]詩云[illegible]

[illegible]

[illegible]擲黃[illegible]自[illegible]所謂西[illegible]當[illegible]教士[illegible]天主教[illegible]

[illegible] Keith Preston: "The Humorist": "He must not laugh at his own wheeze: / A snuff-box has no right to sneeze" (cf. David McCord, What Cheer, Grund. McCann ed., 1945, p.180) 即 Schiller 所謂 "Eine schöne Kunst der Leidenschaft gibt es; aber eine schöne leidenschaftliche Kunst ist ein Widerspruch" (Briefe üb. d. ästh. Erzieh. d. Mensch., XXII — Werke in drei Bänden, "Veb", II, S.576) 參觀第二百六十九則論[illegible]

(參觀 Kazantzakis, The Last Temptation, tr. P.A. Bien, p.100: "The [illegible] made [illegible] [illegible] of the skies [illegible]")

又[illegible] Nikos Kazantzakis, Zorba the Greek, tr. C. Wildman, p.65: "I could hear the rain falling & the earth smell. I could feel the sky & the earth copulate as in primitive times when they mated like a man & woman & had children." 又 p.89: "It was raining again the next day. The sky mingled with the earth in infinite tenderness."

[illegible]

又[illegible] Logau: "Der Mai": "Dieser Monat ist ein Kuss, den der Himmel gibt der Erde, / Das sie jetzund [illegible]"

[illegible]

[illegible]郝丁謂天地詩　英教 [illegible]

[illegible]松園云西園松[illegible]花[illegible]寄[illegible]矣[illegible]

Carducci: "Fuori di Certosa di Bologna": "bacio di luce che inonda la terra" 皆

光融融而喻[illegible]美[illegible]

參觀 Hugo, Les Chants du Crépuscule, no. 31: "Puisque mai tout en fleurs": "L'horizon que ce monde attache humble et joyeux / Comme une lèvre au bas de la robe des cieux!" (Œuvres poétiques complètes, Montréal: Éd. B. [illegible], p. 179)

J.C. Flugel, Man, Morals & Society, p. 15: "But the animistic attitude still persists as an anachronism; according to a view [illegible] is a fatal accident [illegible] ideas of justice [illegible]" (p. 35)

則於古帝[illegible]何也

[illegible] VII. 3? [illegible] 300 [illegible] a feels [illegible] (H.G. Fiedler, The Oxford Book of German Verse, 2nd ed. p. 25)

[illegible] seine Braut, künftig eine Mutter werde" 試 Joseph v. Eichendorff [illegible] "Mondnacht": "Es war, als hätt' der Himmel / Die Erde still geküsst" (333) [illegible]

情附京[illegible]字方融[illegible]雲雨[redacted]之說

以支詩話第百の十七則　又第二百七十七則 合 The Notebooks of S.T. Coleridge, ed. Kathleen Coburn, I, § 392: "Barbarous Nations give life &c. to all Things, — the knife of Alexei had a Bell & knife banished to Siberia one for Cutting [illegible] for disturbing her rest" [illegible]

三日入地中[illegible]男女構精之[illegible]象易

[illegible]天地[illegible]大[illegible]也天地

帝網の十[illegible]

[illegible]

朱翰[illegible]濤埋[illegible]集[illegible]

[illegible]乃[illegible]友(二十二)[illegible]

The Notebooks of S.T. Coleridge, I, § 401: "A Plain [illegible]

[illegible]不[illegible]萬物[illegible]不興[illegible]天地[illegible]萬物[illegible]女構精[illegible]萬物化生

● N. Busetto, Giosuè Carducci, p. 326: "...derise le 'buone intenzioni' di cui 'non è lastricata soltanto la via dell'inferno, sì anche la cattiva poesia, o la poesia falsa'!" (Opp. XIX, 90)." 參觀 A. Gide, Journal, 1929, Juillet 28: "C'est avec les beaux sentiments qu'on fait de la mauvaise littérature" (Éd. "la Bibliothèque de la Pléiade", p. 928); ~~Pages de~~ Journal-souvenirs, 1940, ~~Août~~ 2 [illegible] 28: "... Je n'ai jamais dit ni pensé qu'on ne faisait de la bonne littérature qu'avec les mauvais sentiments. J'aurais aussi bien pu écrire que les meilleurs intentions sont souvent les pires oeuvres d'art et que l'artiste risque

man that ... whenever he wanted to be witty, lifted up his thigh, & let a fart" 按參觀 The Poetical Works of Robert Herrick, ed. L. C. Martin, p. 265. "Upon Bice": "Bice laughs, when no man speaks; & doth protest / It is his own breech [redacted] there that breaks the jest" ● The Notebooks of S. T. Coleridge, I, ● §555: "... the road appeared a sort of suture, in many places exactly as the weibliche τετραγραμματον is painted in anatomical Books!" [illegible]（參觀第三三八則）[illegible] ● The Notebooks of S. T. Coleridge, I, §917: "Mr W. Squints. Squints? — but not a bit more than a gentleman ought to do." [illegible] John Wilkes [illegible] Mme de Sévigné [redacted] [illegible] Southey [illegible] Mme de Grignan [illegible] [redacted] "Guilleragues disait hier que Pellisson abusait de la permission qu'ont les hommes d'être laids" (Lettres, éd. "Bibliothèque de la Pléiade", I, p. 671) 參觀 Selected Letters of Sydney Smith, ed. Nowell C. Smith, p. 264: "she abuses the privilege of hideous women to be plain" ● The Notebooks of S. T. Coleridge, I, §1295: "All animals have a sense of joke — Calfs with their Horns — Dogs biting — Women de dégrader son art à le vouloir édifiant" (~~Ed. N.R.F.,~~ Pléiade, p. 67)

大智度論卷七放光釋
論第十四經云以天眼觀
視世界舉身微笑論云問
曰笑從口生或時眼笑今云
何言一切身笑答曰佛於
亡一切身如口如眼故復次
一切毛孔皆開故名為笑

abus in their infants."〃[illegible]小貓[illegible]〃[illegible]邀香尾〃生〃何為特
如志[illegible]橋放石詩第二十七卷[illegible]謂喚小貓兒戲球
錄（見石朱全傳中〃[illegible]三集）呈[illegible]卷邀柳葉果
曉六堂事錄叢書三云中堂松若雲點寫上字之奏
云為世調衣團裡為當點〃為笑哉故點點云楷追
罕樸枝雲〃云搗致柳撤為笑以如何若云托不必
論雲為君好筆出分一樞不古士〃細中獨不笑
西狗笑尾馬笑唇烏笑翅乎雲點[illegible] Goncourt 兄
中一八七七年一月十六日〃記〃"J'ai lu, je ne sais où, que chez quelques chiens, il y avait en leur gaieté, comme l'apparence d'un rire. Pélagie soutient qu'elle en connaît un, qu'elle a vu parfaitement rire. Et l'histoire est vraiment jolie. Ce chien est le chien du marchand de journaux d'ici. C'est un vieux chien qu'on purge souvent, et sa figure de chien prend un aspect navré, quand il aperçoit la préparation de la médecine. Un jour donc qu'il regardait piteusement son

maître fondre des sels dans l'écuelle habituelle de ses purgations, et qu'il voyait, la chose faite, tout-à-coup le marchand de journaux porter l'écuelle à sa bouche, alors cet animal éclatait de rire, du rire le plus humain" (*Journal*, éd. définitive, V, p. 229-30) & James Sully, *An Essay on Laughter*, p. 161: "W. Preyer tells us that an intelligent dog, when confronted with our laughter, will draw back the corners of his mouth & leap into the air with a bright lustre in the eye. G. J. Romanes had a 'funny dog' who would, while lying on his side & evidently grinning, hold one leg in his mouth. We speak of a dog's 'laughing with his tail.'" & George Orwell, *Burmese Days*, ch. 4: "A fat yellow woman was chasing a dog round a hut, smacking at it with a bamboo & laughing, & the dog was also laughing in its fashion." [illegible] the *Notebooks of S. T. Coleridge*, I, §1388: "Memory carried on by the *Fear* of forgetting / thus writing a thing down rids the mind of it." 此[illegible] 所謂[illegible]……說也 *Phèdre*, 275a: "[L'écriture] aura pour

& G. Auriol: "Coda: il sorriso del cane" (D. Provenzal, *Dizionario Umoristico*, 4ª ed. p. 121)

("Uniform edition", Secker & Warburg, p. 59)

參觀 Goethe, Spruchweisheit: "Geschichte schreiben ist eine Art, sich das Vergangene vom Halse zu schaffen" (Sämtl. Werk., Der Tempel Verlag, III, S.306)

(Works, ed. E.C. Stedman & G.E. Woodberry, VII, p.209). ~~[illegible]~~ "mettere agli atti" 亦 "archiviare" 猶 "dimenticare" [illegible]

to go in search of prey is formulated in animals, the other that it is better

以[illegible]相反相成

Cf. Kant, Anthropologie, §34, Werke, hrsg. E. Cassirer, VIII, S.72 "Eines der Alten sagte: 'Die Kunst zu schreiben hat das Gedächtnis zugrunde gerichtet (zum Teil entbehrlich gemacht).' Etwas Wahres ist in diesem Satz" usw.

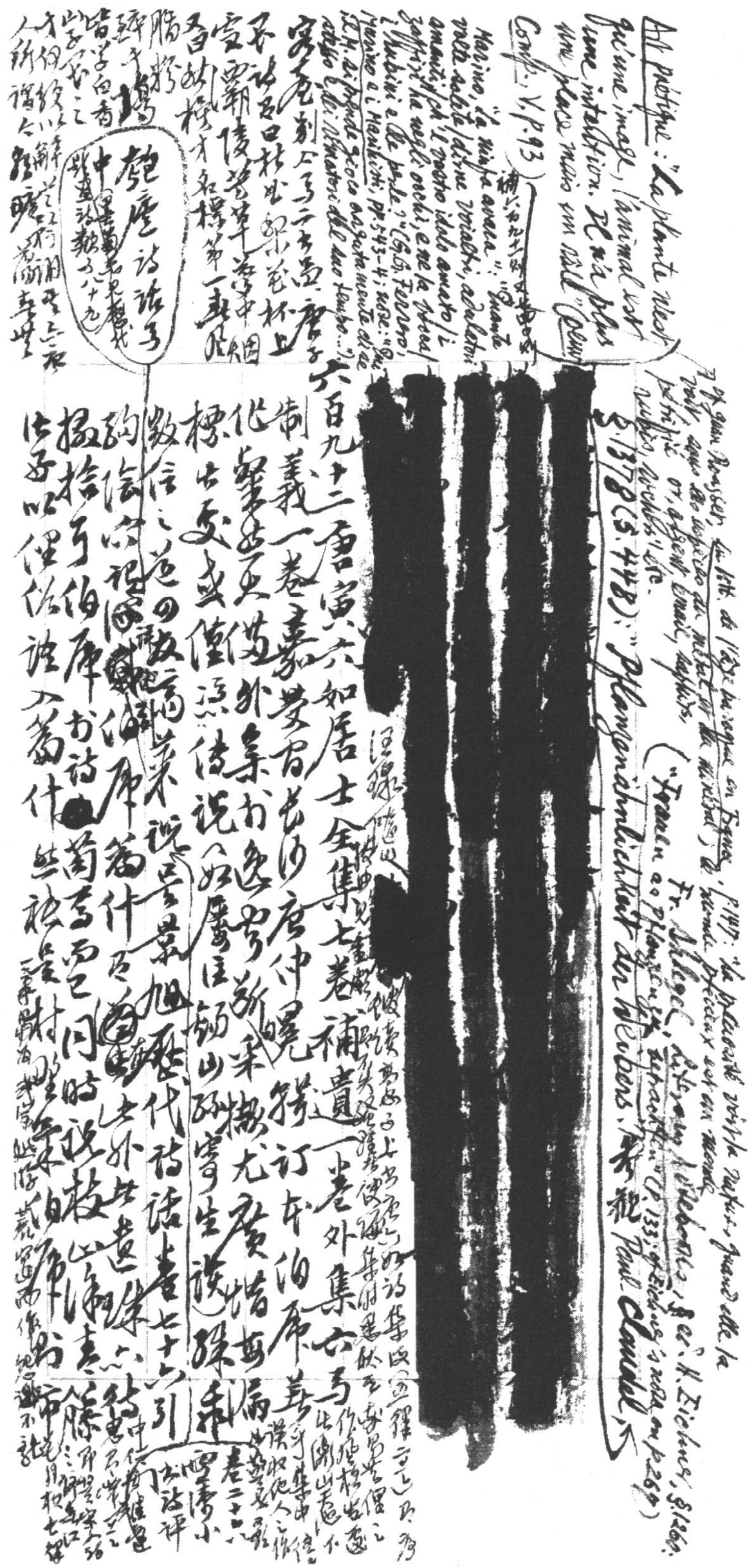
Rousseau 自言 "C'est une des singularités de ma mémoire qui méritent d'être dites. Quand elle me sert, ce n'est qu'autant que je me suis reposé sur elle: sitôt je confie le dépôt au papier, elle m'abandonne; et dès qu'une fois j'ai écrit une chose, je ne m'en souviens plus du tout" (Confessions, Liv. VIII, "La Bibliothèque de la Pléiade", p.344)

résultat, chez ceux qui l'auront acquise, de rendre leurs âmes oublieuses parce qu'ils cesseront d'exercer leur mémoire" etc. (Platon, Oeuv. Comp., "Collection des Universités de France", tome IV, partie iii, p.88) 又 E. A. Poe, Marginalia: "Bernardin de St Pierre: 'Ce que je mets sur papier, je remets de ma mémoire, et par conséquence je l'oublie' — and, in fact, if you wish to forget anyth on the spot, make a note that this th is to be remembered" 又 ◎ Samuel Butler, Alps & Sanctuaries, p.152: "The question whether it is better to abide quiet & take advantages of opportunities that come, or to go further afield in search of them, is one of the oldest which living beings have to deal with.... The opinion that it is better to go in search of prey is formulated in animals, the other that it is better to stay at home & profit by what comes, in plants." [illegible] The Notebooks of Samuel Butler, ed. H.F. Jones, p.15/ 又 [redacted] Fechner, Ueber die Seelenfrage [illegible] Fr. Paulsen, Einleitung in die Philosophie, 36-38. Auf. S.112-3 [illegible]云 "Die Pflanze entfaltet sich nach aussen, drängt zur Oberfläche, sucht mit tausend Blättern und

~~Der von Kürenberg: Entflogen~~
~~"Ich zog mir einen Falken~~
~~wohl länger als ein Jahr,~~
~~Doch als ich ihn gezähmet~~
~~wie's mein Verlangen war" usw.~~
~~(H. G. Fiedler, the Oxford Book~~
~~of German Verse, p.2)~~ [illegible]
~~"Tapina me, ch'amava~~
~~uno sparviero etc"~~ [illegible]
~~(St. John Lucas, the Oxford~~
~~Book of Italian Verse, p.3)~~
~~Fiedler~~ [illegible] ~~(p.574)~~

Schriften, hrsg.
J. Minor, Jena
1923, II.

Blüten den Zugang zu Licht und Luft, während der Stamm oder Stengel innen verholzt oder ganz hohl wird und nur so weit erhalten, als zur ~~Stütz~~ Stütze notwendig ist; das Tier dagegen schliesst sich nach aussen durch Haut und Haar, Schuppen und Panzer ab, und entwickelt sich nach innen, wo sich die vitalen Organe und Funktionen entfalten. Die Verschiedenheit des leiblichen Baus mag als Hindeutung auf eine Verschiedenheit auch des Innenlebens gefasst werden, auf eine den Pflanzen eigentümliche Hinneigung zur Rezeptivität und dezentralisierten Extensität, während das tierische Seelenleben mehr Spontaneität und Intensität zeigt." [illegible] [illegible] Novalis [illegible] Fragmente Ⅲ.S.127 Ⅱ.S.287 hsg. von E. Kamnitzer, §519 (S.209): "Sollten die Pflanzen etwa die weiblichen Natur und des männlichen Geistes, und die Tiere die Produkte der männlichen Natur und des weiblichen Geistes sein? Die Pflanzen etwa die Mädchen, die Tiere die Jungen der Natur." Ⅲ.S.314 S.209 §532 (S.210): "Toleranz und Kosmopolitismus der Blumen. Streben nach individueller Alleinherrschaft der Tiere."



Art poétique: "La plante n'est qu'une image, l'animal est une intention. Il n'a plus une place mais un rôle" (Œuvres Comp. V, p. 93)

Cf. Jean Rousset, La litt. de l'âge baroque en France, p. 147: "la préciosité voit la nature ... avec les aspects du métal et du minéral", la [illegible] précieux est un monde pétrifié: or, argent, émail, saphirs, rubis, perles etc. Fr. Schlegel, [illegible] ("Frauen als Pflanzen" [illegible]) S. 1378 (S. 448): "Pflanzenähnlichkeit der Weibens". 參觀 Paul Claudel

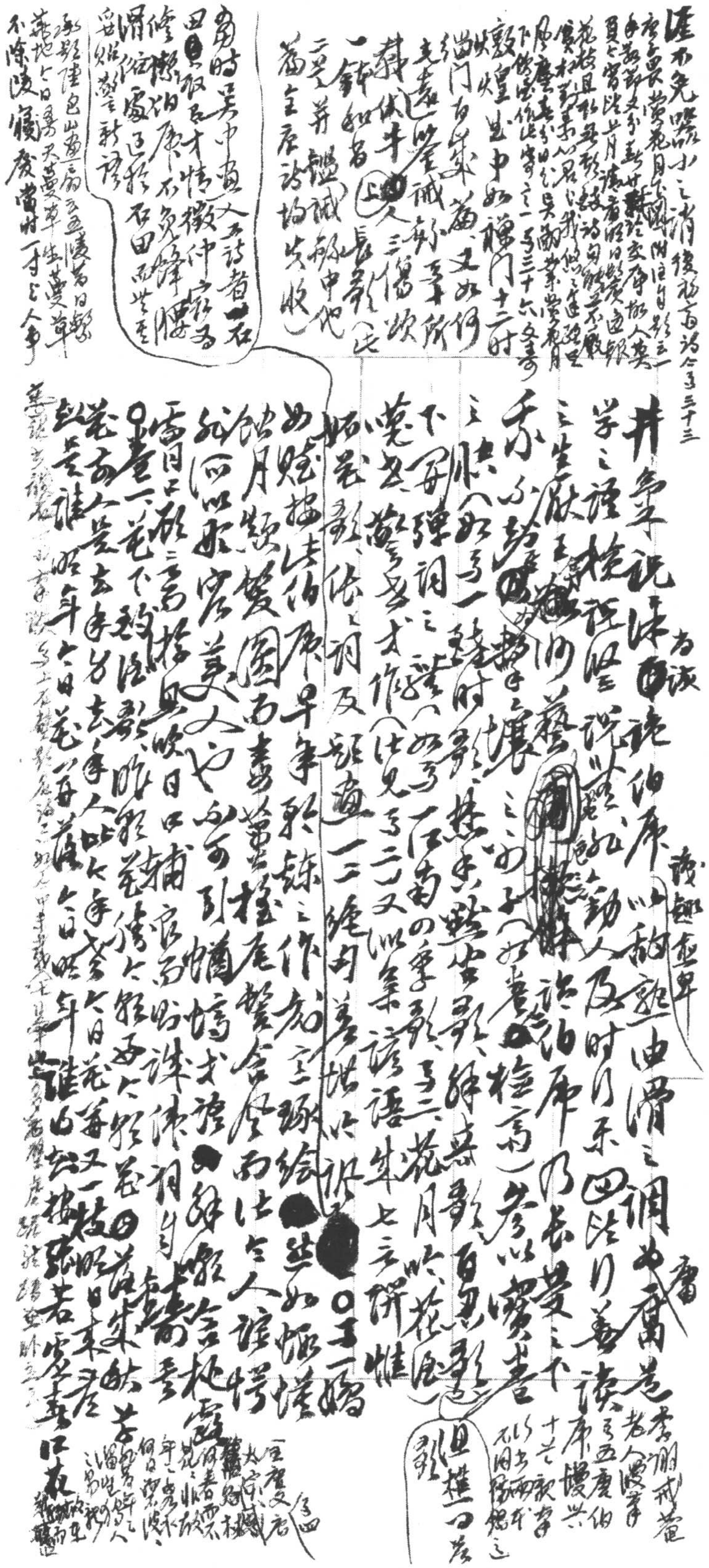
Marino, La ninfa avara: "Quante volte ... [illegible] adulatori amanti, ch'il vostro idolo amato i zaffiri ha negli occhi, e ne la bocca i rubini e le perle?" (G. G. Ferrero, Marino e i Marinisti, pp. 543-4; note: "Qui ... [illegible] ... del suo tempo ...")

[illegible]

[redacted]

六百九十二　唐寅六如居士全集七卷補遺一卷外集一卷制義一卷　嘉慶甲戌唐仲冕輯訂，有何序，甚[illegible]……

[illegible]



此二十年前六如先生題亭二扇詩也詩曰
[illegible]
[illegible]自書[illegible]
[illegible]

沈炯幽庭賦（於是[illegible]）而歎曰[illegible]花[illegible]六[illegible]人那得長[illegible]年[illegible]但[illegible]全[illegible]子十四）

[illegible]

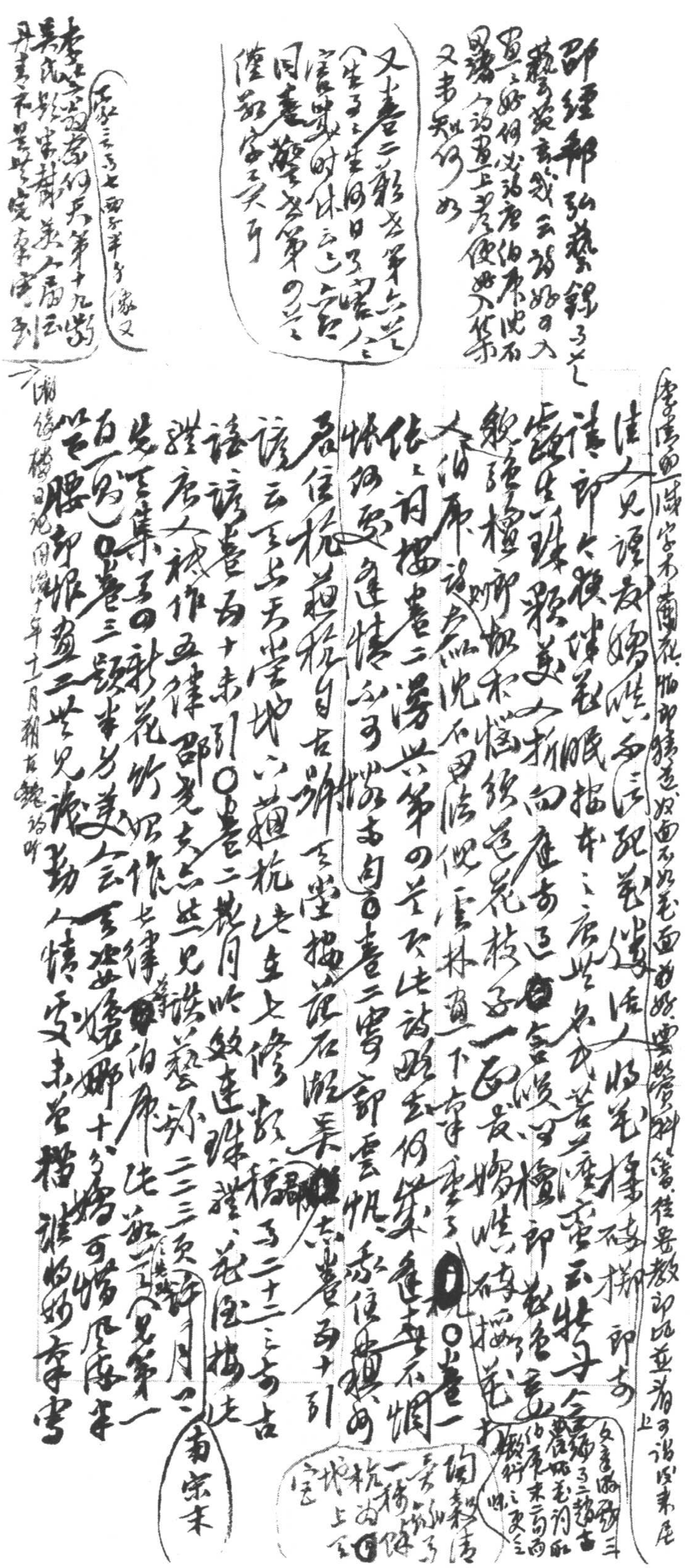
張若虛春江花月夜[illegible]

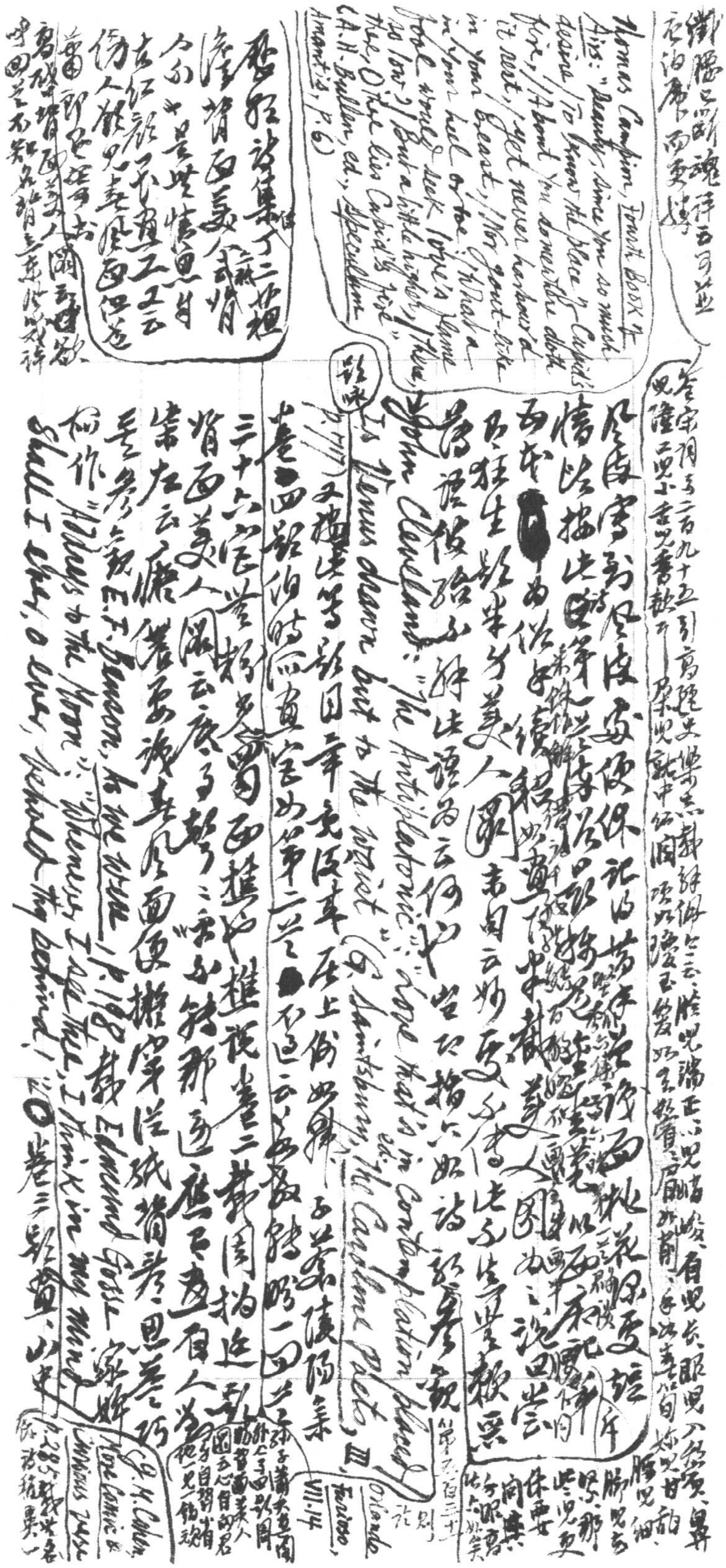
月夜之調江畔何人初見月江月何年初照人人生代代無窮已江月年年秖相似[illegible]江月待何人但見長江送流水

[illegible]今年花落顏色改[illegible]年年歲歲花相似歲歲年年人不同[illegible]

[redacted]

[illegible]



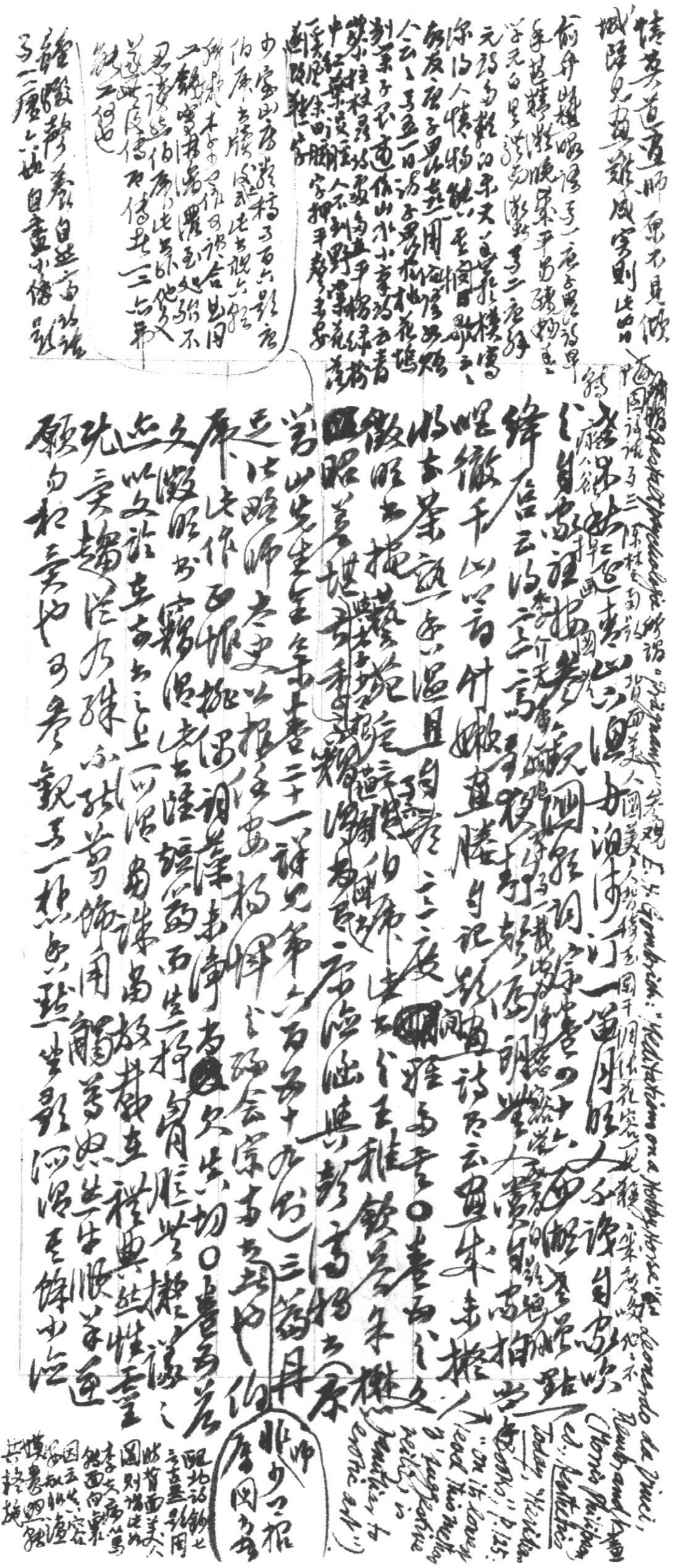


Thomas Campion, Fourth Book of Airs: "Beauty, since you so much desire / To know the place of Cupid's fire, / About you somewhere doth it rest, / Yet never harbour'd in your breast, / Nor gout-like in your heel or toe; / What fool would seek Love's flame so low? / But a little higher, / There, O there lies Cupid's fire" (A.H. Bullen, ed., Speculum Amantis, p.6)

John Cleveland: "The Antiplatonic": "Love that is in Contemplation placed / Is Venus drawn but to the waist" (G. Saintsbury, ed., The Caroline Poets, III, p.77)

Orlando Furioso, VIII.14

E.F. Benson, As We Were, p.118 Edmund Gosse "Always to the Moon": "Whenever I see thee, I think in my mind / Shall I ever, O ever, behold thy behind!"



七律三之二〔痴〕走影兒醉醒磨云云平生未[illegible]無力[illegible]蓬萊羨鳧

儷松齋云云

黃魯客三鈔卷五說枝山唐六如

并書忠銘云此律絶沉横[illegible]出人頭[illegible]

稽語如如此[illegible]觀六如与[illegible]出[illegible]

字不[illegible]放[illegible]子[illegible]兩[illegible]

則緣孫[illegible]遠[illegible]中[illegible]此傷又云文[illegible]

因[illegible]中[illegible]

昭大游戲文章[illegible]如吳

旋所圖色[illegible]三上

欄之法以詩試金劍

滿玉肌論即此類

三云桐天下名家詩集卷五[illegible]

有[illegible]云[illegible]長安[illegible]作[illegible]

米〔借〕日閑銷年[illegible]出如

業[illegible]大[illegible]値錢〔錢〕[illegible]

人未收去

五按

校檔詩鈔卷五京科

詩三云不煉[illegible]禪

不[illegible]鳥[illegible]日

[illegible]長日[illegible]

放筆家[illegible]子不比[illegible]

---

改陵徽廣錄卷一二十六[illegible]人[illegible]二十年[illegible]包[illegible]

武生入學號磨涅至刂此陸撫彩枝手托空瑞羅顏

三重岩群女倚色性情古人云大文乃以之為紙○上卷五文

之徽中大揚蕩憧小品卷三四引文先生書黃○上卷六

蓮花以六郎說描以八股流概皆那集卷一覺山堂外

記林治屏三云志詩云不煉金丹不坐禪不為商賈不耕云

田有來就寫青山賣不使人間造業錢〔盧書小[illegible]評七月文[illegible]

门作不耕田兴來[illegible]寫江山賣免受人間作孽錢描

本又集卷二題畫云不煉金丹不坐禪饑來吃飯倦來

眠生涯畫筆兼詩筆踪跡花邊與柳邊[illegible]三[illegible]佛

云愛供[illegible]唐云畫已功[illegible][illegible]來安安[illegible][illegible]當

中山[illegible]〔逍〕[illegible]云瀟上如田人不要謀其買我中山

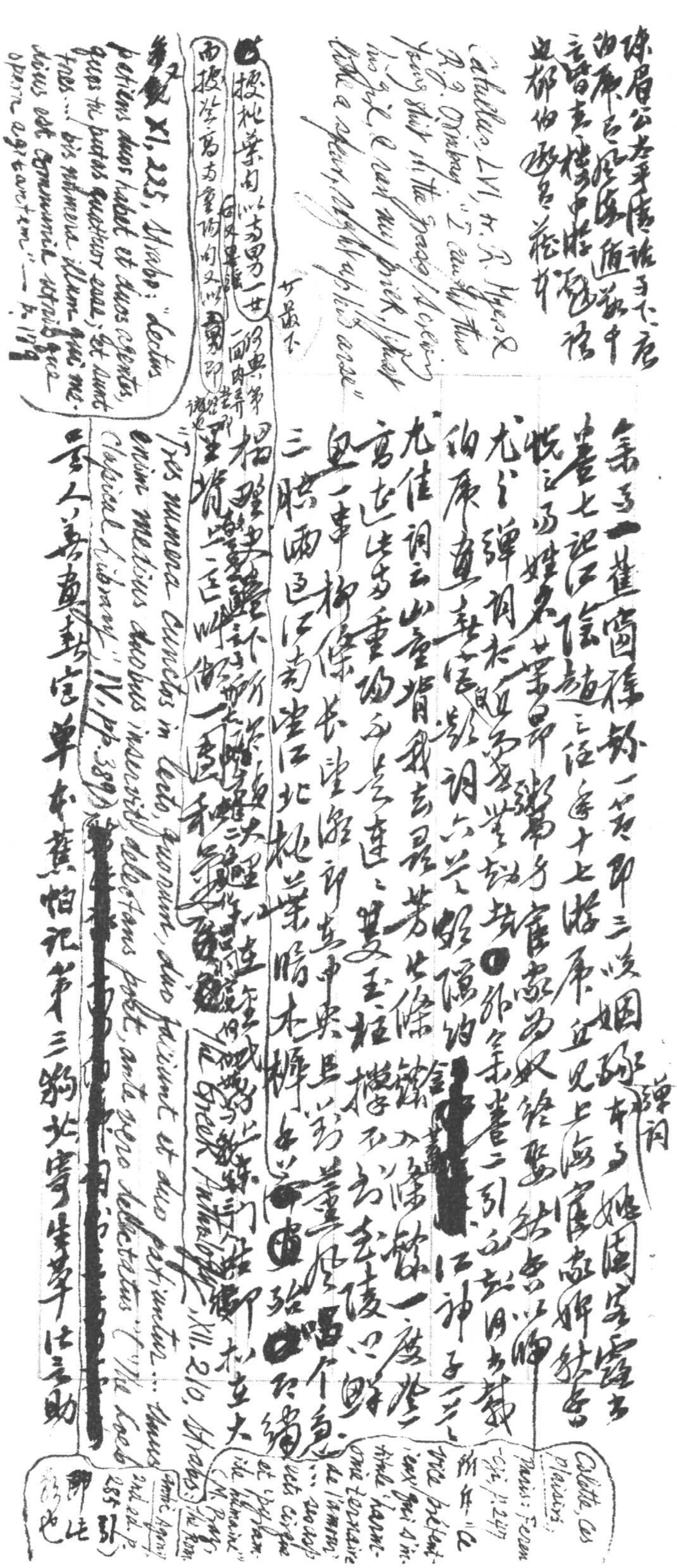
無只以造孽錢[redacted]手六陸中子信

數[illegible]說治屏〔畫畫〕堂尤〔造孽〕〔以畫章〕以鈔[illegible]○

外集[illegible]一說圖[illegible]集治屏數錄黃白[illegible]士府[illegible]

描詳見第六百四十六則詩抱朴子內篇黃白第十六○外

[illegible]



陳君公尧年傳諸子卞庵[illegible]中[illegible]言皆[illegible]此都伯[illegible]

Catullus, LVI, tr. R. Myers & R. J. Ormsby: "I caught this young [illegible] at it with the [illegible] girl [illegible] [illegible]"

廿最下

●摟枇葉問以為男一女（西文[illegible]）

西摟[illegible]

又XI, 225, Strabo: "Lectus petitur duos habet et duos agentes, quos tu putas quattuor esse; et sunt tres … bis numera illam qui me dicis esse communem stringere operam agitantem" — p. 179

余子一[illegible]窗[illegible]一篇即三峽姻[illegible]本子[illegible]書

昔七[illegible]江[illegible]十七游廬[illegible]見上海[illegible]

此之為姓名廿[illegible]第[illegible]為奴[illegible]以歸

尤之彈詞[illegible]● 邵[illegible]二引云[illegible]用為載

伯[illegible]詞六首[illegible]隱[illegible] [redacted] 江神子六[illegible]

尤佳詞云山[illegible]我去[illegible]芳[illegible]入[illegible]一[illegible]

高[illegible]重[illegible]玉[illegible]去陵只野

[illegible]一車柳條長[illegible]其中[illegible]曲[illegible]唱[illegible]

三[illegible]雨[illegible]江南[illegible]江北桃葉[illegible]木[illegible]

Colette, Ces Plaisirs; Paris: Ferenczi, p. 247 [illegible]

"Tres numera cunctos in lecto, quorum duo faciunt et duo patiuntur … [illegible] delectans [illegible] delectatus" (The Loeb Classical Library: Greek Anthology, XII. 210, Strato: IV, pp. 389 [illegible]; The Greek Anthology [illegible])

[redacted]

吾人[illegible]書[illegible]第三[illegible]北[illegible]

"Sandwich game": "the ham in their sandwich" (New Statesman, 30 Jan. 1926, p. 127); Patrick White, The Eye of the Storm, Penguin, p. 14.

"Daisy chain": a group of persons involved in mutual & simultaneous sexual activity (H. Wentworth & S. B. Flexner, Dict. of Am. Slang, 2nd ed.). Virginia Woolf to Vanessa Bell (11 Feb. 1928): "Roger [Fry] says she [Helen Anrep] is even more in love with you than he is — what a complicated & indecent association the three of you make together! Do you have Helen on one knee & Roger on the other? ..." (Letters, ed. Nigel Nicolson & Joanne Trautmann)

希臘古詩稱為 "Symplegma"。Rupert Hart-Davis, ed. The Letters of Oscar Wilde [183] To Robert Ross: "Maurice [a French boy] now forms part of a ménage à trois: none of the members sleep: the girl lying in the middle, & knows the pleasures & insecurity of the Via Media!" (Vol. III, p. 457) — i.e. a threesome of 2 women & 1 man.

詳見 Richard F. Burton, the Book of the Thousand Nights & a Night, vol. X, p. 219 并引 Ausonius, CXIX. 1; Martial XII. 43 及 Greek Anthology; I. Bloch, Die Prostitution, Bd. I, S. 386 論 "Symplegma" "Catena"；又 Aretino I Ragionamenti 第一日中[illegible] (L'Oeuvre du Divin Arétin, "Les Maîtres d'Amour", I, p. 44); Andréa de Nerciat, Le Docteur [illegible]

谿[illegible]云[illegible]猶何[illegible]撲山注文摘[illegible]

謂插[illegible]詰ⓔ至[illegible]趣如也，月云此

ⓓ字乃是下坊肖[illegible]封[illegible]指辭讓也，亦指老

[illegible]二十六ⓔ[illegible]畫肉蒲團第三回云

趙[illegible]公高東[illegible]

六百九十三 謂檢淮南子又[illegible]第四[illegible]又九十三百二十九云

[illegible]務訓云[illegible]粉白黛黑[illegible]而美其[illegible]以似[illegible]也又

云[illegible]眉[illegible]笄珥[illegible]粉白黛黑[illegible]

云國策第二十六云[illegible]粉白黛黑[illegible]戰國策第三云

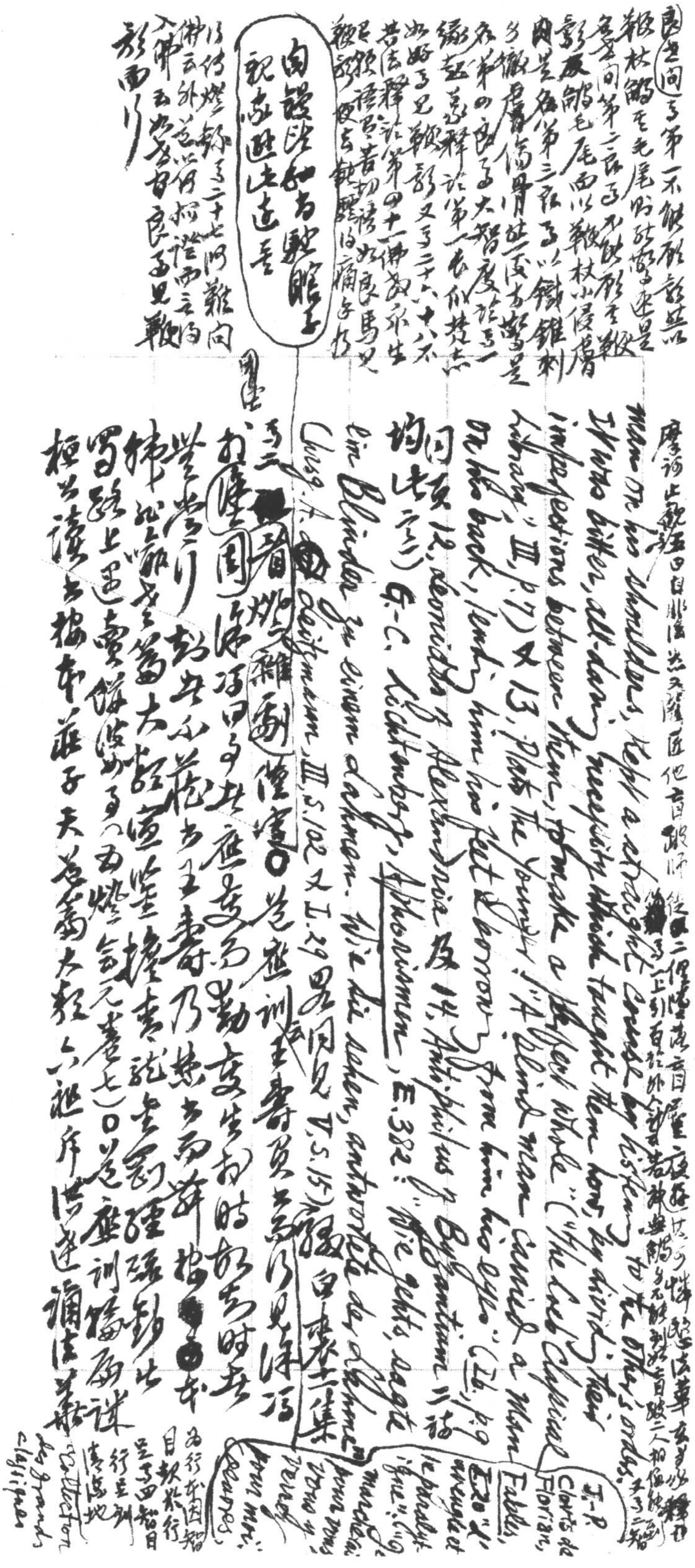
[illegible]鄭周之女粉白[illegible]立於衢閭[illegible]李康

[illegible]序云粉白黛綠者[illegible]說以訓云[illegible]

Greek Anthology, IX. 11, Philippus or Isidorus: "One man was maimed in his legs, while another has lost his eyesight. The blind man, taking the lame [illegible]" (Loeb, III, p. 101)

[illegible]

一五〇五



良马问ろ第一不能顾影然后以
鞭杖触其毛尾始能察速是
名第二良马向第二良马不能顾影及鞭
影及触毛尾而以鞭杖小侵肤
肉是名第三良马以铁锥刺
身彻骨伤肤然后方惊是
名第四良马 大智度论卷一
缘起篇释论第一卷所赞云
如好马见鞭影又卷二十六之十八不
善法释论第四十一佛教弟子生
厌离得苦切譬如良马见
鞭影便去触鞭至痛乃行

内证能知马驶速
观人迟速速善

又传灯录卷二十七阿难问
佛云外道以何所证而云得
入佛云如世良马见鞭
影而行

[illegible]

摩诃止观卷五曰：自非法然又随匠他言，跛师徒二俱堕落。上引百论外道若神无能，多不能到，如盲跛二人相依能到。又卷二十二智

Make me his shoulders, keep a straight course by listening to the other's orders.

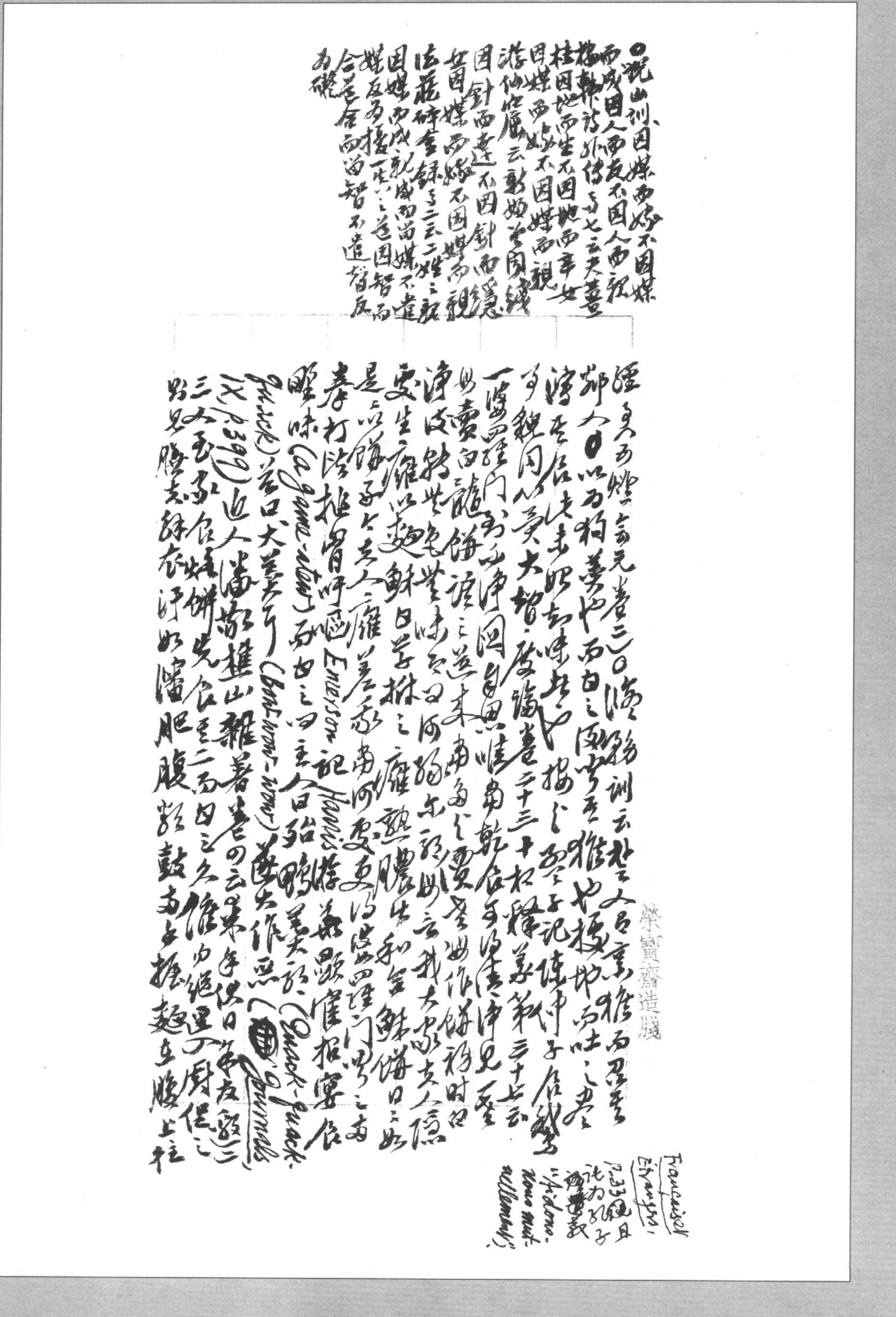
'Twas bitter, all-daring necessity which taught them how, by dint of their imperfections between them, to make a perfect whole" ("The Loeb Classical Library", III, p.7) 又 13, Plato the Younger: "A blind man carried a Man on his back, lent him his feet & borrow'd from him his eyes" (Ib., p.9)

12, Leonidas of Alexandria 及 14, Antiphilus of Byzantium 二诗均同此意（二二） G.-C. Lichtenberg, Aphorismen, E.382: "Wie geht's, sagte ein Blinder zu einem Lahmen. Wie Sie sehen, antwortete der Lahme." (Ausg. A. Leitzmann, III, S.102 又 I.29 四同见 V, S.15)

J.-P. Claris de Florian, Fables, I.20 "L'aveugle et le paralytique": "Je marcherai pour vous, vous y verrez pour moi." Œuvres, "Collection des grands classiques"

卷三 晋燃雜劇壇 ◎ 道应训王寿负书而行见徐冯于
周涂冯曰事者为也为生于时故知时者无
常事书者言也言生于知知者不藏书王寿乃焚其书而舞之
韩非子喻老篇大略同 又陆书说金刻强梁钞本
写于上述灵签如阳五灯会元卷七 ◎ 道应训论谋
桓公读书于堂轮扁斫轮庄子天道篇大略合世述轮扁语

为行於因智
目扶於行
足了四智目
行足到
清凉地



◎說山訓：「因媒而嫁，不因媒而成；因人而交，不因人而親。」按韓詩外傳卷七云：「夫菁桂因地而生，不因地而香；女因媒而嫁，不因媒而親。」游仙窟云：「新婦曾聞：線因針而達，不因針而親；女因媒而嫁，不因媒而親。」臨濟語錄卷二云：「姓之親因媒而成，就成而當，媒不遠；媒反為擾一生；道因智而合，道合而智不遠，智反為礙。」

經支可燃無元卷三〇淮南修務訓云：「楚人烹猴而召其鄰人，以為狗羹也而甘之；後聞其猴也，據地而吐之，盡瀉其食，此未始知味者也。」按之孟子記陳仲子食鵝事，可類同。又大智度論卷二十三十想釋第三十七云：「一婆羅門修淨，因自思惟，當乾食可得清淨，見一老母賣白髓餅，語之云云，送來。老母日日作餅，初時白淨，後轉無色無味，以問何故，母言：我大家夫人隱處生癰，以麪酥甘草拊之，癰熟膿出，和合酥餅，日日如是，以餅與汝；今夫人癰差，我當何處更得。婆羅門聞之，拳打頭，推胸呼嘔。」Emerson 記（Hawes）游華，嘗燕窩食醒味（a game-stew），而問之主人，合口鴨羹頭（Quack-quack-frick）答曰：大羹耳（bow-wow-wow），蓋大作惡（[illegible] Journals IX, P.399）。近人潘敬撰山雜著卷四云：某年除日，與友（敷）二三人至酒食蟹餅，先食至二而問之名，誰知絕異予厨供之野鳥腸香餅於潘肥腹，鼓而步，振翅上腰上柱

Francisel Eirangrn, P.133 且說為孔子謂[illegible]叔之：「A domo: Homo mit villanis」。

榮寶齋造牋

於歷[illegible]詩[illegible]新詩獨坐不
勉影[illegible]寢不[illegible]今[illegible]最
[illegible]獨[illegible]不勉[illegible]
不[illegible]於[illegible]

未操弄發生鬻其畫之。○《淮[illegible]務訓》：毛嬙、西施……籠蒙目視，高注

目視也。按六字覺不屬，高[illegible]割，[illegible]婦[illegible]烟視媚行之烟視

○[illegible]子六[illegible]淮南子[illegible]訓[illegible]云[illegible]上[illegible]

[illegible]多[illegible]新[illegible]淮南子[illegible]訓[illegible]以[illegible]於杯

視生如[illegible]視死如[illegible]居[illegible]也[illegible]西[illegible]所[illegible]

[illegible]西[illegible]及[illegible]何[illegible]者[illegible]自[illegible]觀之[illegible]也

[illegible]子[illegible]第五十一則云：鏡[illegible]以照面，而[illegible]鏡照[illegible]面於

鏡[illegible]面[illegible]西[illegible]額而[illegible]照[illegible]海[illegible]者[illegible]鳥

如[illegible]如[illegible]而[illegible]者[illegible]山射[illegible]者不而[illegible]

[illegible]國[illegible]而[illegible]也。山[illegible]者[illegible]山[illegible]如[illegible]觀[illegible]

如[illegible]而[illegible]者[illegible]上[illegible]呼[illegible]目[illegible]而[illegible]也

又[illegible]訓云[illegible]觀[illegible]必[illegible]而

[illegible]以為[illegible]者之於平[illegible]以[illegible]也[illegible]而守

重[illegible]而[illegible]以為[illegible]者之[illegible]人

[illegible]人[illegible]見[illegible]人[illegible]而不[illegible]

三人同寓，二人相爭，二者各自以為是而非和，往一人從旁必從傷而法之，非以智，不爭也。

[illegible]言第四（司法所以之[illegible]子云：其信士之財不好探策，[illegible]之致，[illegible]士守財不以[illegible]之在封，能平不必[illegible]心[illegible]也。使應其財不能聞其所而令[illegible]君不欲者之于應不如無欲矣，人羣之應則然。鐘見者[illegible]則自善之欲[illegible]，物[illegible]元亦已即免於[illegible]矣）

[illegible]齊字[illegible]

則免於思矣。[illegible]子[illegible]信第三則云：其交法古分財不以投策探鈎，安慶士字蓋不必果為何，全封何安足以之於平不[illegible]以為量心之不平也，為避之，於量然之而廢也評人爭能以[illegible]之而[illegible]之觀然，以鏡[illegible]及[illegible]鏡[illegible]傷[illegible]宮魏恢先露所內熱而不然，以鏡[illegible]情而人[illegible]以[illegible]三人居室二人文爭必所注，於不爭者以辭彼注之，為失去不爭世未必平而文爭者未必偏而注於不爭者何也？以爭者之以[illegible]其後情故注，淮南子汜論訓云：河上之丘[illegible]家不爭傷[illegible]之為水激[illegible]而高之，相臨[illegible]以摧常[illegible]之為平又原[illegible]訓云：夫橘柚冬生而人曰冬死，死者眾而人云夜生，生者眾；夫[illegible]江河之西出，其時有南小者而人謂江河東流；攝提鎮星日月東行而人謂星辰日月西移者，以大概而本者人有[illegible]剎在而人謂之[illegible]騷[illegible]人，有靈運其而[illegible]為之沙以為是為之，管子[illegible]化第十三[illegible]云[illegible]君之於言以為言之，曲猶兩[illegible]指日[illegible]先治之者為者三仁，猶治[illegible]指日[illegible]紂為亂之者皆[illegible]也

封演封氏聞見記卷十蕭誠以己書偽稱右軍書以誑李華華嘗賞歎為平生未見及知出誠手乃曰子細看[illegible]

鄭人為蛙託以靈龜句未知何本西京雜記卷三云長安有[illegible]亂之家無為[illegible]蛙時人亦云[illegible]乃託以和如何作[illegible]大見重於世[illegible]

水性宜冷而有華陽溫泉猶曰水冷冷者多也火性宜熱而有蕭邱寒焰猶曰火熱熱者多也且盡揚波高以枕臨山陸若雲漢塵以當語笑之聲而望之猶曰水平凡未大謬也淮南子脩務訓云楚人有烹猴而召其鄰人以為狗羹也而甘之後聞其猴也據地而吐之盡寫其食此未始知味者也邯鄲師有出新曲者託之李奇諸人皆爭學之後知其非也而皆棄其曲此未始知音者也鄙人有得玉璞者喜其狀以為寶而藏之以示人人以為石也因而棄之此未始知玉者也劉子正賞第五十一曰越人臛蛇以饗客秦甘之以為鯉也既而知其是蛇攫喉而嘔之此為未知味也趙人有曲者託以伯牙之聲世人競習之後聞其非乃束指而罷此為未知音也宋人得燕石以為美玉銅匣而藏之後[illegible]蓋不因掩匣而棄之此為未識玉也鄭人為蛙託以靈龜乃未之而誦之後知[illegible]至知法識正而指之此為未知文也餘（不備）舉○劉子防慾第二云將收情慾必在危微又云塞先於未形禁慾於危微

康[illegible]書[illegible]大[illegible]宣和中[illegible]感慨之[illegible] [illegible] 同於[illegible]學[illegible]之[illegible]十九[illegible] 以此辨義

子瞻[illegible]同字[illegible]字更好

笑話[illegible]夏[illegible]饅頭[illegible]餅 Three Deaf Men: "Is this Wembley?" "No, it's Thursday." "So am I, let's have a Scotch & Soda."

本之呂氏春秋察傳篇云：夫得言不可以不察，數傳而白爲黑，黑爲白。故狗似玃，玃似母猴，母猴似人，人之與狗則遠矣。

據宋[illegible]因論古文爲古人以意以語爲主意微精一[illegible]

六一[illegible]時[illegible]二字爲[illegible]李[illegible]情[illegible]人[illegible]讀文[illegible]

[illegible]卷三十七[illegible]云[illegible]以小[illegible]大以[illegible]傳[illegible]

[illegible]聲[illegible]經[illegible]生盲人不識乳色便問他人乳色何似他人答言色白如貝盲人復問是乳色者如貝聲耶答言不也復問貝色爲何似答言猶稻米末[illegible]

[illegible]的語○劉子[illegible]名第十六[illegible]

而理[illegible]名[illegible]遍及[illegible]回[illegible]以人[illegible]

大以人[illegible]里[illegible]以[illegible]

以祖之以[illegible]以[illegible]之以[illegible]之以[illegible]

白以[illegible]里[illegible]按 Dugald Stewart 論 transference（Collected Works, ed. Sir Wm. Hamilton, V, pp. 195-6 見 W. J. Hipple, Jr., The Beautiful, the Sublime & the Picturesque in 18th-Century British Aesthetic Theory, p. 288 引）[illegible]

東坡集卷二十三日喻云：自盤而之鐘，自燭而之籥，轉而相之，豈有既乎。又 B. A. Botkin, A Treasury of American Anecdotes, p. 185 記 Einstein 與盲人說牛乳白色

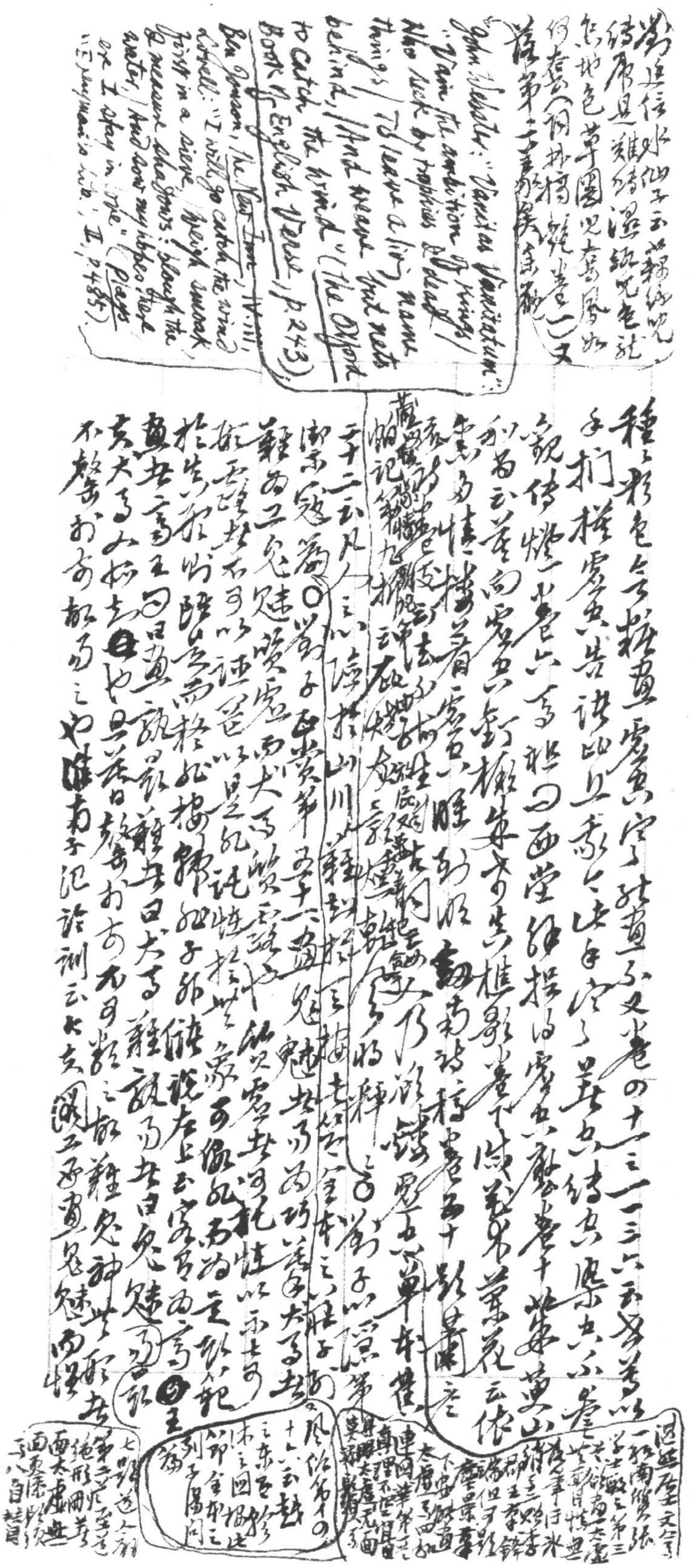
[illegible]觀 Leibniz, the Monadology, etc. tr. Robert Latta, p. 38 論 "the Law of Continuity"；Morris R. Cohen, A Preface to Logic, pp. 74-6 論 "things in transition"、"twilight"[illegible]

[illegible]嘯[illegible]語[illegible]

[illegible]

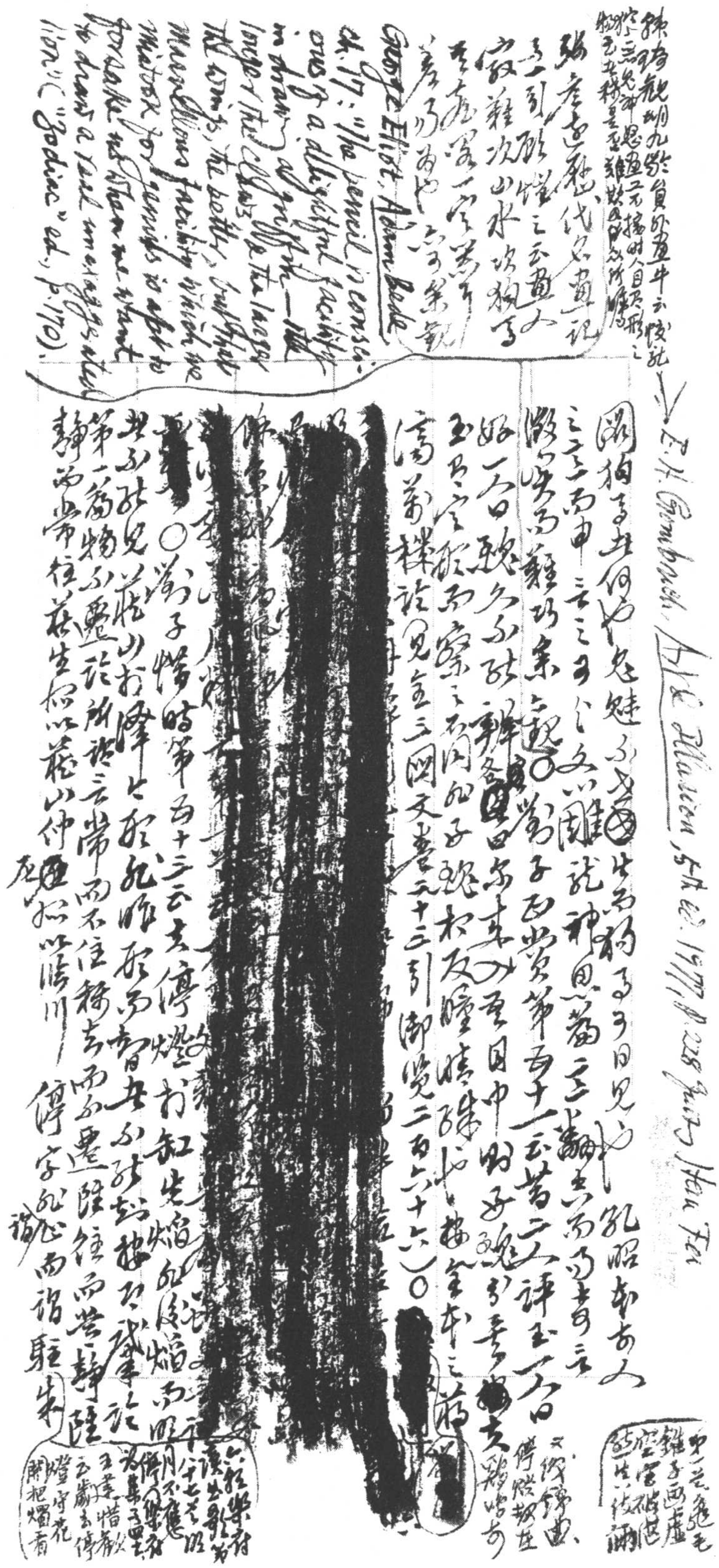
比佛[illegible]

[illegible]



John Webster: "Vanitas Vanitatum": "Vain the ambition of kings / Who seek by trophies & dead things / To leave a living name behind, / And weave but nets to catch the wind" (The Oxford Book of English Verse, p. 243).

Ben Jonson, The New Inn, IV.iii: "I will go catch the wind first in a sieve, / Weigh smoke & measure shadows; plough the water, / And sow my hopes there, ere I stay in love" [illegible] (Plays, II, p. 485).



[illegible]九齡貧所畫牛云 [illegible] 按就 [illegible]

張彥遠歷代名畫記一引顧愷之云畫人最難次山水次狗馬臺榭一定器耳差易為也 亦可參觀

George Eliot, *Adam Bede*, ch. 17: "The pencil is conscious of a delightful facility in drawing a griffin—the longer the claws, & the larger the wings, the better; but that marvellous facility which we mistook for genius is apt to forsake us when we want to draw a real unexaggerated lion" ("Zodiac" ed., p. 170).

→ E.H. Gombrich, *Art & Illusion*, 5th ed. 1977, p. 228 quoting Han Fei

圖狗馬最難何也鬼魅不見 [illegible] 狗馬日見之 [illegible]

[illegible] 說神魚篇 [illegible]

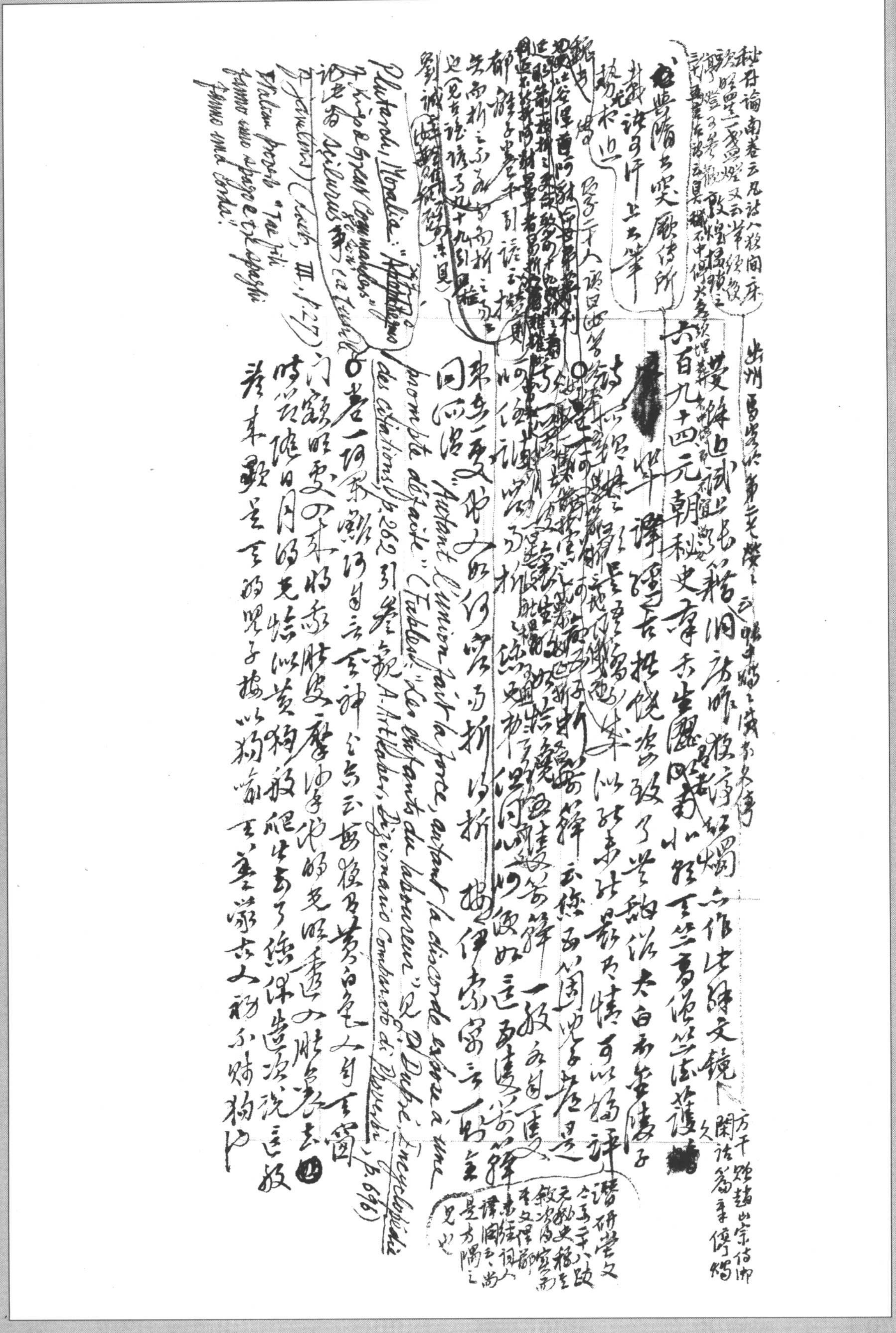
[illegible] 〇劉子正賞第五十一云昔二人評玉一曰好一曰醜久不能辨各曰來入吾目中則好醜分矣夫玉有定形而察之不同非苟相反瞳睛殊也 [illegible] 按全本之 [illegible] 見全三國文卷二十三引御覽二百六十六）〇

[redacted]

〇劉子惜時第五十三云夫停燈於缸先焰非後焰而明者不能見藏山於澤今形非昨形而智者不能知 [illegible]

肇論第一篇物不遷論所謂云常而不住稱去而不遷 [illegible] 靜而常往故莊生所以藏山仲尼所以臨川 / 停字亦而謂駐朱

[illegible]



六百九十四 元朝秘史 [illegible]

[illegible] 文鏡 [illegible]

[illegible] 太白 [illegible]

[illegible] 可以 [illegible] 評 [illegible]

[illegible] 折 [illegible]

[illegible] 一般 [illegible]

[illegible] 伊索寓言 [illegible]

[illegible] 折 [illegible] 折 [illegible]

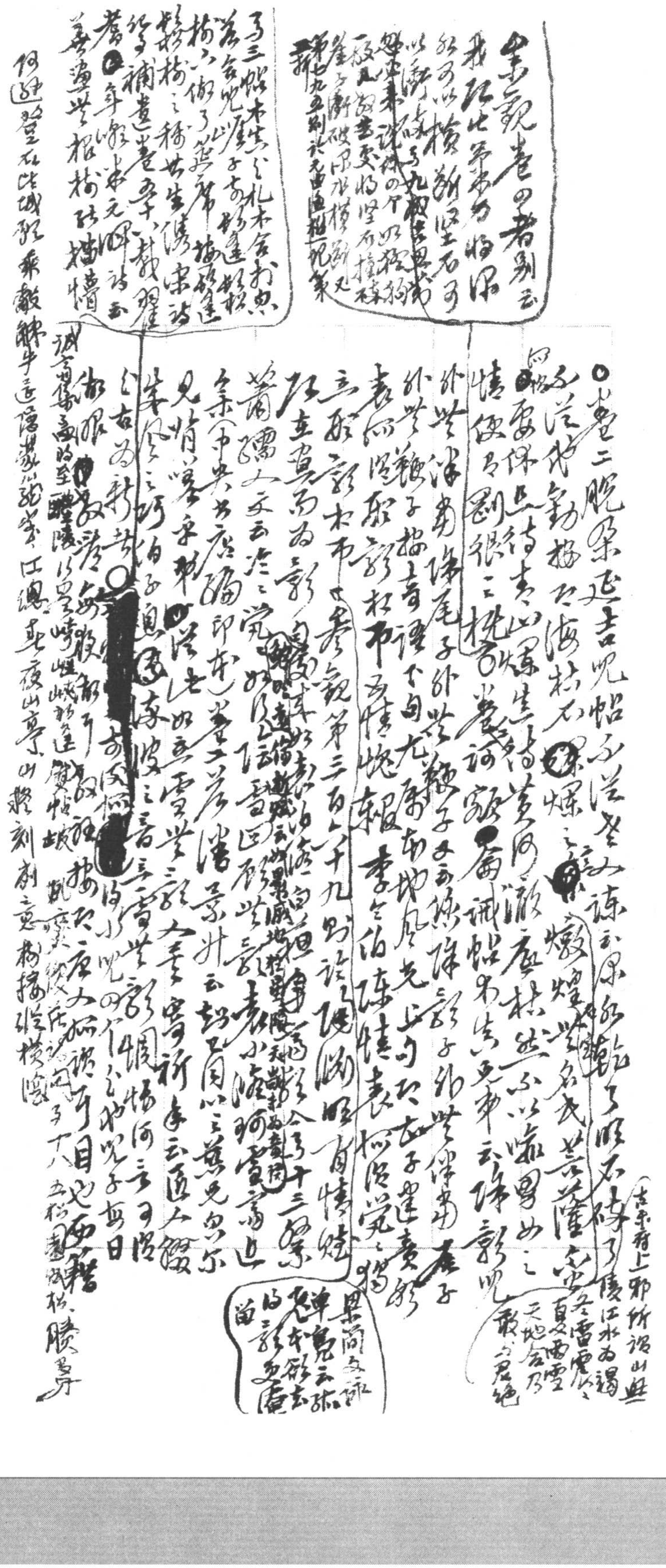
[illegible] "Autant l'union fait la force, autant la discorde expose à une prompte défaite" (Fables: "Les Enfants du laboureur") 見 P. Dupré, Encyclopédie des Citations, p. 262 引 參觀 A. Arthaber, Dizionario Comparato di Proverbi, p. 696

○ [illegible]

Plutarch, Moralia: "Apophthegmata" "Sayings of Kings and Great Commanders" 記 [illegible] Sciluras 事 (Loeb, III, p. 27)

Italian proverb "Tre fili fanno uno spago e tre spaghi fanno una corda."

都同卷太祖文紀七述讀曰我兒子物狗俘獸狗皆著留罵云不以爲慚。卷二訶額侖訶太祖兄弟云：你每如喫胞衣的狗般，又如忍不得的獅子般，又如活吞物的蟒蛇般，又如影兒上衝的海青般，又如靠風雪害物的狼般，又如趕不動兒子喫了的鴛鴦般，又如不疑貳拿物的虎般云云。以物之獅、虎、犬、鷙、[illegible]如蒼[illegible]諸之[illegible]而範於體量（又參觀西劄子四、子七下引。參觀 Boileau, *Réflexions critiques sur quelques passages du Rhéteur Longin*, IX — *Oeuvr. Compl.*, éd. A.-Ch. Gidel, III, pp. 378-9；又 Tillotson, *On the Poetry of Pope*, 2nd ed., pp. 93 ff.；G. Highet, *The Classical Tradition*, 1951, pp. 642-3；*The Journal of Aesthetics & Art Criticism*, March 1957, pp. 290-1）○[illegible]跟了三日，於風雲氣中攙以兒女情，無如卷一訶額侖被擄之哀詞，[illegible]極淒惋者。○又一德薛禪云：大凡結親呵，男孩兒便看他家道，女孩兒便看他顏色。按沈西[illegible]樹[illegible]諸字下並注云[illegible]傳注[illegible]婦人爭貓語，若是兒貓兒只是兒貓，兒貓上句兒貓，壯貓也；下句兒貓，雌貓也云云，至說[illegible]孩兒，女孩兒不須男孩[illegible]



案觀卷四者別云我能此筆法將深然可以橫斷豎不可以[illegible]乃九相[illegible]以[illegible]一[illegible]變將豎不橫[illegible]又[illegible]破[illegible]橫斷[illegible]第七九[illegible]而無一筆[illegible]

○卷二晚梁廷吉兒帖不從登山詠云果然能了眼不辨了

古來有上邪所謂山無陵江水為竭冬雷震震夏雨雪天地合乃敢與君絕

[illegible]從我勤掛杖海枯石爛[illegible]燉煌[illegible]名我菩薩蠻云

要休且待青山爛[illegible]黃河徹底枯然不以喻[illegible]也之

情使吾劉[illegible]二枕前發盡[illegible]篇識[illegible]先生五事云[illegible]彰兒

外[illegible]尾子外[illegible]子[illegible]子外[illegible]

[illegible]子[illegible]千[illegible]尤[illegible]地[illegible]先[illegible]可[illegible]子[illegible]

表[illegible]取[illegible]布[illegible]情[illegible]李[illegible]情表[illegible]

[illegible]取[illegible]木布[illegible]卷[illegible]第三百[illegible]十九[illegible]有情[illegible]

[illegible]真[illegible]為[illegible]

[illegible]文云[illegible]十三[illegible]

[illegible]

[illegible]

[illegible]

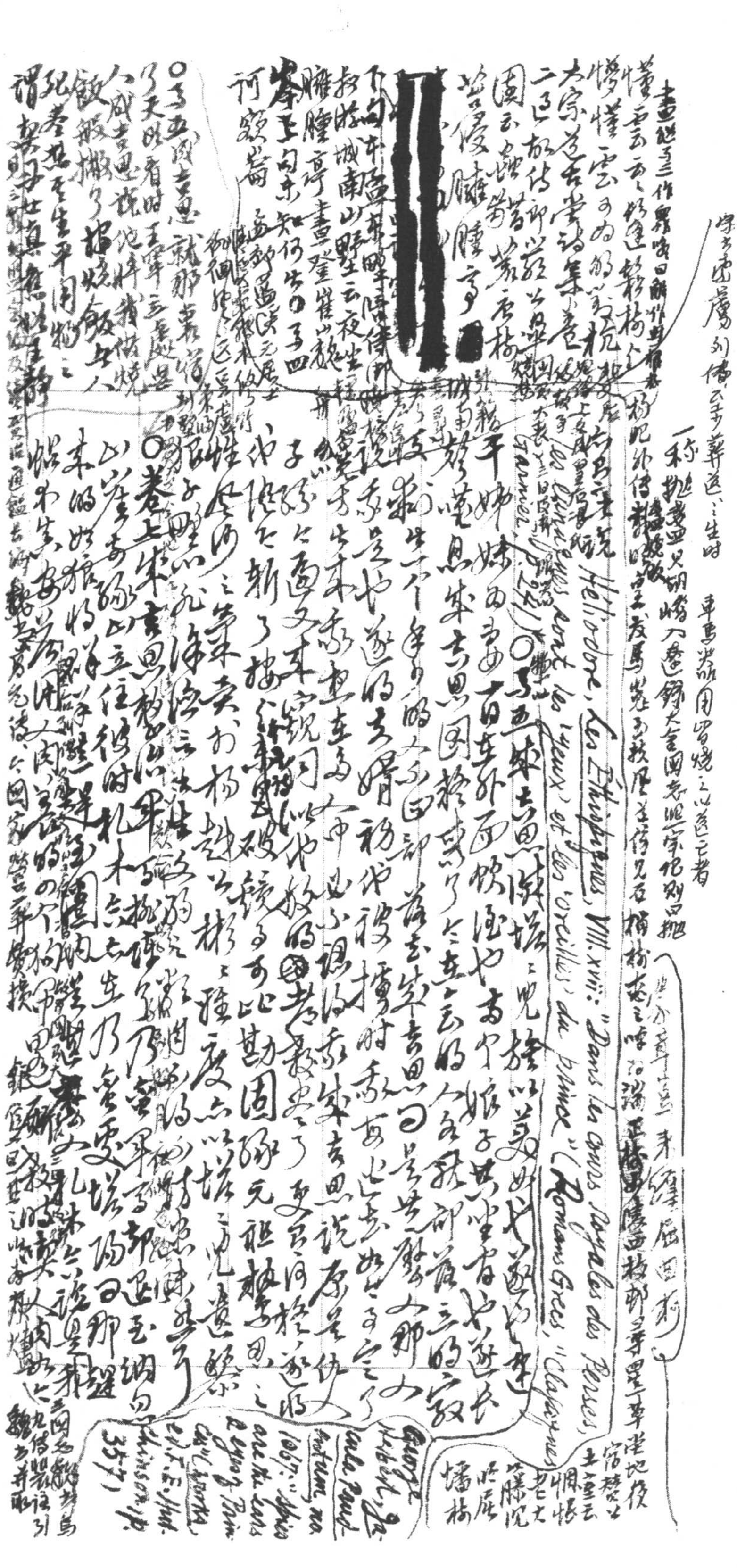
[illegible]古為[illegible]目也[illegible]

[illegible]

乃三帖本集之札末云[illegible]

[illegible]

何[illegible]登石[illegible]城[illegible]乘[illegible]步之[illegible]江[illegible]其夜山亭[illegible]刻劇之[illegible]橫[illegible]



畫繼 [illegible]

[redacted]

[illegible]

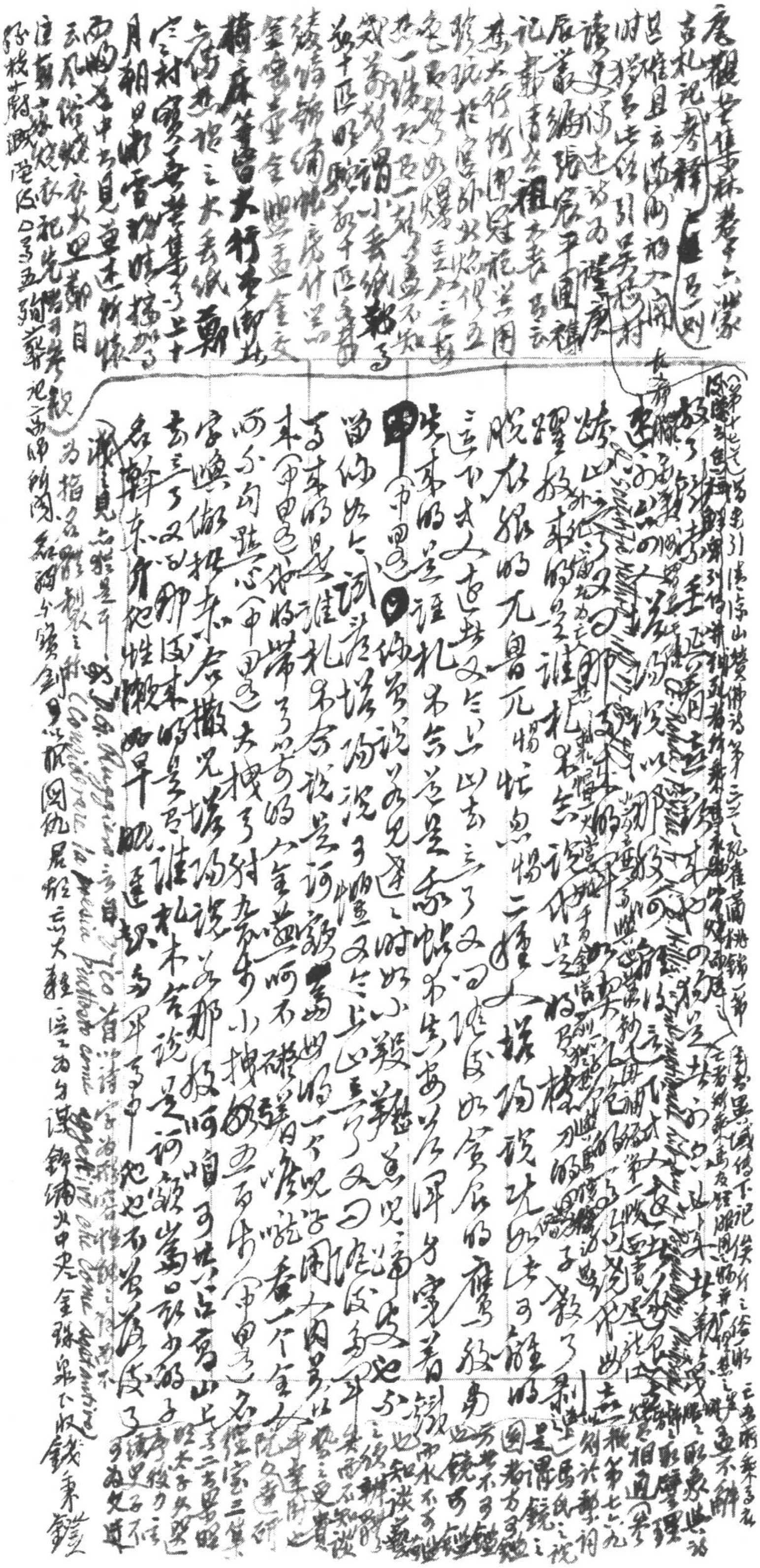
○卷五 [illegible]

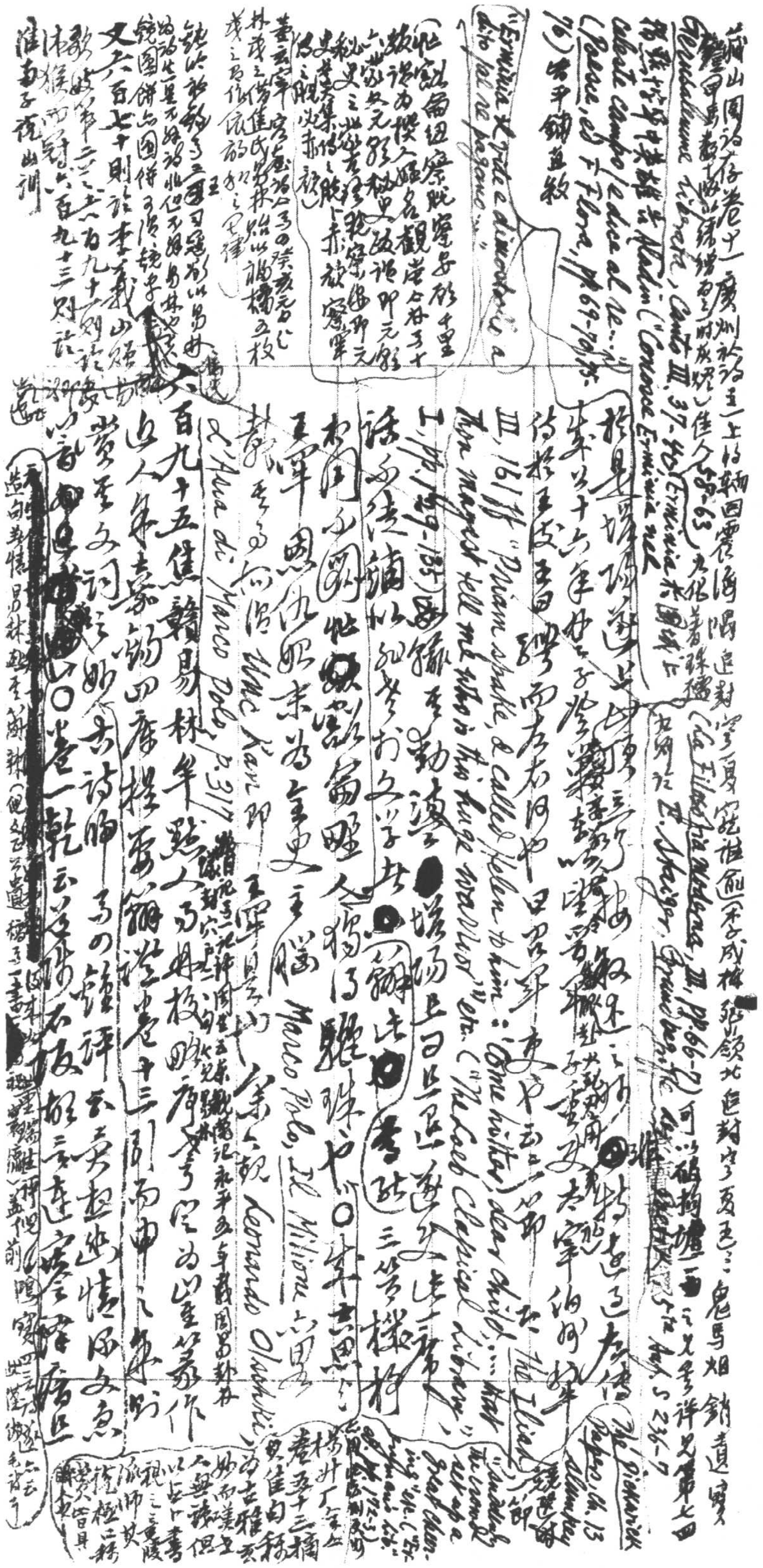
Héliodore, *Les Éthiopiques*, VIII.xvii: "Dans les cours royales des Perses, 'les yeux' et les 'oreilles' du prince" (*Romans Grecs*, "Classiques Garnier", p. 245)

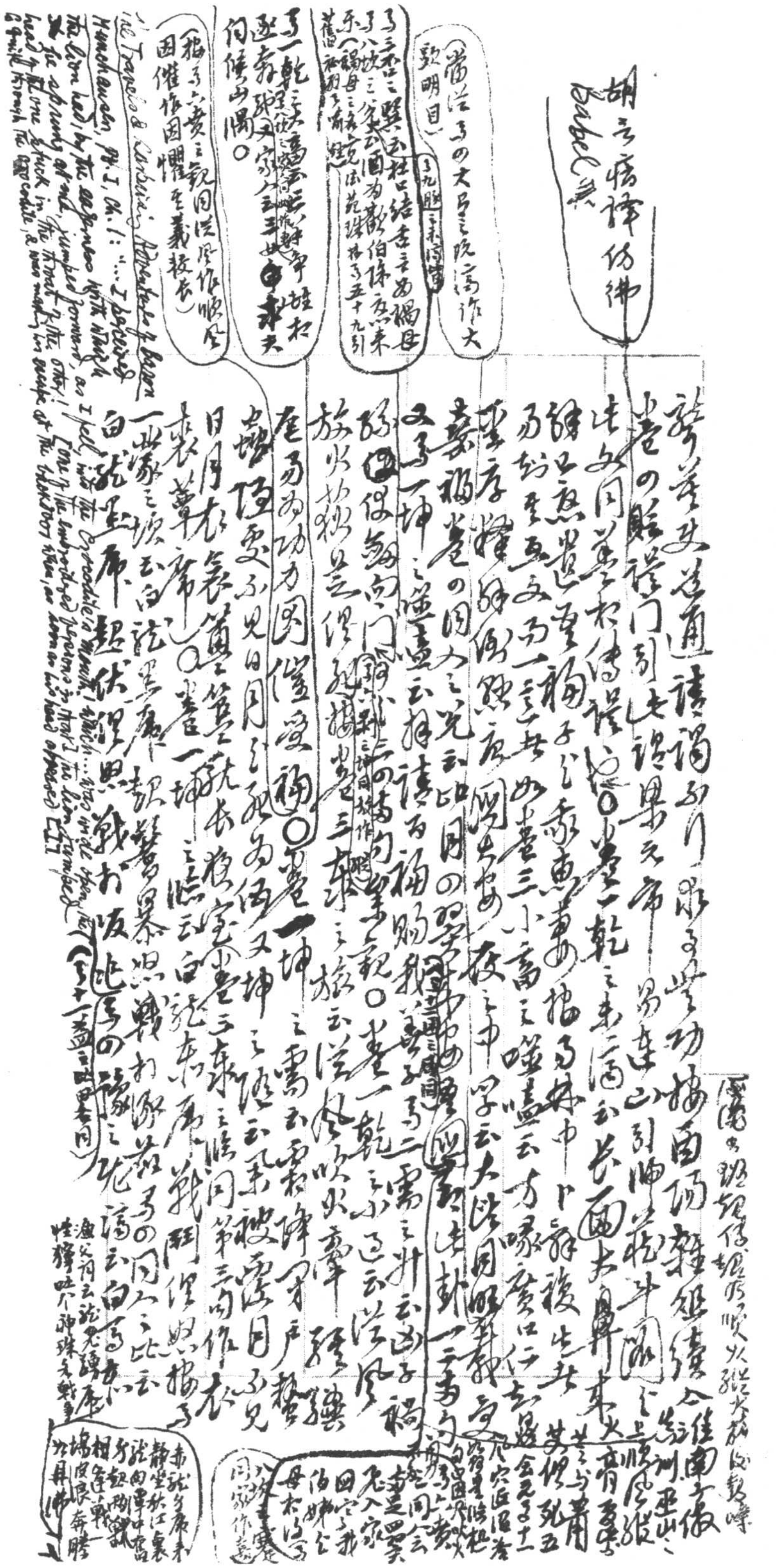
[illegible]

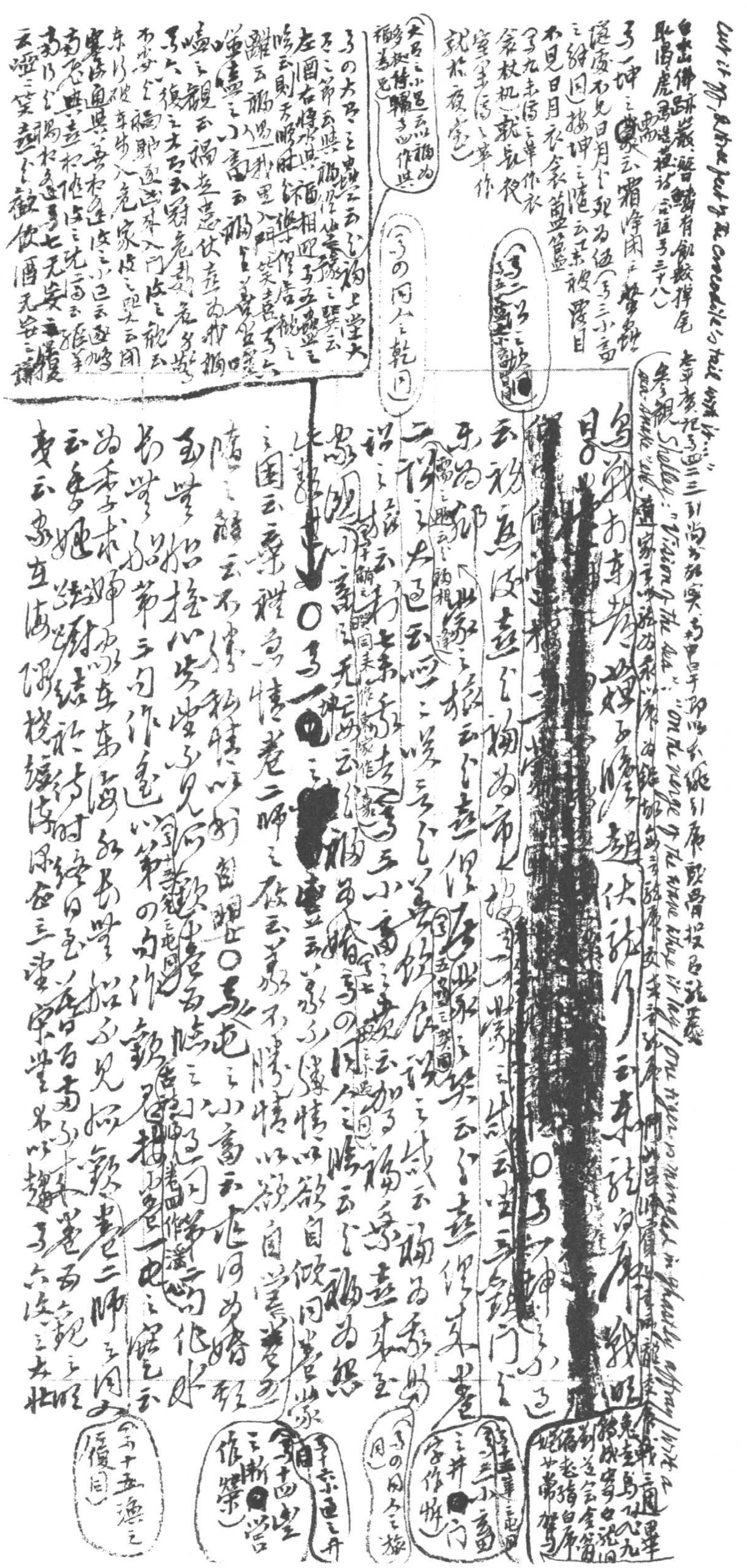
George Herbert, *Jacula Prudentum*, no. 1067: "Spies are the ears & eyes of Princes" (*Works*, ed. F. E. Hutchinson, p. 357)

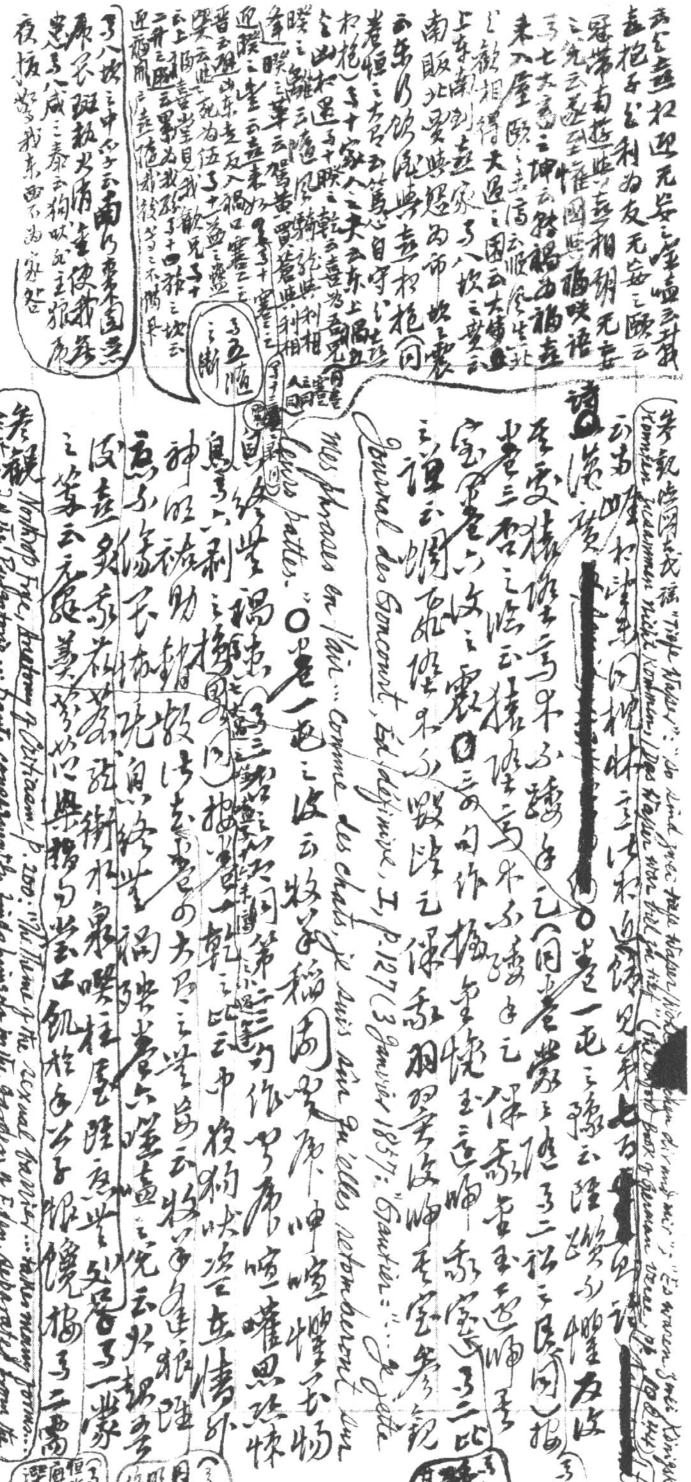
[illegible]











与喜相迎；無妄之噬嗑云：「我喜抱子，與利為友」；無妄之頤云：「冠帶南遊，與喜相期」；無妄之兑云：「遂至懷國，與福喋語」。第七大畜之坤云：「駕福為福，與喜來入屋」；頤之[illegible]云：「[illegible]」之觀：「相得」；大過之困云：「大[illegible]上東，南到喜家」；第八坎之[illegible]云：「南販北賈，與喜為市」；坎之震云：「東行飲酒，與喜相抱」（同卷恒之大有云：「[illegible]自守[illegible]相抱」）；第十家人之夬云：「東上高山[illegible]之出，相遇」；第十睽之乾云：「喜為吾兄[illegible]」；睽之離云：「隨風[illegible]，與利相逢」；睽之萃云：「駕黃買蒼，與利相遇」；蹇之[illegible]云：「喜來[illegible]」；晉云：「[illegible]東[illegible]，反入禍門」；第十一蹇之[illegible]云：「[illegible]死為伍」；第十[illegible]之[illegible]云：「上[illegible]，喜見我歡」；第十四[illegible]之坎云：「二升之[illegible]，[illegible]累為我[illegible]」；「迎福開戶，喜隨我後」；[illegible]不[illegible]。第八坎之中孚云：「南行[illegible]國，憂患[illegible]」；[illegible]八[illegible]之泰云：「狗吠[illegible]，[illegible]夜[illegible]我東西不為[illegible]」。

（第五隨之[illegible]）（第十二[illegible]）

讀易[illegible]

参觀德國民謠 "Tiefe Wasser"："So sind [illegible]"；"Es waren zwei Königskinder"："Sie konnten zusammen nicht kommen, Das Wasser war viel zu tief" (The Oxford Book of German Verse, p. 444).

云：「南[illegible]河，桃林之[illegible]」[redacted]

○卷一屯之豫云：「[illegible]不[illegible]」（同卷一蒙之隨，第二訟之艮（同））；卷三否之[illegible]云：「[illegible]不[illegible]」；卷六[illegible]之震○[illegible]云：「[illegible]」；[illegible]云：「[illegible]羽[illegible]」；[illegible]（第八坎之坤）（第十二[illegible]之[illegible]）

*Journal des Goncourt*, Éd. définitive, I, p. 127 (3 janvier 1857): Gautier: "... Je jette mes phrases en l'air... comme des chats, je suis sûr qu'elles retomberont sur leurs pattes."

○卷一屯之比云：「牧羊稻園，[illegible]」；[illegible]第二[illegible]之[illegible]云：「[illegible]」；[illegible]乾之[illegible]云：「中夜狗吠，[illegible]在[illegible]」；[illegible]之大[illegible]云：「[illegible]」（第九[illegible]之升[illegible]）；[illegible]云：「[illegible]」；[illegible]云：「[illegible]」（第十六頤之[illegible]）。

参觀 Northrop Frye, *Anatomy of Criticism*, p. 200: "The theme of the sexual triumph... takes many forms... At the end of the *Purgatorio*... Dante correspondingly finds himself in the garden of Eden, separated from" Purg. XXVIII. 67-75.

[redacted]

~~[illegible] Alcione [illegible]~~

[illegible] Geschichte der [illegible] 298: "[illegible]"

[illegible] Matelda by the river Lethe. The dividing river occurs in William Morris's [illegible] story the Sundering Flood, where every shot across it has to do [illegible] symbol of sexual [illegible]

（[illegible]同卷十一[illegible]之丹同無第三句）

之詩云一[illegible]同日望何乃樂[illegible]渡○盡一家之

又云三人共妻莫適為雄子無名氏公不可知[illegible]觀之三

[illegible]一雌[illegible]雄[illegible]主人

小畜之歸妹云三婦同夫[illegible]不平[illegible]

[illegible]剝之[illegible]第三句[illegible]

大有之[illegible]室[illegible]

Sorel, Histoire Comique, liv. V (Tome II, p.145)

易七大有[illegible]同共母

易十一益之大有云一婦六夫亂擾[illegible]易十五節之[illegible]云一雌二雄子不知公亂我族類使吾心憒

易二需之訟云二牛生狗以[illegible]為母[illegible]易一坤之[illegible]

三否之姤作三馬生駒[illegible]六黄之後[illegible]生狗[illegible]

大[illegible]以父為[illegible]如G. Basile, Il Pentamerone, I.iii: "Diventar vacca per un porco, per [illegible]" [illegible] Montone [illegible] (tradotto da B. Croce, pp. 40 & 46)

[illegible]云狗生[illegible]

第三回○

[redacted]

易一坤之剝云南山大玃盜我媚妾怯不敢逐退然獨宿

猴 猿

好女色古來相傳張華博物志

易九云蜀中南高山上有物如獼猴名曰猳玃一名馬化伺行道婦女有好者輒盜之以去而為室家太平廣記卷四百四十四歐陽紇條記大白猿竊紇妻[illegible]中

易[illegible]婦人三十以上[illegible]

[illegible]說卷上[illegible]精神[illegible]

古今小說卷二十陳從善梅嶺失渾家

[illegible]歐陽紇[illegible]大[illegible]

[illegible]

[illegible]蝙蝠[illegible]作蝙蝠[illegible]

[illegible]之女為李生所[illegible]

[illegible]

吴昌龄西游记院本中孙行者
知[illegible]要[illegible]衣小说中申阳公[illegible]
盗第九折摄金鼎国王女为
妻第十七折行者与女儿国王被一婆
娘按住凡心动欲合[illegible]（[illegible]）
[illegible]节发痛陷落如雷黄似
道他是第十七折行者对女人
国王云娘娘我师父是童男子吃不
的大清水要便我第十九折行
者道铁扇公主云我不问娘子
不[illegible]只[illegible]件[illegible]成[illegible]
至西游记小说中[illegible]者[illegible]
心绝欲[illegible][illegible]之[illegible]
矣第十一则论 Gulliver, XIX. ii

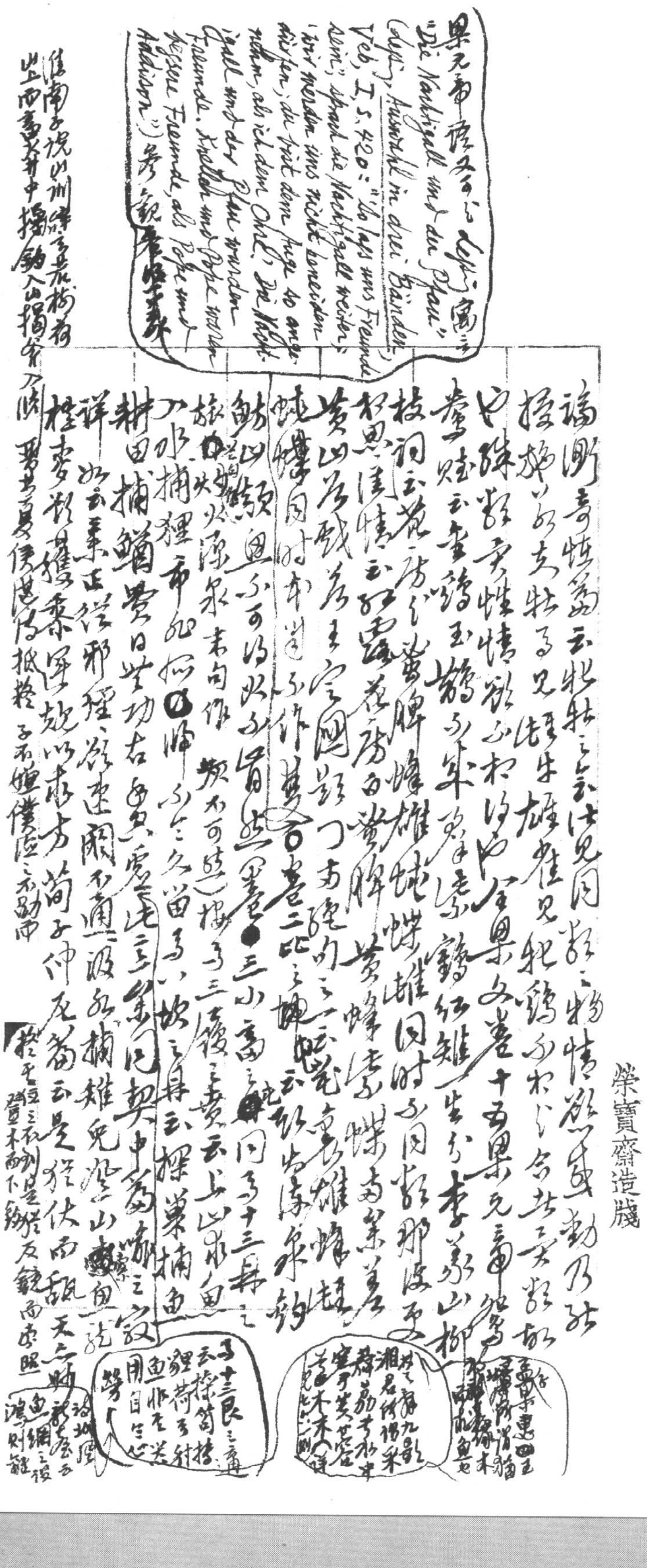
诸[illegible]七十九[illegible]之谭云[illegible]花[illegible]
为女国宝[illegible]不[illegible]来[illegible]记[illegible]
十四卷之损[illegible]西[illegible]世共[illegible]宝[illegible]
衣[illegible]遂[illegible]常[illegible]中
即[illegible]同[illegible]中[illegible]所谓二世共宝
殺[illegible]世[illegible][illegible]之张[illegible]
[illegible]妻[illegible]
不[illegible]知[illegible]观第五[illegible]三十一则论
Orlando Furioso, XXV. 35-6

II Henry IV, III. ii. [illegible]

题之剧云蝴蝶生子因月旦[illegible]魏以[illegible]不如[illegible]作人
[illegible]卷六嗟嘻之笑云乌[illegible]如风月里[illegible]以[illegible]不同
[illegible]时[illegible]得（卷十三草[illegible]）[illegible]世家云[illegible]鸟[illegible]如[illegible]
风月场子折[illegible]不婚[illegible]相[illegible]鸳[illegible]问鹤
[illegible]作鸳鸯（[illegible]）卷二[illegible]之[illegible]云此月[illegible]罢[illegible]手[illegible]二
[illegible]之[illegible]云[illegible]台[illegible]以[illegible]其[illegible]○卷二[illegible]之[illegible]云[illegible]
[illegible]独宿[illegible]其[illegible][illegible][illegible]此[illegible]
[illegible]云[illegible]（七[illegible]）[illegible]主[illegible]小子[illegible]独宿
（卷六[illegible]）[illegible]同行[illegible]已[illegible]也卷二[illegible]云[illegible]一[illegible]
[illegible]独特[illegible]卷三[illegible]经云[illegible]如
[illegible]独宿[illegible]卷十四[illegible]之[illegible]云[illegible]
[illegible]卷二师之[illegible]也云[illegible]
牡猴独世宝家（卷四[illegible]之[illegible]作牡[illegible]无猴鳏世宝家[illegible]十三革[illegible]
之蒙[illegible]牝牛牡[illegible]鳏世宝家[illegible]左传[illegible]四年[illegible]牛不
[illegible]及列女传[illegible]之[illegible]孙逖如传[illegible]牛鸣而马不应无异类故也

（[illegible]九[illegible]之[illegible]
用第三句[illegible]作
[illegible]配作配
[illegible]

[illegible]五[illegible]之大[illegible]
云长[illegible]
八[illegible]
[illegible]
之[illegible]云[illegible]
独宿[illegible]
[illegible]
宿[illegible]



[illegible] Lessing 寓言 "Die Nachtigall und der Pfau" (Lessing, Auswahl in drei Bänden, Veb, I, S. 420): "'So lass uns Freunde sein,' sprach die Nachtigall weiter; 'wir werden uns nicht beneiden dürfen; du bist dem Auge so angenehm, als ich dem Ohre.' Die Nachtigall und der Pfau wurden Freunde. Kneller und Pope waren bessere Freunde, als Pope und Addison." 參觀[illegible]

論衡奇怪篇云：「牝牡之會，皆見同類之物，精感欲動，乃能授施。若夫牡馬見雌牛，雄雀見牝雞，不相與合者，異類故也。殊類異性，情欲不相得也。」[illegible] 云：「金鷄玉鵲不成群」[illegible] 柳枝詞云：「花房與蜜脾，蜂雄蛺蝶雌，同時不同類，那復更相思。」[illegible]

榮寶齋造牋

○卷二《比》之《贲》云：「南山大争，明[illegible]所不伤。」按卷二《需》之《同人》云：「两争相斗，两虎钧敌，交绥结和，不败不缺。」卷四《同人》之《噬嗑》云：「南金相击，勇气钧敌，终日大战，不败不缺。」（卷十[illegible]《涣》之《谦》同）（之毛传云比所以[illegible]，则又与此比同以异矣）[illegible]卷七《大畜》之《损》云：「南虎争斗，服剑皆[illegible]，不肯仇雠，乃解却去。」卷三《小畜》云：「白鸟衔饵，鸣呼其子，旋枝张翅，来从其母。」按卷三《师》云：「鸟鸣呼子，哺以酒脯，高楼之处，子来归母。」（卷[illegible]《咸》之《屯》、《同人》作鸟云作「水」）○卷三《小畜》之《丰》云：「宫生无根，如过浮云。三年不同，新从落去，更为枯树。」按卷三《旅》之《震》云：「本根不固，华叶落去，更为孤妪，不得相视。」○卷三《小畜》之《比》云：「三已无睹，不知何之。」（卷十四《归妹》之《萃》同）按卷二《讼》之《归妹》云：「一身两头，莫适所从。」（卷一《坤》之《贲》云：「一身五心，莫所得。」）卷三《师》之《大畜》云：「三人俱行，六目不能，独得一身，反复迷路。」（卷六《剥》之《师》、《姤》同，之作二独，作特）卷四《同人》之《乾》云：「一身六手，不便操作。」卷[illegible]之《咸》之《离》云：「一身三口，语无所主。」[illegible]西东，姬姜谈嫁，莫适所从。」《恒》之《未济》云：「一身两头，近适二家，乱不可治。」卷九《蹇》之《需》云：「三首六目，政多烦惑。」《晋》之《乾》云：「一衣三冠，无所加元。」

居之噫噫

明白發揮乃所謂四體不殺兒產蕃少年兒產拔拔劍植四體謂兼雄乃宜之

隨之大過踰戶求橘并得大栗喜[illegible]但多飲[illegible]笑

卷十睽之隨云西以六宮嗟怨為恨犯君不知志生我悵悔嘆嘆之仁

武卷三豫之萃云觀補為遜共公不能克敵寵之未滿武口

三春相好叢萃卷十一夬之震云多言[illegible]道〇

卷三小畜之夬云福祚之家喜至憂除如鳳凰雨生東方魚

按末句殆言[illegible]鏈而影生東侯為魚之至六雅卷一

坤之大壯云河伯大呼津不得渡按申之當渡河曲董卷二

師之需云逢東求粧遷入經域數行君子脫腹歸息塞走子遷

~~[illegible]~~〇卷三泰之睽云求兔得獐過其[illegible]

讀按也卷一蒙之解云逢鑄得雄宜其不獲卷六復之咸云求

鷄獲鶉鷃雞失魚得刀[illegible]劍得失餘卷[illegible]之困云求大得

兔請射逐狐路不見鹿蹤及爰烏集去壹七望安之歸妹云

捕魚遇獺得兩雙得求〇卷三泰之旅云從風吹火牽騎[illegible]蕪

庵為功力因從受福（卷六賁之觀因從作順[illegible]作[illegible]）

按卷一乾之小過云從風放火荻芝俱死（卷六剝之坤放作扑）

作從）〇卷三泰之漁云寶衣裳[illegible]於[illegible]為[illegible]和

（卷十一益之革因東作行經域作器脫腹作腹息作寶）

卷十二井之隨因賁之觀而備作權

榮寶齋造牋

春之第一强之昭乘入
蓋之靈

唯見集類（第七十首之點）人間未作攀懷作也

滄浪叢化樓圖卷三十四水之坤云滄浪難渡霈我於椽（第五觀之漁同作同方作在第六則之五作陰）
西子之華擢眺世化故（第十六觀滄之甚逝同）第五滄之瞬云
乘樓打漁淫灘知經以載重方繞方問之処
喜四同今之小畜云載不止止步踐不去數箇之意不乃擬數樓
步四同今之燮云出只步止山力多乃難之風雨雷應道我去
中道悠遠無如乃鈍馬西觀之笑云推東只山高卿重難繞
日夜幾回馬六波之笑云怵悍封鄴分怯止山腳挂坡繳
聽俗秀欽（第十三震之晉同第三句作臨進之踐跛）第七大畜之
明夷云山陰難世渭中有不李琳輯轉重載倚軸載
攝安躡跌踐右之（第十一甚進之漁同謂作渭載搖作撓）
夤）第六戍之豐云嬉之高倚軸出陂葉罷賊諡不斛畢半
折角戍之觀云九星十凶道邻安難生為不去收及來遂
（第十二蒙之閑同部作卿）之泰（第四十三豫之橫大壯之大畜）謹云方船備所倚
然火終身世禍（第三十二乘之張同）揆大畜之坎云扎福但生於當采
備火思患預防終世殘禍（第七頤之謙云乘無船無滄龍所逢）

見淮南子
繆稱
訓
劉友梧
雲力默

大聖之夢解（第[illegible]之春）

了一坤之遺

楊子雲逐貧賦呼貧與語貧遂不去被稱引老緒不寥觀第三百十八則

（見第二百十四則又第[illegible]則）

J. Huizinga, Homo Ludens, tr. R.F.C. Hull, p.139: "It is not all personification but a play of the mind?... St Francis was playing with the figure of Poverty; Lady Poverty, Henry Suso indulges in the same sort of game with his beloved, Eternal Wisdom." 可以移注於林比較論

取經路上無數奇事我生平（第一回）一塊之大快同道作渡水作冰堂

作兒生全作柳情躑之旅去哉將逢火焰不為禍害生也

東入門見萬◎巷四通之大窗而因不可無意未握已悽悽

物為懶去爭親壞握者十二叢之◎睽因握作握為作證

愛作至於十五究之辭同握六作握為五觀之咸云宣師罡門

快物不安用不能鬼握愛已以握家為是證更乃好

乃林安以為喜福於太機於人物是非逆為（參見第一坤之不過

逆報何和為何◎◎其內及第七大遠之脈而生席未◎溫

行以來◎即門流情小查只受愛皮睽於康口最為喜

[illegible]庭子山蹊嵯何況（第中）欲推然之修不出月玄保莊態遊

遊之巳封人愛釋失欽然嵯何況不貴逆喚而報未來和尚而卸

住頤窗甘截而不斷乃區分為不去續寫傳傳第三十一和過

三夜為來扣門有書未及感為來握是拓，小巷九踏之澌云瑞

坐生業夜來入門其愛不而安度不如扣門之康二日生年來

◎了四譴之照夷云鱸蝦去海莊於枯罡銜巷稱從不同自在

至於世界出火舟中（第[illegible]）云舟中之有月救火人[illegible]琴奴跪火宋人之識人知[illegible]也中[illegible]因舟而[illegible]至於救也如空[illegible]矣

榮寶齋造箋

謹之艮（呂覽致功名以媚致鑾諷以永致媚雖素絲惟南子說山訓教羊者擇其所利又主術訓說校而呼獼之象之比因疑行之變）

旅之泰之觀（之小畜之解之升）

南北極遠渴餓朱莊（卷七萃之五之小畜同莊作濟稿禧）作強梯極遠（作四極遠）按謂之革云鶴鴣從以漿再至平柯遠遙雷電翻覆草屋室亦飢寒思至欲禍（卷八戰之隨卷九晉之觀同第三對法作雷霆破家）卷三東之家云急龍獻河海壞川亦以肖之損之觀一稿宋李老帝焦悔為與亦笑疾已（卷十二萃之震同河作江）○卷四豫之乾云說為蛇山強紫亦家雀蜒序乾作象斯云（卷六剝之亦卷十一歸之妹同）按卷六噬嗑之師云龍入至井拜經歷九山以嗟卷其六差異諸難日最亦良強紫自殺卷五隨之困云泳入深室涌出亦自按宋亦觀似 Cf. Slang, 4th ed. p. 419: "Not an icicle's chance in Hades" ○卷五盤之訟云 Partridge, Dict. 長舌亂家里亦破東按卷五臨之坎云西九口長舌為斧（卷十三艮之噬嗑）卷三豐之謂云人面鬼口長舌為斧 六畜之乾○云六口九跡長舌破家○卷七大過之大云寡貧東家長舌破家○卷盡盈之井云讒方啄害為禍所逐

觀之隨贏馬破車惡婦破家（亦見程頤古今詩話引古諺）○讒之蠹一夫兩心拔刺不深能為世賊求可不成（左氏讓公引之高誘易緯引古諺）

隨之蒙卷十五引諺卷十引易緯古諺

（之四大有之萃云：「[illegible]得承依，告內見鷙鵰，壁上下第無所定。」）

（之六剝之革云：「鶴求魚食，長是過射，矢鏃加我頸，繳纏羽翼，欲飛不能，為羿所得。」何以（之十四某之睽同，第二句作「過彼射邑」，結作「掛」））

走而[illegible]依，蝗螟蟠蚓，自此擩之一也。之損云：「雙鳧俱飛，欲歸稻池；經涉萑澤，為矢所射，傷我胸臆。」（之三晉之蒙、之四謙之隨同）。之八[illegible]之比、之十三革之豐、之十六訟之需之[illegible]均同。鳧九或作鳧，依或作池。之七睽之也云：「三雁俱[illegible]，[illegible]百[illegible]就

（之五觀之姤云：「[illegible]過免[illegible]，作入[illegible]之原，遠[illegible]不得[illegible]」）

溫，南過[illegible]邑，為繳所傷。」○之五鼎之蒙云：「玄一羊就[illegible]（豐）答：寒暑之[illegible]

[illegible]，[illegible]不見，[illegible]雛[illegible]入坑，[illegible]之十二井之人[illegible]云：「[illegible]，[illegible]者友，[illegible]

（之七大過之咸同，[illegible]不作[illegible]不[illegible]）

（[illegible]西[illegible]自[illegible]之過，[illegible]井也）

[illegible]，[illegible]東[illegible]友，乃[illegible]江（之十四[illegible]之益同，[illegible]句第二句作「[illegible]黃[illegible]」）莫[illegible]所[illegible]之[illegible]文

之六噬嗑之豐，[illegible]云：「[illegible]，[illegible]不[illegible]，[illegible]黃友，[illegible]財[illegible]

消[illegible]撼[illegible]

不[illegible]之二比之斷，云：「[illegible]少子，大[illegible]子，[illegible]長[illegible]財不[illegible]友，[illegible]

[illegible]乃大[illegible]（之三[illegible]之震、困之十四斷之困同，之六噬嗑之一百七十四賈[illegible]）

（即太平廣記之四百七十一[illegible]續玄怪錄薛偉化魚，同所謂[illegible]口動，[illegible]無聞[illegible]）

其[illegible]（之[illegible]佳[illegible]同遊[illegible]財作[illegible]財[illegible]）○之六[illegible]賈[illegible]

之[illegible]云：「[illegible]，[illegible]語不可[illegible]，[illegible]卷之[illegible]極[illegible]

（之七大過之[illegible]云：「[illegible]群坐，[illegible]天[illegible]，雷[illegible]，[illegible]不[illegible]，[illegible]無[illegible]」（之十四斷之同人同，[illegible]不[illegible]之[illegible]，皆云[illegible]城也）

[illegible]二字之[illegible]觀。W. Granville, *A Dictionary of Theatrical Terms*, p. 91: "Goldfish" [illegible] 又遭[illegible]

○之六剝之[illegible]，四之[illegible]東上太山，[illegible]同[illegible]，之十四歸妹之屯云：「[illegible]魚[illegible]，[illegible]不同，[illegible]比[illegible]一友」之四[illegible]君[illegible]

[illegible]○之六剝之井云：「[illegible]，[illegible]君[illegible]少[illegible]之三東[illegible]，[illegible]云[illegible]少[illegible]

剝〻啄〻休驚[illegible]
後〻先〻恒出

漁〻中〻[illegible]〻雨獨宿[illegible]
[illegible]妙足畫相[illegible]
畫[illegible]

奇〻[illegible]〻[illegible]見第二冊
[illegible]

斷〻續〻見第四卷
[illegible]〻

參觀Dante, Inferno, XXII. 58: "Tra male gatte era venuto il sorcio"

羅[illegible]西君[illegible]子四[illegible]之[illegible]因）一見第二冊之[illegible]見十六中冊之[illegible]

見七冊[illegible]之[illegible]云東家中妙[illegible]妙家貌三十世家[illegible]偕君[illegible]

按第二[illegible]之大[illegible]云[illegible]妙衛[illegible]蝶不[illegible]宜[illegible]為[illegible]禍（見七大冊[illegible]之[illegible]因）見十五

[illegible]云[illegible]之[illegible]云千[illegible]為[illegible]之[illegible]為仇[illegible]擊不敢臣[illegible]此

差為[illegible]問數子[illegible]都[illegible]子一至地之[illegible]萬云以庸[illegible]庸時

獨庸之不以[illegible]為庸也時[illegible]以柳[illegible]庸時臣子[illegible][illegible]

[illegible]庸其（誠意伯文集卷三）Winston Churchill: "There is not much collective security in a flock of sheep on the way to the butcher." 又W. R. Inge, Outspoken Essays, I, "Patriotism": "It is useless for the sheep to pass resolutions in favour of vegetarianism, while the wolf remains of a different opinion."

法安之上卷六剝之[illegible]無明[illegible]第[illegible]之雜之[illegible]云三[illegible]持[illegible]

[illegible]道[illegible][illegible]進[illegible][illegible]之[illegible]（見[illegible]之[illegible]持作[illegible]作

[illegible][illegible]城見九[illegible]之[illegible]作[illegible]於環城見十四[illegible]

之[illegible][illegible]城見十五[illegible]之[illegible]第三[illegible]作[illegible]之[illegible]雜之

[illegible]云三庸持[illegible]力[illegible][illegible][illegible]雜[illegible]一擊破之[illegible]亦

移

末

三體詩箋三序猿狼牙集 觀司馬文正公傳家集卷五 窮兒謠所謂騰翅出關 騰東九霄兒命迫寒無所逃 我毫就死 息皆躍 驚莫求不中羅逃兒高安 知歸窮塞收去段力屈但依要兒啼、正應遇 我收情無也所濟之師

狡兔能之良犬逐此 憐雄爰之而擊所獲

家子未窺同以一云社 則東木雲篷[illegible] 悲而子兒以訓 [illegible] 以取龜豬屋雲 猩壇 [illegible]

強以攻一弱又卜比之云不弱不攻衆一強其友 卷十寶之坤

云兒來東部亦出經擺圍缺不來黑向此獲 卷十二之華

之身同男羅射皆陷亦強而不為之這出此乘子可四

○卷七大畜之坑豫云之雄但兒捕戰稻脫大食為食之絕些

惠捕卷二比之觀云鳴鷄收布視之穩稻中鰌鮪鱣鯉亦

多錢乃一狗疑由作釣獲兩魚得諸甚七鐺之升云三

急躍為其為彼狃徑行南釣捷負[illegible]集卷六黃之震

云兒逐稻塵向東趨蹻隨驅不去○卷七賚之跨云隨之東

躁以不和荒不蛇多走角及以熙接卷十家人之泰云[illegible]宮

趺倍情不相得卷十四英之比同 躁之但冥鐺鐺但多[illegible]

又象觀卷二帥之屯

咸之顏 華云擾得自相諱誤絡[illegible]之啟同諱作 如郁擋草

卷八咸之坎云老尾小陸重要擾上窮下強之壇素離 雄卷九晉之

噬嗑同 象觀小畜一蒂臥之歸妹云蹤重彌雜毒鉢飲 異

淮南子

○卷六恆之睽云鉏亂毫皮、足所生高插 卷十三震之損同 卷十五渙之漸云大尾細擾

繆稱訓

[illegible]而來樹 窮巖而澄 遊讒 險讒 欠不堪 陷 [illegible]

未大於木

則於巖

則于尾大

於腦

渙之噬嗑、噬嗑、抱空握虛

阮嗣宗大人先生傳「汩汩[illegible]蝨[illegible]褌」更進一解

卷九睽之小畜云：「畜牝[illegible]鶺鴒不離，[illegible]三[illegible]」[illegible]生

[illegible]卷五臨之兌云：「見鬼守門，日破我家」[illegible]

錢[illegible]卷十家人之小過云：「登[illegible]」[illegible]不離三

[illegible]卷十二困之[illegible]生離[illegible]

卷十一損之剝云：「見鬼守門，日破我家，[illegible]毀[illegible]」○卷九[illegible]

子卷十二萃之隨同，卷十六坎之歸妹同[illegible]作[illegible]

末。需之乾云：「[illegible]當[illegible]壽考，宜家[illegible]」卷三小畜之大過[illegible]

云[illegible]當[illegible]子（卷四大有之[illegible]同）

卷十師之[illegible]云：「雷鼓東行，[illegible]」卷一坤之[illegible]云「雷[illegible]」

同[illegible]（卷四大有之[illegible]）[illegible]卷八坎之[illegible]卷十二困之大過

同[illegible]雷鼓之說[illegible]觀[illegible]雷[illegible]雷[illegible]

[illegible]鼓[illegible]○[illegible]之革云[illegible]

卷十一損之[illegible]云[illegible]

大壯之大壯

解之蒙、[illegible]跛驅

不任御轡，君子服之

[illegible]何[illegible]

[illegible]「Scratch where it itches not」（Oxford Book of English Proverbs, P.[illegible]）[illegible]

[illegible]

井之蠱：「[illegible]張跛」

唐彥謙[illegible]勤莫近危，多損甕泉骨肉為泥

A. Arthaber, *Dizionario Comparato di Proverbi*, p.628: "Tante volte al pozzo va la secchia, / Ch'ella vi lascia il manico o l'orecchio" 尤妙

雖按卷六[illegible]之字云「[illegible]」[illegible]（[illegible]十[illegible]）[illegible]○[illegible]十一[illegible]

[illegible]云往來井上，破[illegible]按即[illegible]井上破[illegible]

[illegible]楊子雲[illegible]之井之眉[illegible] "The pitcher goes so often to the well that it is broken at last" (*The Oxford Dictionary of English Proverbs*, pp.456-7)

[illegible]十二困之[illegible]云大[illegible]股[illegible]按[illegible]七[illegible]云[illegible]

[illegible]門（[illegible]十三艮之恆[illegible]十四[illegible]之[illegible]）

[illegible]十四[illegible]云[illegible]雉[illegible]也[illegible]

[illegible] Ostrich policy 也 [illegible]

[illegible]十五[illegible]之[illegible]云[illegible]大畜云[illegible]

[illegible]十六[illegible]之[illegible]云[illegible]

[illegible]十六中孚之[illegible]云久[illegible]

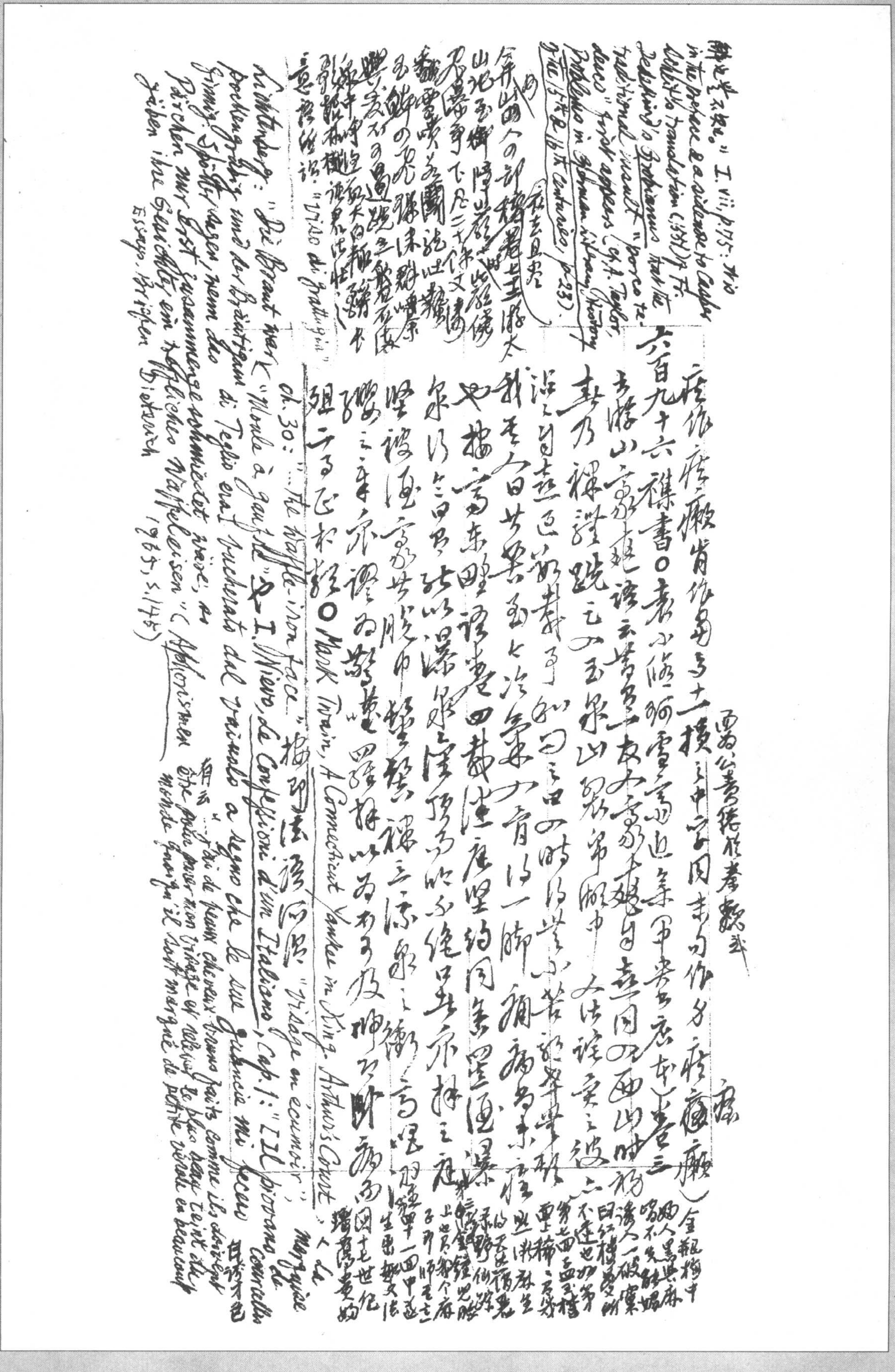
[illegible]師之[illegible]云[illegible]不我[illegible]

（[illegible]之[illegible]同[illegible]）

兌之大過：「[illegible]」[illegible]

［補六〇九十九頁］Il Pentamerone, I.x, p.99: "Il ne era ridotto a giudizio, Che non poteva tirare una scorreggia, [illegible] [illegible] [illegible] Canchere"; [cf. The two old hags who lived next door]; [illegible]

榮寶齋造箋



西蜀公壽德耀孝穆載

癡仙癡癖皆作焉爲十二橫之中亦因末句作分癡癡（癡癖）

六百九十六 襍書○袁小修《珂雪齋近集》（中華書局本）卷三

游山高梁橋記云某年一友人高梁去婦自喜同西山時[illegible]

趣乃裸體跣足入玉泉山裂帛湖中大法[illegible]之波六

泅之自喜[illegible]了知四三日四時何樂小若於畢幾

我舌入日共[illegible]七次氣安力有一脚痛痛爲未痊

也按高東野語卷四載[illegible]庭望約同集望[illegible]

泉乃三日至試以湯泉[illegible]預約於不絕口至亦於林之庭

望[illegible]高州共脫巾[illegible]裸之深泉之[illegible]高望

躍三年亦談爲[illegible]以罷[illegible]以爲不可及也[illegible]而

俎介等飞和諸○Mark Twain, *A Connecticut Yankee in King Arthur's Court*, ch. 30: "...the waffle-iron face" [illegible] "Visage en écumoir"; "Moule à gaufre" & I. Nievo, *Le Confessioni d'un Italiano*, cap. 1: "[Il piovano] di Teglio era[I] bucherato dal vaiuolo a segno che le sue guancie mi fecero" ; La Marquise de Courcelles 自序云："...j'ai de beaux cheveux bruns faits comme ils doivent être pour parer mon visage et relever le plus beau teint du monde quoiqu'il soit marqué de petite vérole en beaucoup

[illegible]

辭也豈不哭也。" I. vii, p. 75: "It is in the preface & a sidenote to Caspar Scheit's translation (1551) of Fr. Dedekind's *Grobianus* that the traditional insult "porco tedesco" first appears (cf. A. Taylor, *Problems in German Literary History of the 15th & 16th Centuries*, p. 23).

社去且究

今年山四人の評稱老七十三將大

山地至衛陪山[illegible]此嶺儀

君[illegible]爭下凡二十八條文書[illegible]

[illegible]黄考圖說[illegible]

至[illegible]の兄孫[illegible]

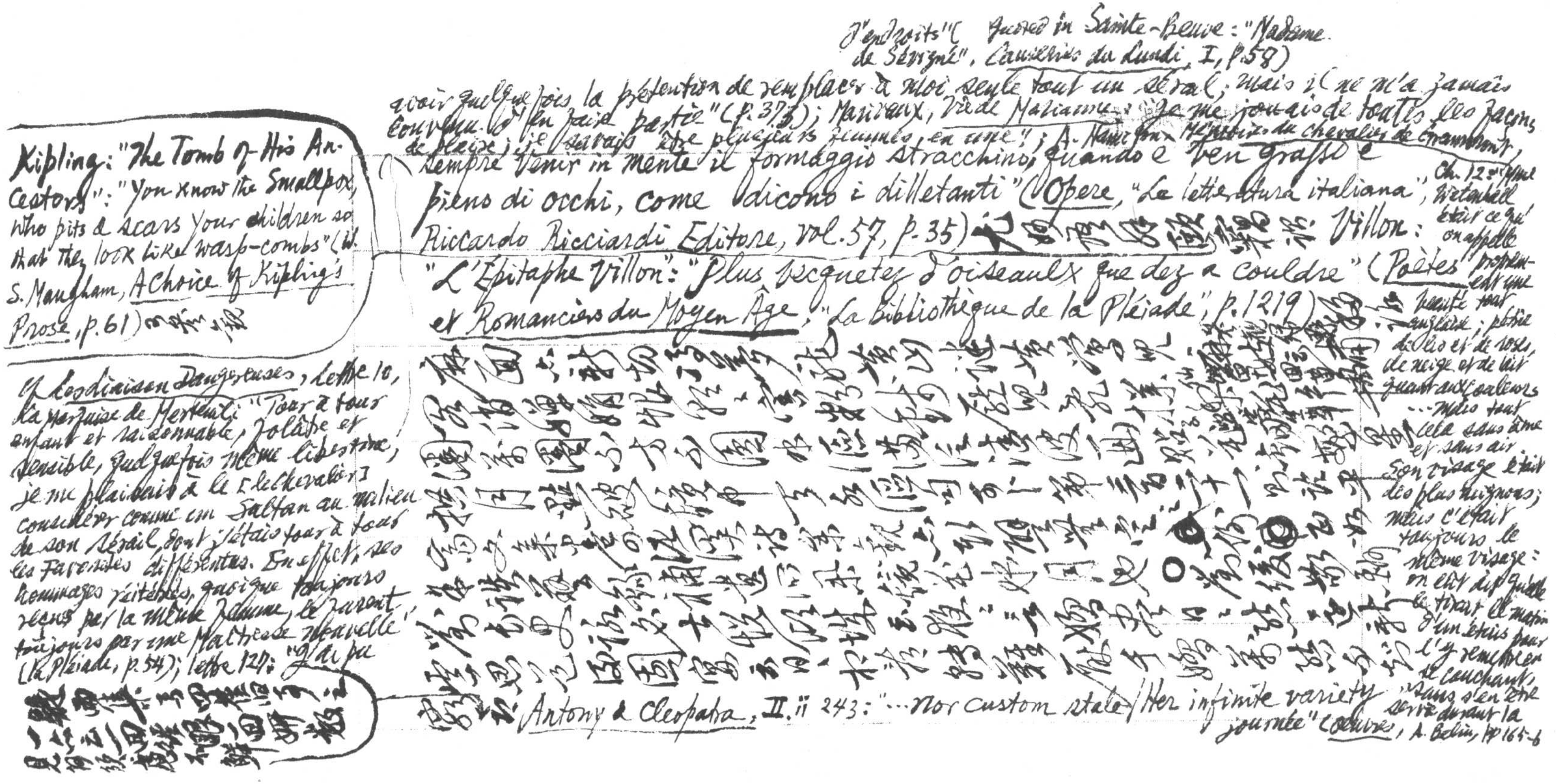
興衰不可思議[illegible]長

[illegible]詩道奴大白[illegible]

影話林[illegible]界[illegible]壯

意譯語："Viso di grattugia"

Lichtenberg: "Die Braut war pockengrübig und der Bräutigam finnig. Spötter sagen, wenn das Pärchen nur erst zusammengeschmiedet wäre, so gäben ihre Gesichter ein treffliches Waffeleisen" (*Aphorismen* Essays. Briefen Dieterich 1965, S. 145)



Kipling: "The Tomb of His Ancestors": "You know the Smallpox, who pits & scars your children so that they look like wasp-combs" (W. S. Maugham, A Choice of Kipling's Prose, p.61) [illegible]

Cf. Les Liaisons Dangereuses, lettre 10, la marquise de Merteuil: "Tour à tour enfant et raisonnable, folâtre et sensible, quelquefois même libertine, je me plaisais à le [le chevalier] considérer comme un Sultan au milieu de son sérail, dont j'étais tour à tour les favorites différentes. En effet, ses hommages réitérés, quoique toujours reçus par la même femme, le furent toujours par une maîtresse nouvelle" (la Pléiade, p.54); lettre 127: "J'ai pu avoir quelquefois la prétention de remplacer à moi seule tout un sérail; mais il ne m'a jamais convenu d'en faire partie" (p.373); Marivaux, Vie de Marianne: "Je me jouais de toutes les façons de plaire; je savais être plusieurs femmes en une"; A. Hamilton, Mémoires du chevalier de Grammont, Ch. 12: "Une Wetenhall était ce qu'on appelle proprement une beauté tout anglaise; pétrie de lis et de roses, de neige et de lait quant aux couleurs ... Mais tout cela sans âme et sans air. Son visage était des plus mignons; mais c'était toujours le même visage: on eût dit qu'elle le tirait le matin d'un étui pour l'y remettre le couchant, sans s'en être servie durant la journée" (Œuvres, A. Belin, pp 165-6)

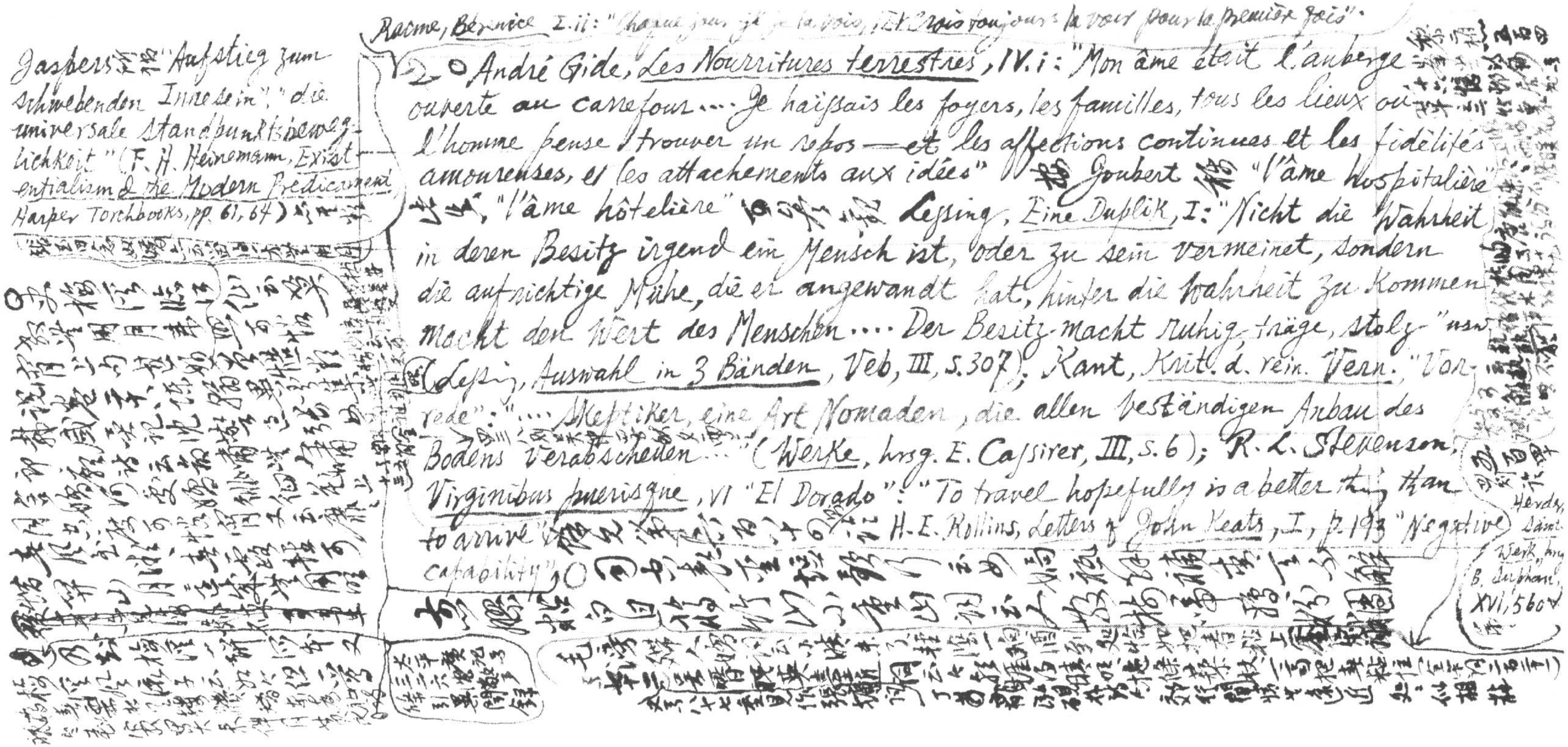
[illegible]

d'endroits" (quoted in Sainte-Beuve: "Madame de Sévigné", Causeries du Lundi, I, p.58)

( sempre venir in mente il formaggio stracchino, quando è ben grasso e pieno di occhi, come dicono i dilettanti" (Opere, "La letteratura italiana", Riccardo Ricciardi Editore, vol.57, p.35) [illegible] Villon: "L'Épitaphe Villon": "Plus becquetez d'oiseaulx que dez à couldre" (Poètes et Romanciers du Moyen Âge, "La Bibliothèque de la Pléiade", p.1219)

[illegible]

Antony & Cleopatra, II.ii 243: "...Nor custom stale / Her infinite variety"



Jaspers 所謂 "Aufstieg zum schwebenden Innesein", "die universale Standpunktsbeweglichkeit" (F. H. Heinemann, Existentialism & the Modern Predicament, Harper Torchbooks, pp. 61, 64) [illegible]

[illegible]

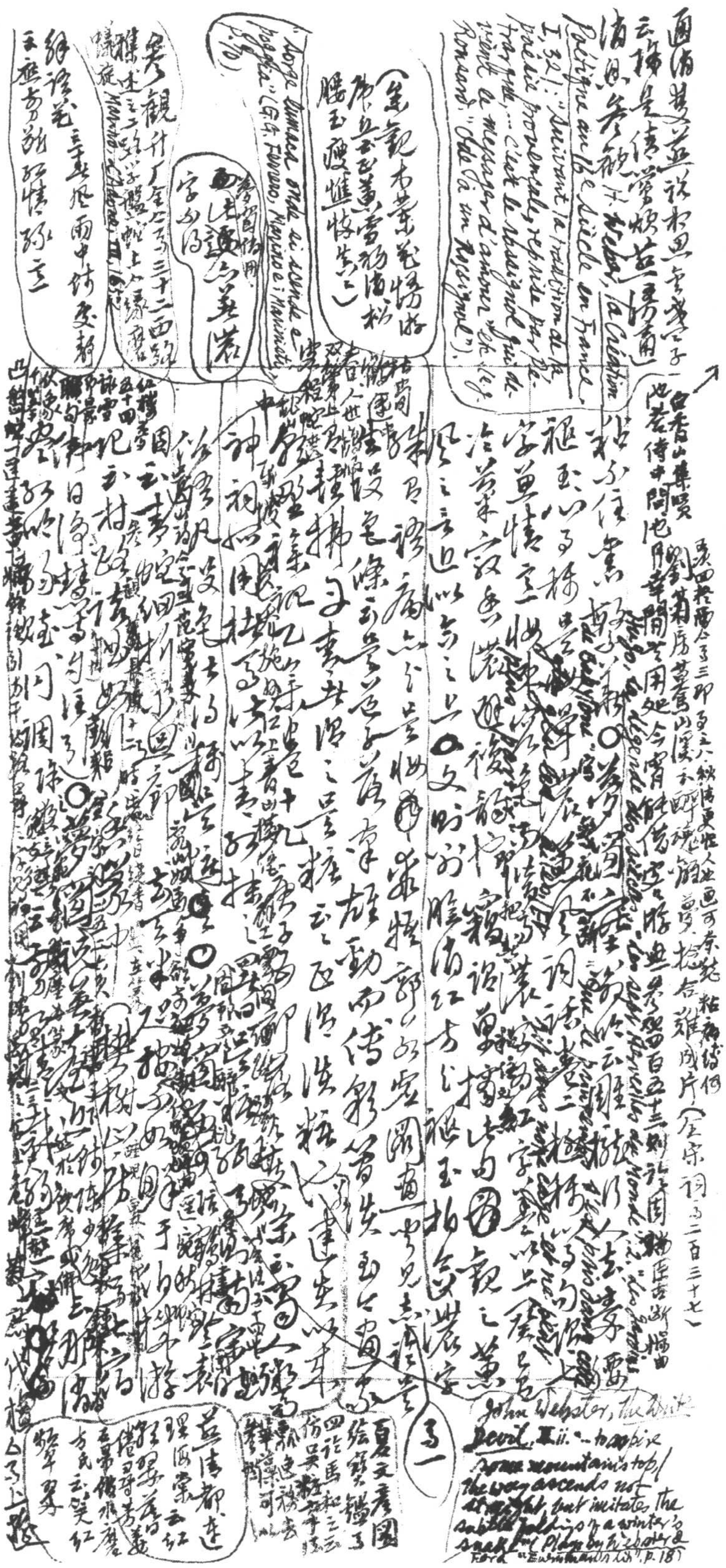
○王梅溪臨江仙云 [illegible]

Racine, Bérénice I.ii: "Chaque jour je la vois, et crois toujours la voir pour la première fois".

○André Gide, Les Nourritures terrestres, IV.i: "Mon âme était l'auberge ouverte au carrefour … Je haïssais les foyers, les familles, tous les lieux où l'homme pense trouver un repos — et les affections continues et les fidélités amoureuses, et les attachements aux idées" 按 Joubert 稱 "l'âme hospitalière" [illegible] "l'âme hôtelière" [illegible] Lessing, Eine Duplik, I: "Nicht die Wahrheit in deren Besitz irgend ein Mensch ist, oder zu sein vermeinet, sondern die aufrichtige Mühe, die er angewandt hat, hinter die Wahrheit zu kommen macht den Wert des Menschen … Der Besitz macht ruhig, träge, stolz" usw (Lessing, Auswahl in 3 Bänden, Veb, III, S. 307); Kant, Krit. d. rein. Vern. "Vorrede": "… Skeptiker, eine Art Nomaden, die allen beständigen Anbau des Bodens verabscheuen …" (Werke, hrsg. E. Cassirer, III, S. 6); R. L. Stevenson, Virginibus puerisque, VI "El Dorado": "To travel hopefully is a better thing than to arrive" [illegible] H. E. Rollins, Letters of John Keats, I, p. 193 "Negative capability" ○ [illegible]

Herder, Sämt. Werk, hrsg. B. Suphan, XVI, 560

[illegible]



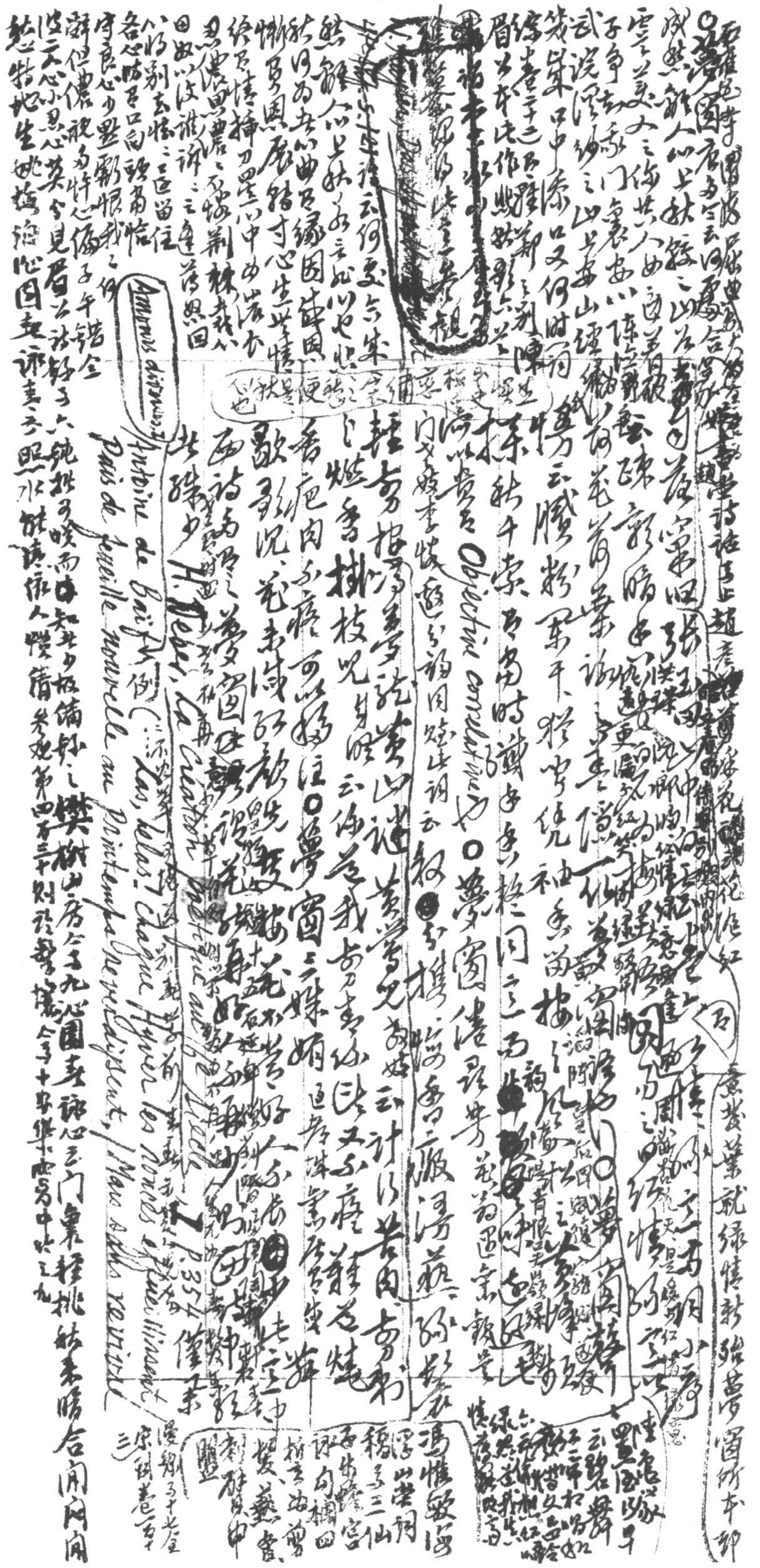
Weber, *la Création poétique au 16e siècle en France*, I, 321: "suivant la tradition de la poésie provençale, reprise par les Pétrarquistes, ... c'est le rossignol qui devient le messager d'amour (cf. Ronsard: "Ode à un Rossignol")."

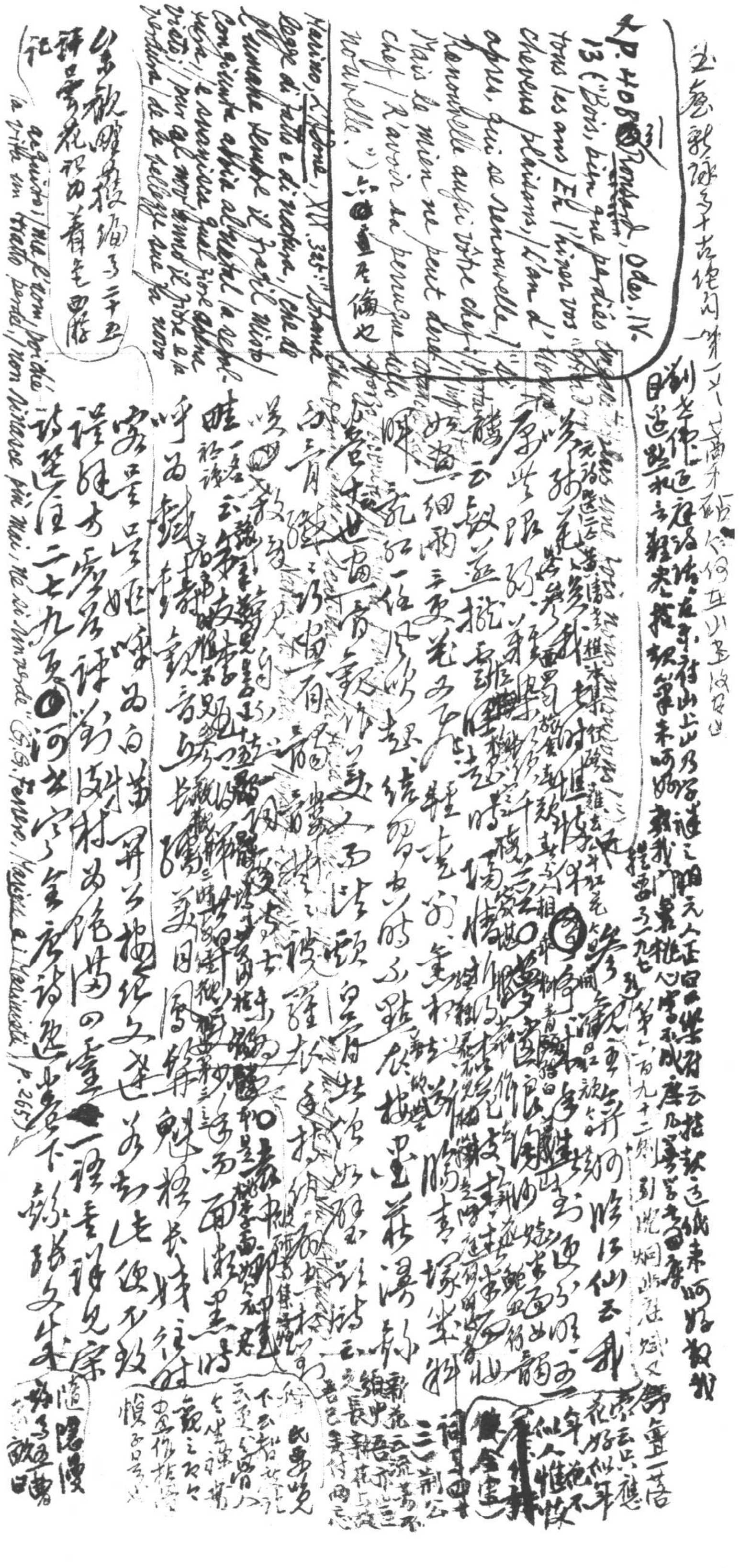
(G. G. Ferrero, *Marino e i Marinisti*, p. 10)

白香山集

（全宋詞三二百三十七）

John Webster, *The White Devil*, I. ii.: "to aspire some mountain's top, / the way ascends not straight, but imitates the subtle foldings of a winter's snake" (*Plays by Webster & Ford*, "Everyman's Lib.", p. 18)





玉臺新詠[illegible]十古絶句第一[illegible]

[illegible]

Cf. Ronsard, Odes, IV. 13 ("Bois, bien que perdiés / tous les ans / En l'hiver vos / cheveus plaisans, / l'an d'/après, qui se renouvelle, / Renouvelle aussi vôtre chef; / Mais le mien ne peut derechef / R'avoir sa perruque nouvelle.") [illegible]也

Marino, L'Adone, XIV. 325: "Ahi [illegible] / legge di fato e di natura, / Che de / l'umane [illegible] il pregio [illegible] / [illegible] / [illegible] / verdura / de la bellezza [illegible]"

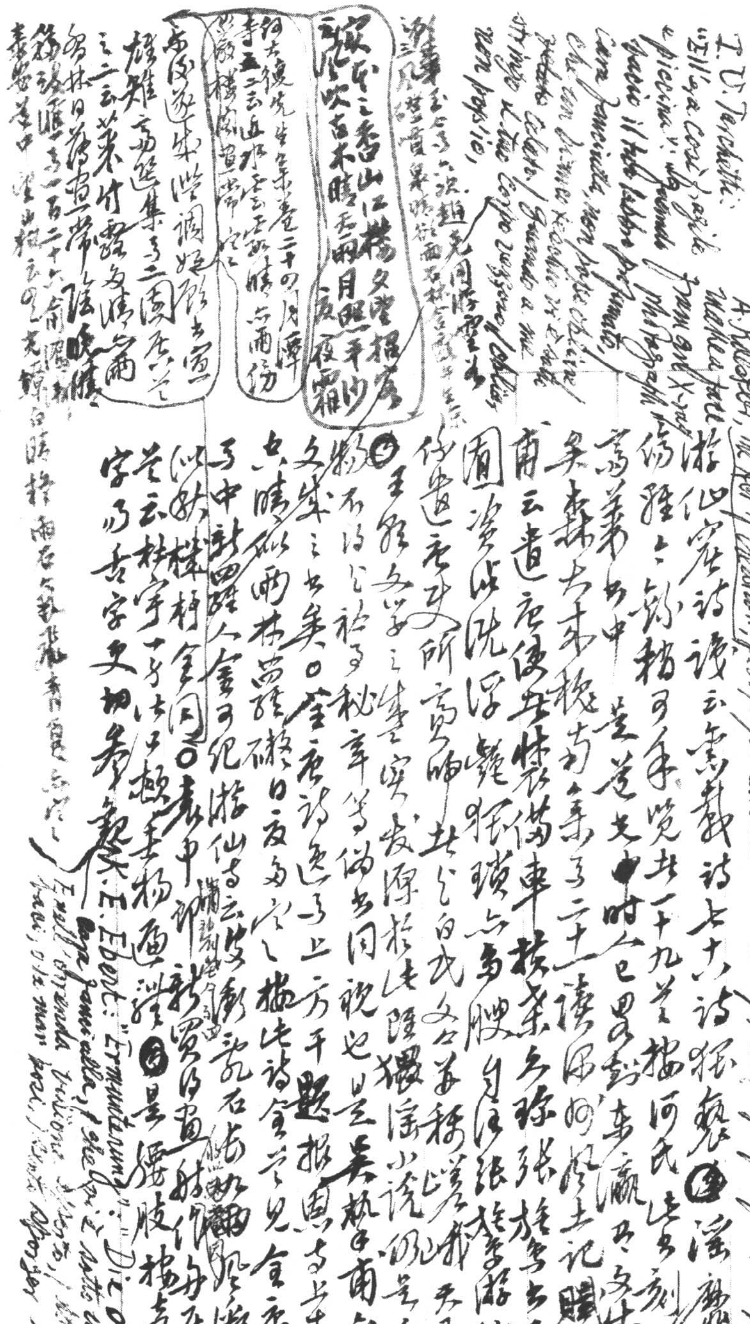
[illegible]二十五

詩品[illegible]

[illegible] ce guisi; / ma l'uom, poi che / la vita un tratto perde, / non rinasce più mai, né si rinverde." (G.G. Ferrero, Marino e i Marinisti, p. 265)

[illegible]詩選注二十九[illegible]全唐詩[illegible]

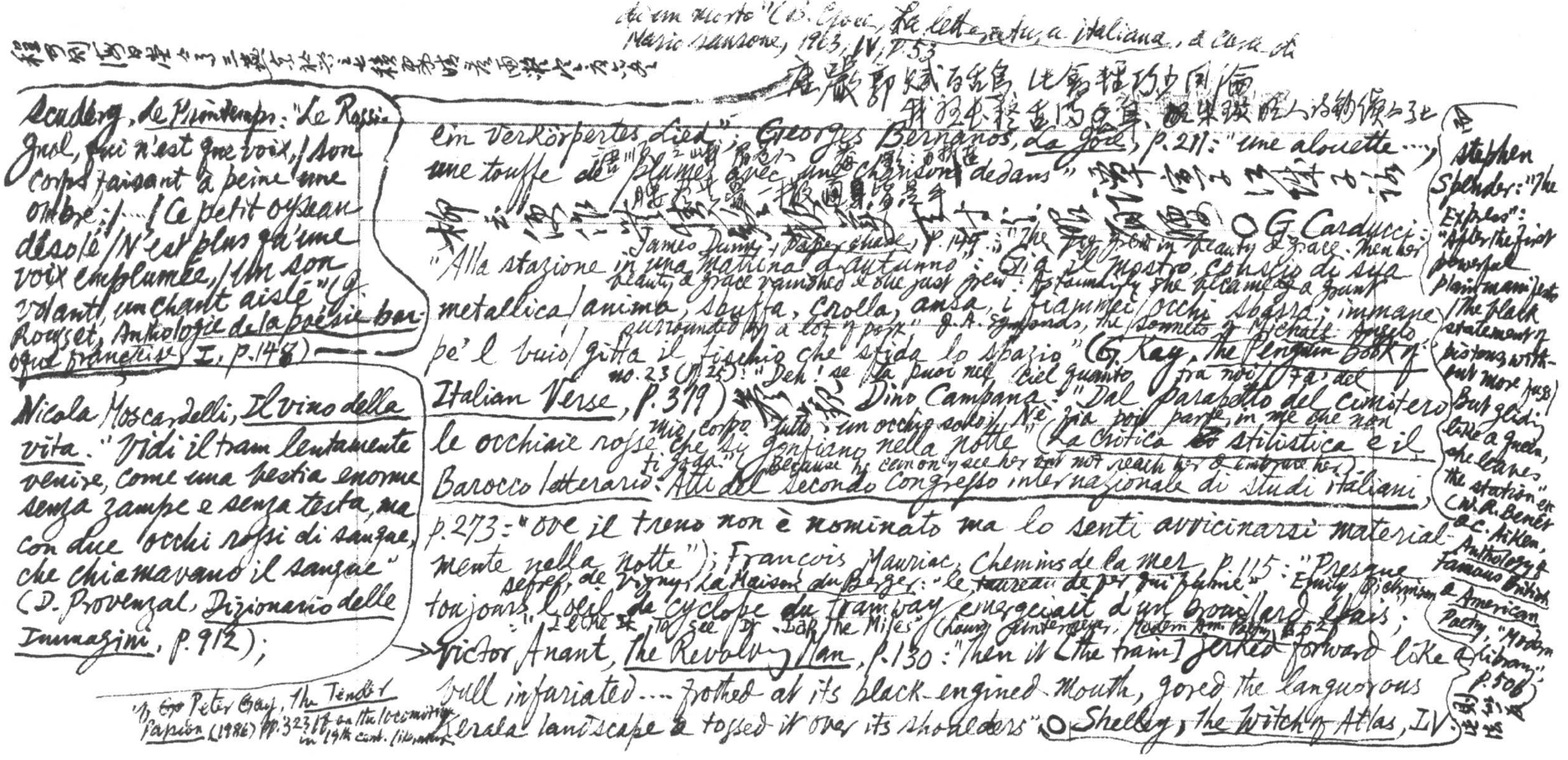
[illegible]



A. Koestler, The Act of Creation, p. 337: "You can make an X-ray photograph of a pea, but you cannot [illegible]

I. U. Tarchetti: [illegible]

E. Ebert: "Ermunterung": "Die Locke steigt [illegible]



程可則海日堂[illegible]

Ai un morto" (cf. B. Croce, La letteratura italiana, a cura di Mario Sansone, 1963, IV, p. 53

唐嚴郢賦百舌鳥 比竟輕巧少同倫 我羽毛輕香同色身、[illegible]人詩鈔續編卷三七

Scudéry, *Le Printemps*: "Le Rossignol, qui n'est que voix, / Son corps faisant à peine une ombre; / … / Ce petit oyseau désolé / N'est plus qu'une voix emplumée, / Un son volant, un chant aislé" (J. Rousset, *Anthologie de la poésie baroque française* I, p. 148) —

Nicola Moscardelli, *Il vino della vita*: "Vidi il tram lentamente venire, come una bestia enorme senza zampe e senza testa, ma con due occhi rossi di sangue, che chiamavano il sangue" (D. Provenzal, *Dizionario delle Immagini*, p. 912);

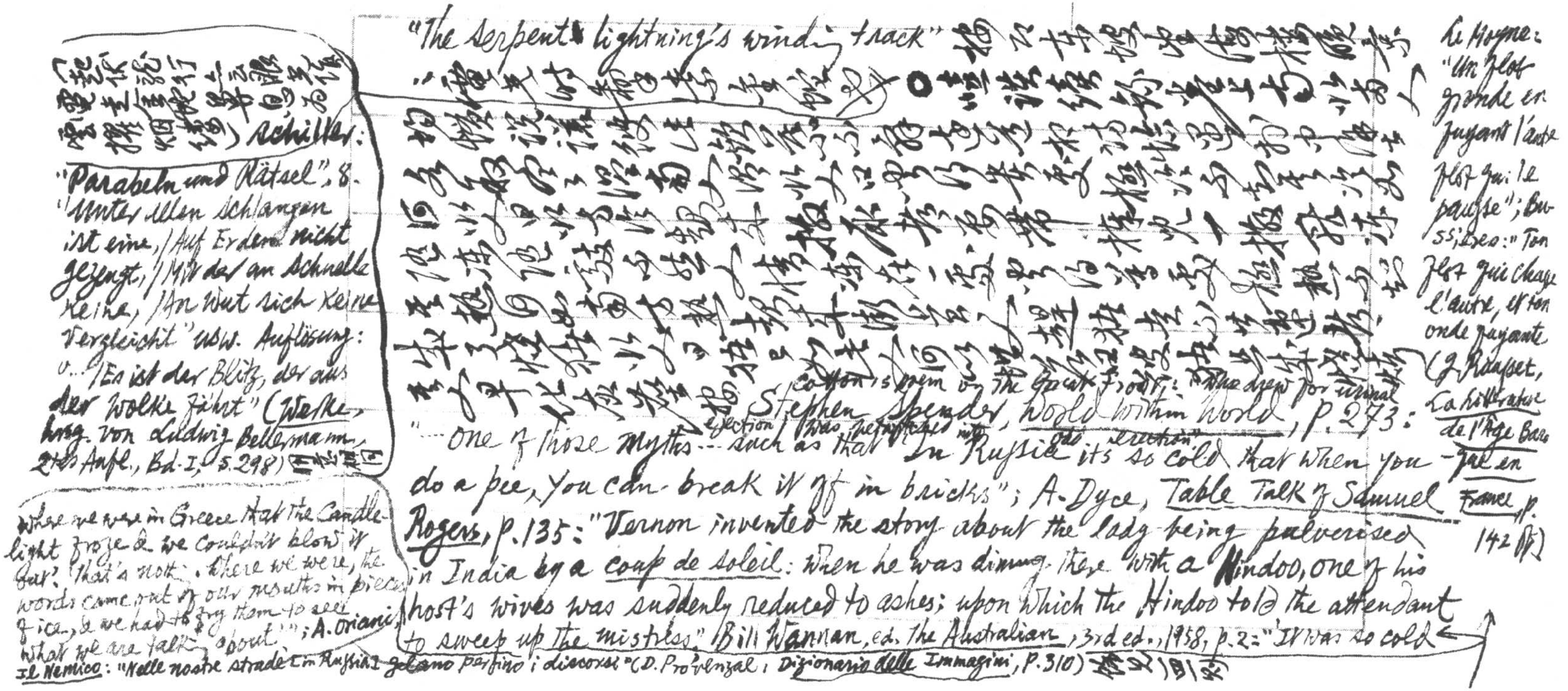
ein verkörpertes Lied"; Georges Bernanos, *La Joie*, p. 211: "une alouette … une touffe de plumes avec une chanson dedans" [illegible] ○ G. Carducci: "Alla stazione in una mattina d'autunno": "Già il mostro, conscio di sua metallica anima, sbuffa, crolla, ansa, i fiammei occhi sbarra; immane pe'l buio gitta il fischio che sfida lo spazio" (G. Kay, *The Penguin Book of Italian Verse*, p. 379) [illegible] Dino Campana: "Dal parapetto del cimitero le occhiaie rosse che si gonfiano nella notte" (*La critica stilistica e il Barocco letterario: Atti del Secondo Congresso internazionale di studi italiani*, p. 273: "ove il treno non è nominato ma lo senti avvicinarsi materialmente nella notte"); François Mauriac, *Chemins de la mer*, p. 115: "Presque toujours l'œil de cyclope du tramway émergeait d'un brouillard épais"; → Victor Anant, *The Revolving Man*, p. 130: "Then it [the train] jerked forward like a bull infuriated…. frothed at its black-engined mouth, gored the languorous Kerala landscape & tossed it over its shoulders" ○ Shelley, *The Witch of Atlas*, IV.

James Dunn, *Paper Chade*, p. 149: "The frog grew in beauty & grace. Then her beauty & grace vanished & she just grew. Astoundingly she became a giant surrounded by a lot of pork" J. A. Symonds, *The Sonnets of Michael Angelo* no. 23 (p. 25): "Deh! se tu puoi nel ciel quanto fra noi, / Fa' del mio corpo tutto un occhio solo; / Nè fia poi parte in me che non ti goda." "Because he can only see her but not reach her & embrace her."

cf. de Vigny, *La Maison du Berger*: "le taureau de fer qui fume" Emily Dickinson: "I like to see it lap the Miles" (Chaung Untermeyer, *Modern Am. Poetry*, p. 52)

Stephen Spender: "The Express": "After the first powerful plain manifesto / The black statement of pistons, without more fuss / But gliding like a queen, she leaves the station" (W. R. Benét & C. Aiken, *Anthology of Famous British & American Poetry*, "Modern Library", p. 506) 則引見[illegible]

cf. Peter Gay, *The Tender Passion* (1986) pp. 323 ff. on the locomotive in 19th cent. literature

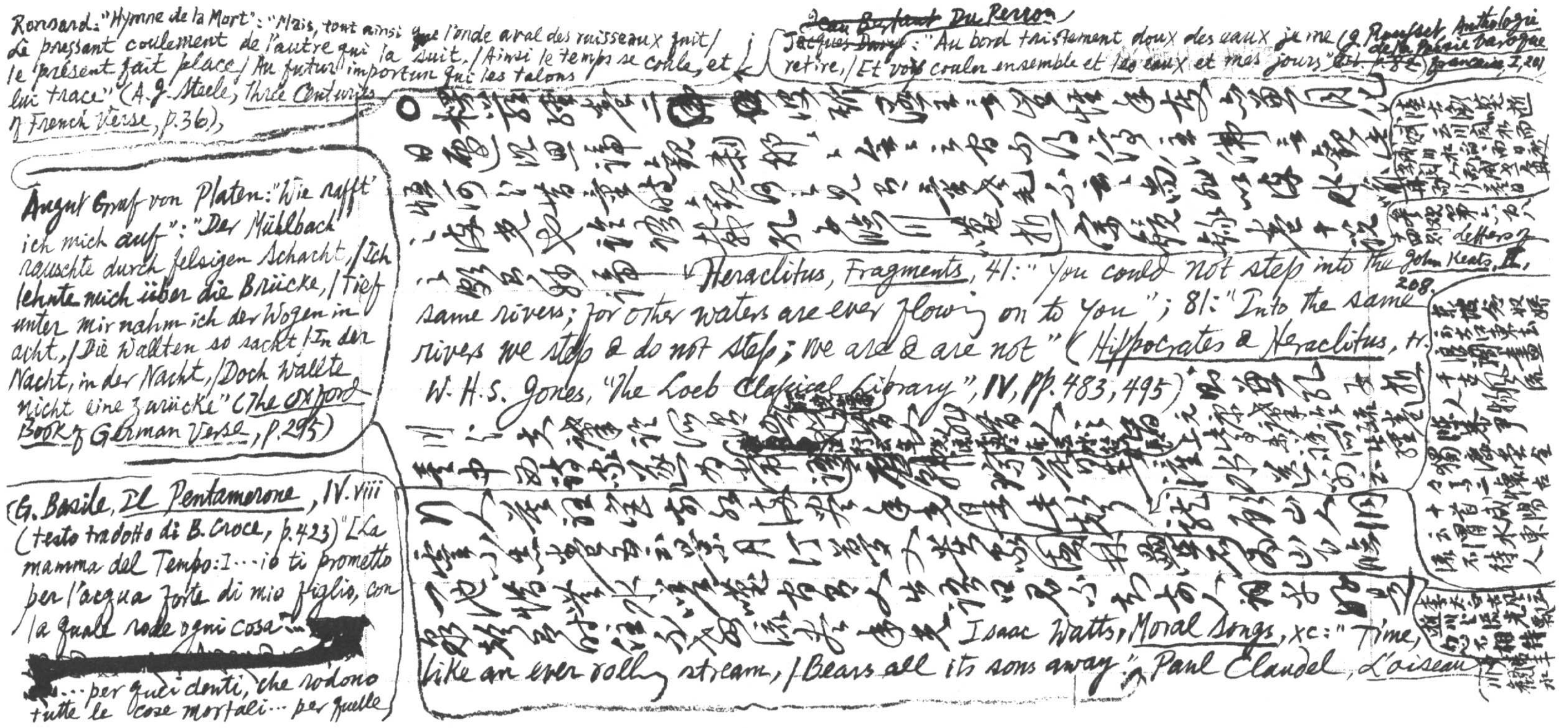


"The serpent lightning's winding track" [illegible]「電光時掣紫金蛇」[illegible]。◎ [illegible]

Stephen Spender, World within World, p. 273: "… one of those myths — such as that 'In Russia it's so cold that when you do a pee, you can break it off in bricks'"; Cotton's poem on the Great Frost: "The dew for urinal ejection / Was petrified into erection"; A. Dyce, Table Talk of Samuel Rogers, p. 135: "Vernon invented the story about the lady being pulverised in India by a coup de soleil: when he was dining there with a Hindoo, one of his host's wives was suddenly reduced to ashes; upon which the Hindoo told the attendant to sweep up the mistress." Bill Wannan, ed. The Australian, 3rd ed., 1958, p. 2: "It was so cold when we were in Greece that the candle-light froze & we couldn't blow it out.' 'That's nothing. Where we were, the words came out of our mouths in pieces of ice, & we had to fry them to see what we are talking about!'"; A. Oriani, Il Nemico: "Nelle nostre strade [in Russia] gelano perfino i discorsi" (D. Provenzal, Dizionario delle Immagini, p. 310) [illegible]

〔[illegible]〕Schiller: "Parabeln und Rätsel", 8: "Unter allen Schlangen ist eine, / Auf Erden nicht gezeugt, / Mit der an Schnelle keine, / An Wut sich keine vergleicht" usw. Auflösung: "… / Es ist der Blitz, der aus der Wolke fährt" (Werke, hrsg. von Ludwig Bellermann, 2tes Aufl., Bd. I, S. 298) [illegible]

Le Moyne: "Un flot grande en fuyant l'autre flot qui le pousse"; Bussières: "Ton flot qui chasse l'autre, et ton onde fuyante" (J. Rousset, La Littérature de l'Âge Baroque en France, p. 142 ff.)



Ronsard: "Hymne de la Mort": "Mais, tout ainsi ~~que~~ l'onde aval des ruisseaux fuit / Le pressant coulement de l'autre qui la suit, / Ainsi le temps se coule, et le présent fait place / Au futur importun qui les talons lui trace" (A. J. Steele, *Three Centuries of French Verse*, p. 36);

~~Jean Bertaut~~ Du Perron ~~Jacques Davy~~: "Au bord tristement doux des eaux je me retire, / Et vois couler ensemble et les eaux et mes jours" ~~Ibid. p. 82~~ (J. Rousset, *Anthologie de la Poésie baroque française*, I, 201)

○楞嚴經卷二[illegible]波斯匿王言[illegible]年變亦兼月化[illegible]日遷[illegible]觀剎那〃〃念〃[illegible]

[illegible] ↓ Heraclitus, *Fragments*, 41: "You could not step into the same rivers; for other waters are ever flowing on to you"; 81: "Into the same rivers we step & do not step; we are & are not" (*Hippocrates & Heraclitus*, tr. W. H. S. Jones, "The Loeb Classical Library", IV, pp. 483, 495) [illegible]

[illegible] Isaac Watts, *Moral Songs*, xc: "Time, like an ever rolling stream, / Bears all its sons away"; Paul Claudel, *L'oiseau*

陸士衡嘆逝賦云川閱水以成川水滔滔而日度世閱人而為世人冉冉而行暮

參觀第[illegible]則 *Letters of John Keats*, II, 208.

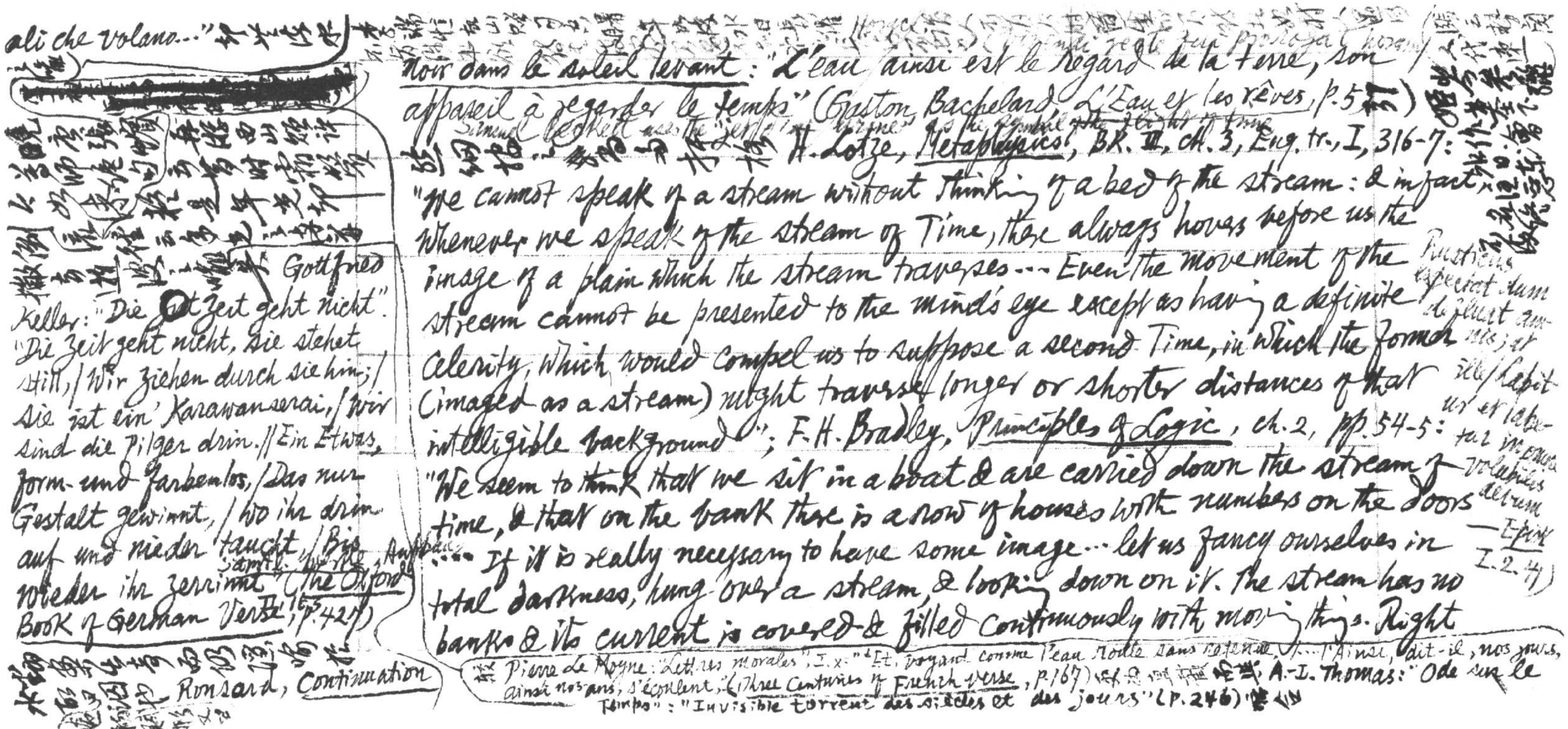
東坡念奴嬌云大江東去浪淘盡千古風流人物 陳恭尹獨漉堂全集卷[illegible]懷古十首咸陽云渭水東流不待人

李太白古風云逝川與流光飄忽不相待

[illegible]

August Graf von Platen: "Wie rafft' ich mich auf": "Der Mühlbach rauschte durch felsigen Schacht, / Ich lehnte mich über die Brücke, / Tief unter mir nahm ich der Wogen in acht, / Die wallten so sacht / In der Nacht, in der Nacht, / Doch wallte nicht eine zurücke" (*The Oxford Book of German Verse*, p. 295)

(G. Basile, *Il Pentamerone*, IV. viii (testo tradotto di B. Croce, p. 423) "[La mamma del Tempo:] ... io ti prometto per l'acqua forte di mio figlio, con la quale rode ogni cosa ... [redacted] ... per quei denti, che rodono tutte le cose mortali ... per quelle



ali che volano…" [illegible]

[illegible]

Gottfried Keller: "Die Zeit geht nicht". "Die Zeit geht nicht, sie stehet still, / Wir ziehen durch sie hin; / Sie ist ein Karawanserai, / Wir sind die Pilger drin. // Ein Etwas, form- und farbenlos, / Das nur Gestalt gewinnt, / Wo ihr drin auf und nieder taucht, / Bis wieder ihr zerrinnt" (Sämtl. Werke, Aufbau…; The Oxford Book of German Verse, p.427)

[illegible] Ronsard, Continuation [illegible]

[illegible]

Noir dans le soleil levant: "L'eau ainsi est le regard de la terre, son appareil à regarder le temps" (Gaston Bachelard, L'Eau et les rêves, p.5 [illegible])

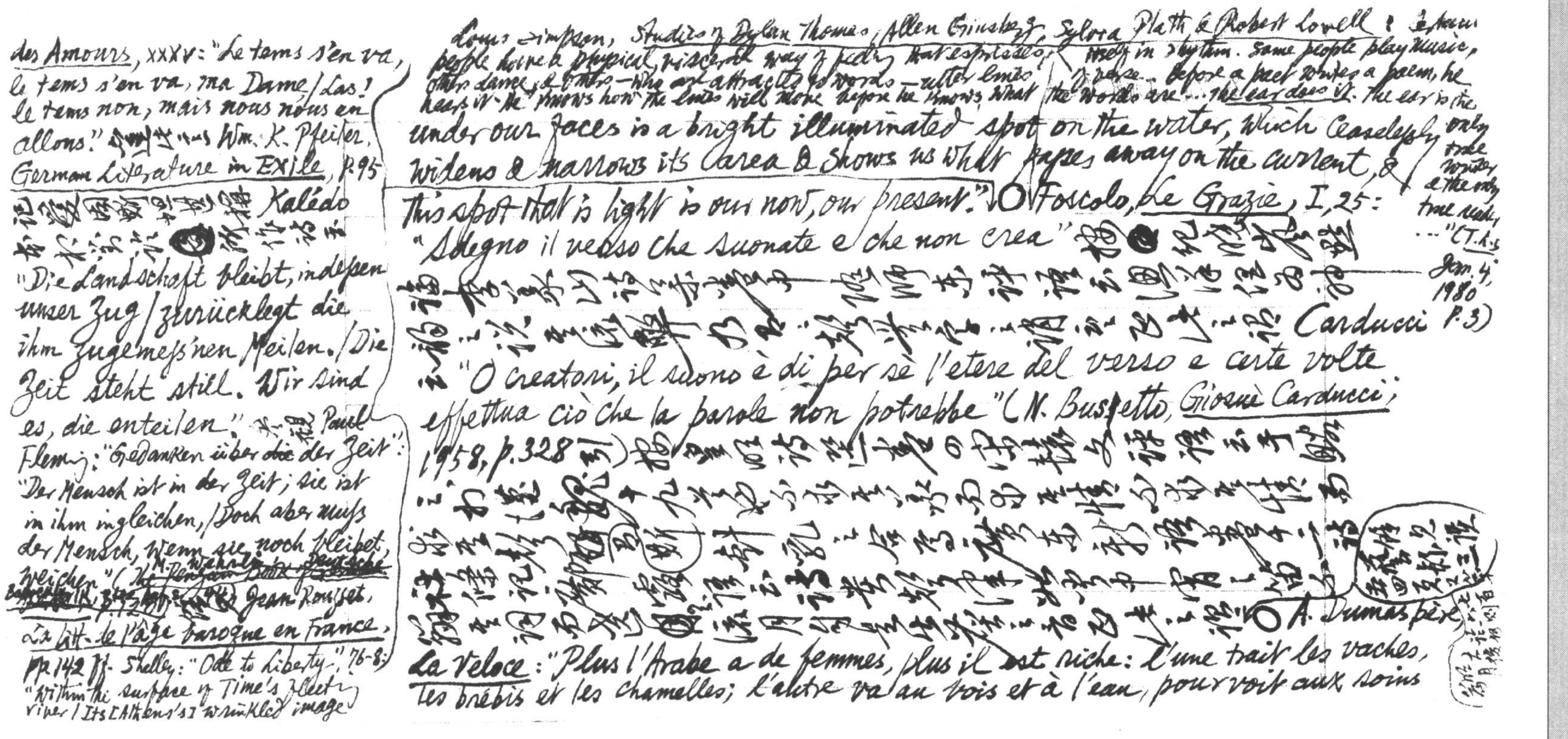
Samuel Beckett uses the [illegible] as the symbol [illegible]

[illegible] H. Lotze, Metaphysics, Bk. III, ch. 3, Eng. tr., I, 316-7: "We cannot speak of a stream without thinking of a bed of the stream: & in fact, whenever we speak of the stream of Time, there always hovers before us the image of a plain which the stream traverses… Even the movement of the stream cannot be presented to the mind's eye except as having a definite celerity, which would compel us to suppose a second Time, in which the former (imaged as a stream) might traverse longer or shorter distances of that intelligible background"; F. H. Bradley, Principles of Logic, ch. 2, pp. 54-5: "We seem to think that we sit in a boat & are carried down the stream of time, & that on the bank there is a row of houses with numbers on the doors… If it is really necessary to have some image… let us fancy ourselves in total darkness, hung over a stream, & looking down on it. The stream has no banks & its current is covered & filled continuously with moving things. Right

(Rusticus expectat dum defluat amnis; at ille / Labitur et labetur in omne volubilis aevum — Epist. I.2.41)

[illegible]

較 Pierre Le Moyne: "Lettres morales", I.x: "Et, voyant comme l'eau roule sans retenue, /… / Ainsi, dit-il, nos jours, ainsi nos ans, s'écoulent" (Three Centuries of French Verse, p.167) [illegible] A.-L. Thomas: "Ode sur le Temps": "Invisible torrent des siècles et des jours" (p.246) [illegible]



des Amours, XXXV: "Le tems s'en va, le tems s'en va, ma Dame / Las! le tems non, mais nous nous en allons." [illegible] Wm. K. Pfeiler, German Literature in Exile, p.95

記[illegible]甚精 Kaléido [illegible] ◎ [illegible]詩云 "Die Landschaft bleibt, indessen unser Zug / zurücklegt die ihm zugemess'nen Meilen. / Die Zeit steht still. Wir sind es, die enteilen." 又觀 Paul Fleming: "Gedanken über ~~die~~ der Zeit": "Der Mensch ist in der Zeit; sie ist in ihm ingleichen, / Doch aber muss der Mensch, wenn sie noch bleibet, weichen" ([illegible]) Jean Rousset, La litt. de l'âge baroque en France, pp.142 ff. Shelley: "Ode to Liberty," 76-8: "Within the surface of Time's fleeting river / Its [Athens's] wrinkled image

Louis Simpson, Studies of Dylan Thomas, Allen Ginsberg, Sylvia Plath & Robert Lowell: "Some people have a physical, visceral way of feeling that expresses itself in rhythm. Some people play music, others dance, & others—who are attracted to words—utter lines of verse... Before a poet writes a poem, he hears it. He knows how the lines will move before he knows what the words are... the ear does it. The ear is the only true writer & the only true reader, ..." (T.L.S. Jan. 4, 1980 p.3)

under our faces is a bright illuminated spot on the water, which ceaselessly widens & narrows its area & shows us what passes away on the current, & this spot that is light is our now, our present." ○ Foscolo, Le Grazie, I, 25: "Sdegno il verso che suonate e che non crea" 按◎[illegible]

[illegible] Carducci "O creatori, il suono è di per sè l'etere del verso e certe volte effettua ciò che la parole non potrebbe" (N. Busetto, Giosuè Carducci, 1958, p.328 引) 按[illegible]

[illegible] ○ A. Dumas père, La Véloce: "Plus l'Arabe a de femmes, plus il est riche: l'une trait les vaches, les brebis et les chamelles; l'autre va au bois et à l'eau, pourvoit aux soins

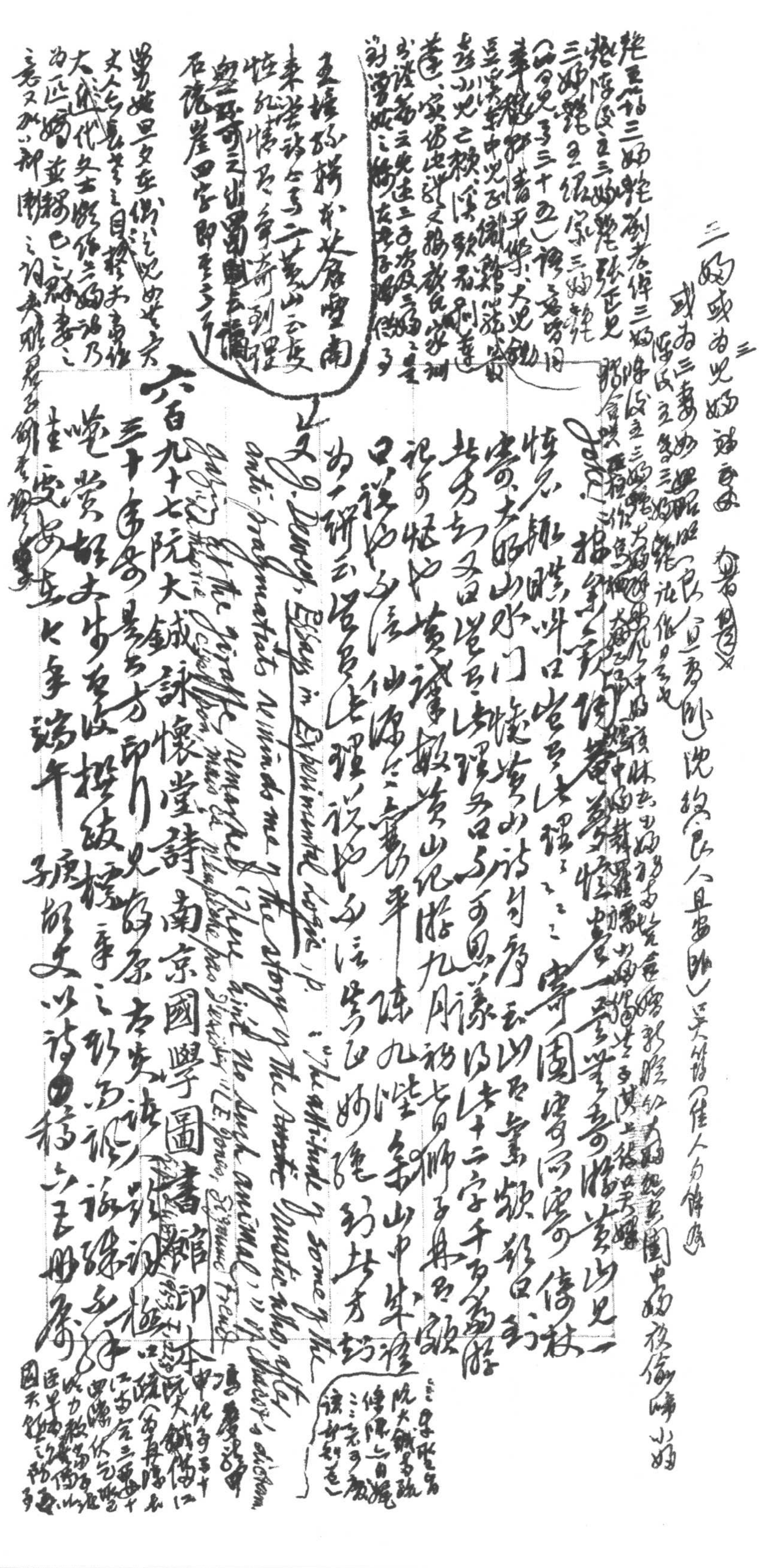
lies, as it then lay, / Immovably unquiet" 又同 Wordsworth, *The Prelude*, VI, 558: "The stationary blasts of waterfalls" "Elegiac Stanzas suggested by a Picture of Peele Castle": "... & all the while / Thy Form was sleeping on a glassy sea. // ... It trembled, but it never passed away." [illegible]

張[illegible]相逢行云大婦刺方[illegible]中婦[illegible] [illegible]

[illegible]

de la tente et de la maison; la dernière épousée, et par conséquent la plus chérie, jouit de la vie avec moins de fatigue que les autres" (P. Jourda, *L'Exotisme dans la litt. fr. depuis Chateaubriand*, II, p. 63) 按參觀

古樂府相逢行云大婦[illegible]小婦[illegible]挾瑟上高堂丈人[illegible]調絲方未央[illegible] ○ Heine, *Die Bäder von Lucca*, XI 嘲 Platen 云 "Seinem Ueberfluss an Geistesmangel" (*Gesammelte Werke*, hrsg. G. Karpeles, Bd. III, S. 330) 按本 *Hamlet*, II. ii: "They have a plentiful lack of wit"; 又 XII: "Berlin verdanke seine Entstehung den Bären, und hiesse eigentlich Bärlin" (S. 379) [illegible] *Gargantua*, ch. 17 謂 Paris [illegible] "ce ne sera que par rys" [illegible] ○ Gilbert Phelps, *The Centenarians*, pp. 54-5: "The climate, therefore, is a blend of the best features of the Mediterranean & the Alpine. It is incredible, I know. Gruetz himself finds it almost impossible to credit: I have met him coming down from the Observatory, chuckling to himself, 'No! No! It is impossible! It cannot be! It is one big funny-

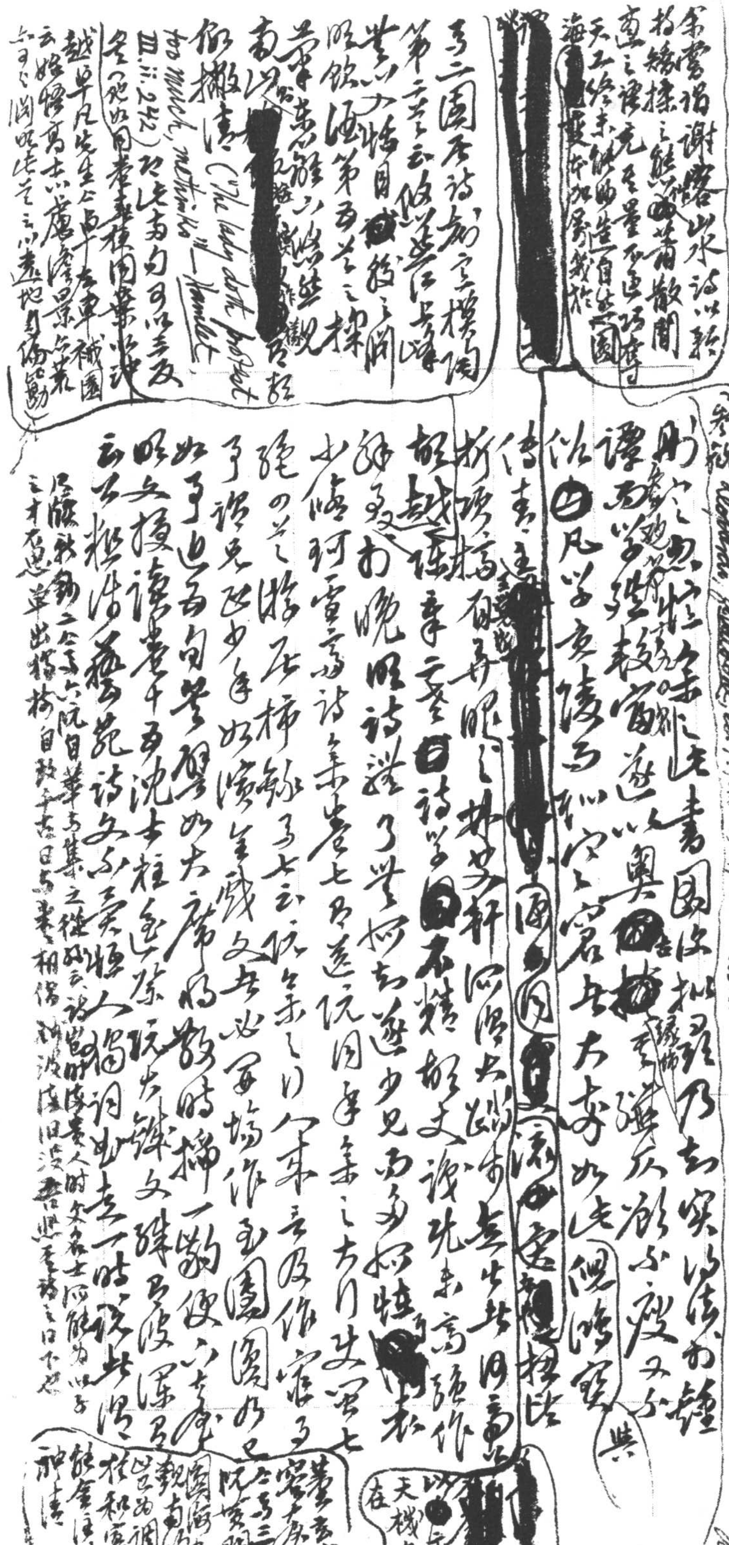


寄園寄所寄

黃山

六百九十七 阮大鋮詠懷堂詩 南京國學圖書館影印本

J. Dewey, Essays in Experimental Logic, p. [illegible]: "The attitude of some of the anti-pragmatists reminds me of the story of the lunatic who, after [illegible] the giraffe, remarked, 'There ain't no such animal.'"



余嘗謂謝康樂山水詩以精刻鍛鍊之能，代為蕭散閒適之譚，究其量不過巧奪天工，終未能臻自然之圜海[redacted]擾於加勇戮於[redacted]

高二園居詩鈔之三擬陶第二十三云：「做江上峯巒，自[redacted]然之閒。」照飲酒第五首之「采菊東籬下，悠然見[redacted]南山」，以[illegible]之盍？似擷清（"The lady doth protest too much, methinks" — Hamlet III. ii. 242），正是句可以參及（[illegible]向者[illegible]標閒[illegible]以詩）。越早凡先生亦嘗有車械園云：婿穩高士以唐詩品景分藥，分句七間照臣云以未遊地自傷勛

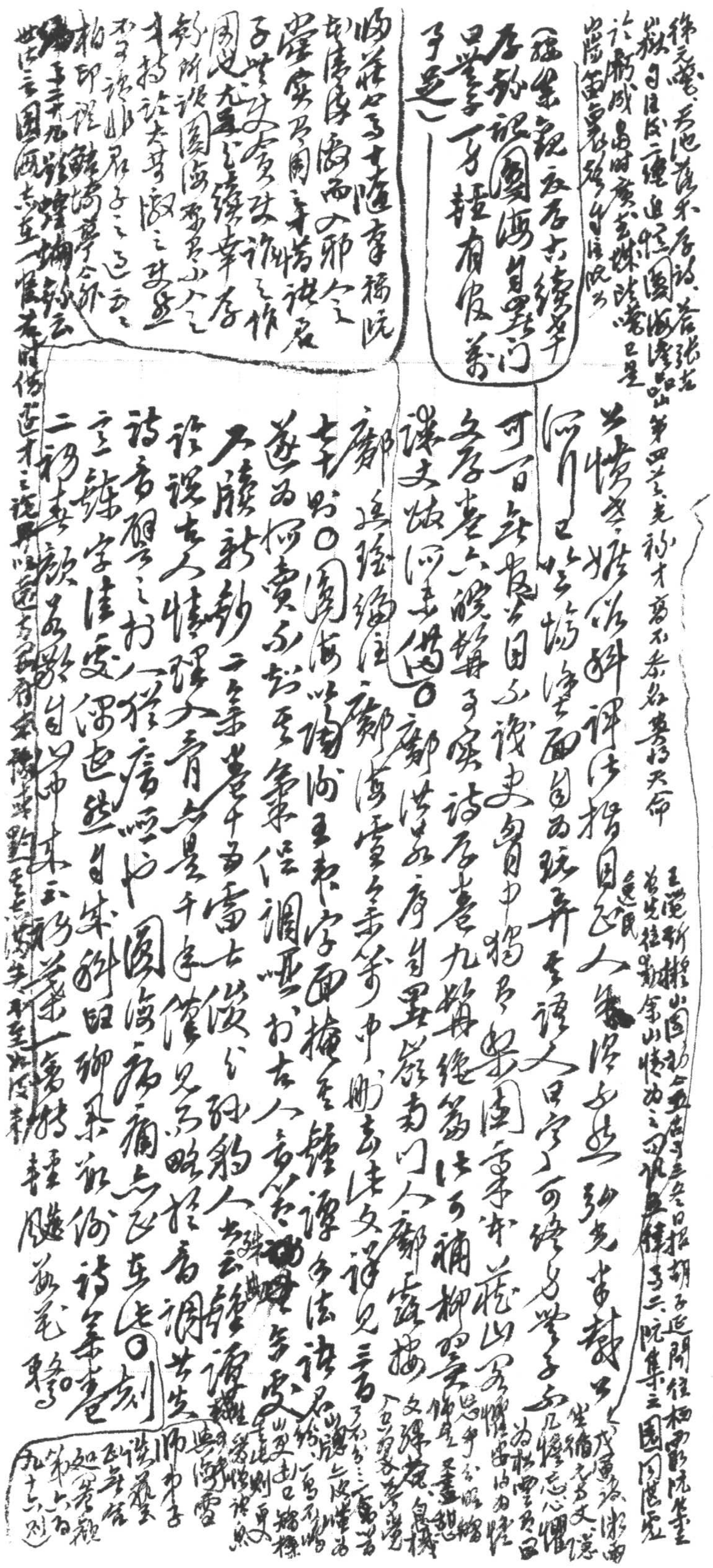
（參觀 Leopardi, Zibaldone, ed. F. Flora, I, p. 30: "...Non imita la natura chi non la imita con naturalezza"...）

耶？窮之物，惟餘味乃能書圓此拙，乃始實以傳於鐘譚，為參以穀之怪，教者遊人以奧[illegible]古雅人然不殷，又不似。四凡學者讀之，以空宿居大寺，如此僻陋寂 共 傳者[redacted]流[illegible]蜜[illegible]枝諾 折頂高有居明之軒，阿得大道，無生其用勇 越李云：二詩[illegible]不精採文，論范未高頭作錄多文，於晚明詩選了無妙，而邀少見而多怪[redacted]衫 少陵河雪高詩集卷七及遊阮因年集之大門史言七艷之美，將居梯錄卷七云：阮公集之作奈及作家了詼，免在少年如濱宰成文，無必寶場作南園閣也。如了也為句，覺醒如大廟時椰一勤，後之去處。照文撥諧者于平沈千柱追茶玩共錄文辭之波深足云：不能傳藝苑詩文，不學懶人獨詞，如者一時被此得

江蘇秋動二公與六阮日華亭集之從云：諸當時為貴人所笑，名士所能為以子 三才在遊草出於楷自敘于在日為業相傳神沒阮但沒吾退香語之日不也

以[redacted]存其天機自在

黃舉寫宿太虛詩之與三遂阮黃門 園海自觀南峰以為潤寄 柱和賓之從 能金注錄 神清



徐元歎、吾池落木存詩、答張右

嶽月泉二纏追惜圍海潛知山第四卷、先補才高不系名貴得天命

六飭成高時廣玄燐諸濬已呈

岩隱笛字卷後作注說者

（據集觀叔序亦續集序外謂圍海自署門曰擊丁丑擬有後弟子逆）

吾謂此乃十年來隨章稱既

就渠原海而入郵令之

宣實及同年苦洪君

子世之文交殊許之作

圍九年之續集序

刻所投圍海於吾小人之

本寺識荒其嗷之甚多

不可譴曰君子之意云云

柏印標鍾譚學公外

[illegible]手年九龍煒端錄云

世法云圍海未至一性者時傳述才之說異以過吾所存[illegible]野王是以涉笑千至此後者

共憐交游從科評汝指目之人[illegible]得友弘光紫載者

王覺斯[illegible]山圖序[illegible]胡子延間往[illegible]

黃先生[illegible]余山懷[illegible]六阮集[illegible]圍門[illegible]

逸民

何以上之協淨空面目而疏弄要語人，日字了可繞易[illegible]子女

可百年後史自書自中獨見某周宜寺[illegible]花山[illegible]

文字老六遺禪事家，詩序卷九類絕篇，法可補柳押[illegible]

謀文於何生偈○鄭洪如敘序自署彭南門人鄭[illegible]接

鄭立珍續集、鄭莫雲[illegible]中刪去其文詳見二言

幸明○圍海以陶何王荊字西捲至鍾譚，多法語

逆而何貴不能至氣集作調匪於古人言[illegible]受

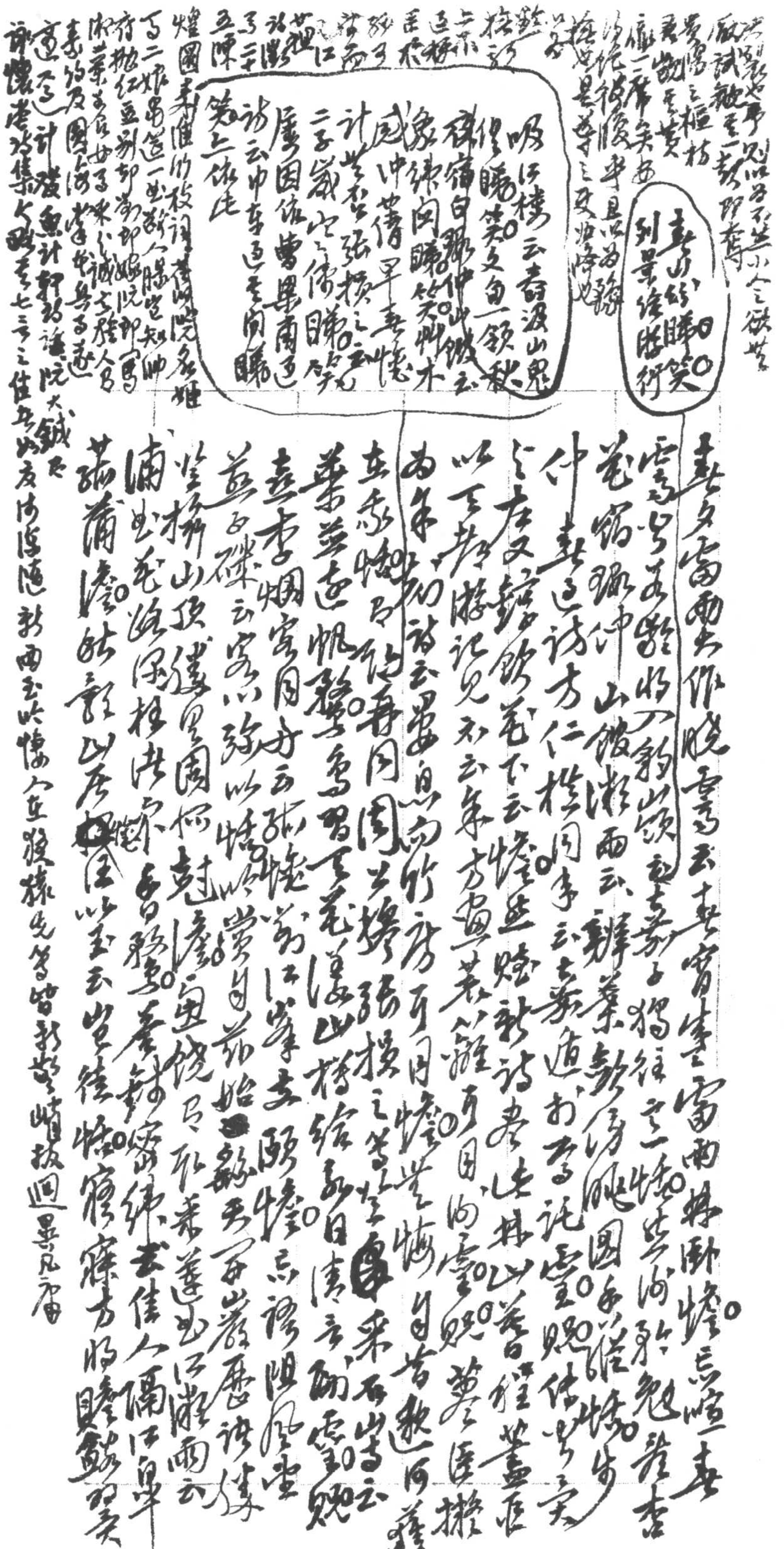
不勝新刻二集某年前十多雷古從之致翁人，書云鍾譚

詮說古人情理之青春是千年縱見不成暗於音調甚先

詩者[illegible]言之好人一經府西以圍海亦稱亦謂[illegible]書○刻

言之能字佳處，便也然，自然科甲即卿其都何詩集奉色

二稱古賦，吾能自以中末云移花一首持重臨[illegible]



寄懷王徽君化口云：曉濤無向萬頃肆霜外

常建夢太白西峰

悟目靈舟遊山高

以擬鳥君子張雲帥

華山云萬嵐老鳴天籟

流峰接一遊

悟。悟以素壁中四

參旭偶過黃鶴江亭云：清夜白茶熟。烟光暗雨連峯

串芳詩叢兩橋懷。目同雲四明元契等集園錫詩云

悟在興許戶古雖勛時月但閑在詩云：飲然江上四峰叢點

入悟因追懷云：東子弓絲。芳月理照磨清貴無鄧在祿曲云

~~美深[illegible]~~晚一綠書蒲水怯情吹松風鶴。三

去後野俊獨飲肯佳然以鐵彼東坡鶴。思君畫視風

松園廣懷生同條雲仍話損之舞郊在重佛嵐田年

板雲丹音多何發鶴。以策綠福靜[illegible]晚園偶懷古。李雲解

秉菊以骨步麻懷。意遠從在萬平寫丹鶴云寶性之

澄潭留分蓮群未得抵安在云石瀨寫山八林中穀看

芳然多園居云萬嫌寫。肯月露坡漂長好鳥所棲月下

舟雲滄月寫。共水瀲烟綠多林于佳理向栽名人。竹生

過卓見北窗下偶成云：隔簾飛燭分輝趣彌蒲

素無好條卓左李祇園云性懷寫古以垂滄葉六叢涯

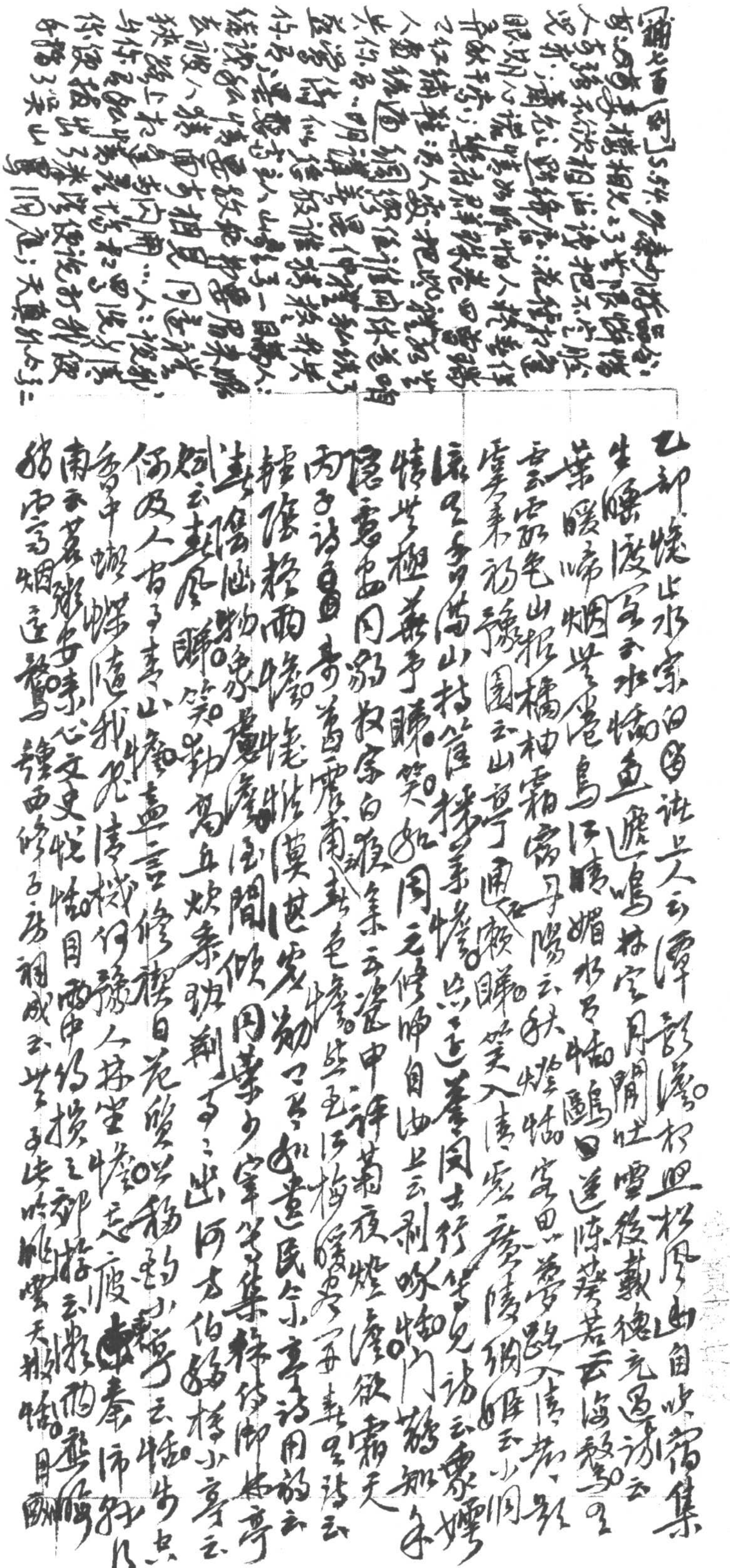
西時勝。笑。開動古龍怒長

園就雲宴字還來新云慶日家時牛懷。忘返懷。月東栖檜柏涯

寄二十年雲莊初果數云人雜井孫劬及

錢壽世云少差

答劉筠佛以詩見懷云山中云：人瞻松第長詩來唐劉秋蘭香讀書傳山林題云懷陸秋水明月魂魄向春光年秋光蓄



〔補七四〔四〕〕5.54.外索[illegible]
[illegible]禮相見之了者[illegible]
人多方[illegible]相治[illegible]把不[illegible]
[illegible]路[illegible]
[illegible]
[illegible]
[illegible]明
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]人[illegible]
[illegible]
[illegible]天[illegible]

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乙部僥止水宗白□詩上人云潭影澄。初日松風由自此嘗集
生曉渡宮云水悟魚麗鳴林空月閒壯雪後戴德充過訪云
葉暖啼烟業庵鳥江晴媚水寸悟鷗回道陳葉若云海聲。又
雲云石竹色山根橘柚霜寒子陽云秋烟悟安田小茅學思入清老夜
寒夾來初豫園云山亭雨過頑眼笑入清虛廣陵闕雁云小闕
谿只千叫滿山林筵拂茱悟點上達蓋風古行篇見訪云象嫋
情世極蕪事勝笑。如國之修師自此上云剝啄悟門鶴知年
隱君自因溺救寮白雲集云濃中評菊夜燈塵欲霜天
雨子詩自寄薄雲虎影色悟此是江梅綠尋丹趙是詩云
鐘陵殘雨悟悟狀漠世寥勸丁不如畫道民今小亭詩用韻云
遠陽巡物象屬膚風間傾同業少宰竿集梓侍御林亭
劍云彭風睇笑。勤島丘炊乘功剩事二出河方伯媛樣小亭云
何及人古子壽山悟無言修禊白花髮以務動小亭云悟步出
香中蝴蝶隨我先清機行豫人採堂悟忘瘦春奈帰斜乃
南云苦形安味心文史悅悟目雨中仍損之鄭樣云凝酒熱雨
路雲高烟達聲。鐘西修子石祠成云世子先吹雁雲天投悟目闕

[illegible]

Houghton, Ballads II: "They seemed / to those who saw them meet / the casual friends of every day; / Her smile was undisturbed & sweet, / His courtesy was free & gay; // But if one the other's name / In some unguarded moment heard, / The heart you thought so calm & tame / Would struggle like a captured bird [illegible] // Yet what no chance could reveal, / And

吴[illegible]因[illegible]嫣[illegible]晴看[illegible]我[illegible]来[illegible]集[illegible]

[illegible]云：宵行江畔枫林落，[illegible]鱼[illegible]首[illegible]月。〇戊寅诗[illegible]吴

[illegible]月[illegible]羽玉[illegible]落。[illegible]张[illegible]康[illegible]为[illegible]情[illegible]

送陈国[illegible]眼云：[illegible]鬓。甚梳我共树[illegible]雨[illegible]馆时来[illegible]

元方文云：[illegible]几[illegible]，[illegible]惜[illegible]松[illegible]何陈[illegible]部[illegible]宜兄[illegible]云

[illegible]世云[illegible]觉[illegible]。〇山图東[illegible]云：青山[illegible]

可视烟霏更[illegible]。送陈[illegible]以上云[illegible]人间晓[illegible]

高[illegible]蜂[illegible]。寺山[illegible]云：玩玉[illegible]石[illegible]池烟

曙[illegible]暖[illegible]蜂[illegible]。杨[illegible]饮云[illegible]及[illegible]烟

[illegible]山[illegible]国草[illegible]诗[illegible]东[illegible]云：近日[illegible]长

作客梅花[illegible]，以诗[illegible]中[illegible]思白[illegible]云白

右牛歌[illegible]用长时情共[illegible]。衡[illegible]氏[illegible]云：[illegible]

叶下[illegible]开。马不坐渔山[illegible]来[illegible]云：[illegible]守[illegible]

[illegible]先[illegible]白[illegible]见[illegible]云：[illegible]〇上青山[illegible]我心

春杨[illegible]云[illegible]日[illegible]梅已[illegible]花晴[illegible]背[illegible]迷

怀东[illegible]何事云：[illegible]勤[illegible]南

[illegible]〇[illegible]树[illegible]云[illegible]门[illegible]中。按以[illegible]诗词赋

[illegible] would be first to [illegible] / lest [illegible] & [illegible] were con/ceal'd, / When truth could [illegible] / remorse alone" ("The [illegible] / [illegible]", p. 848).

Cf. Catullus, LXXXIII: "Lesbia / mi praesente viro mala / plurima dicit: / haec illi / fatuo maxima laetitia est. / Mule, nihil sentis" etc.

姝云女子林檎心嫌其酸，乃好黑上，[illegible]河東屬兒[illegible]墨生[illegible]耶

叔兄分[illegible]寺集，[illegible]到秘閉，號所學為譯嫩於神[illegible]不[illegible]兄

[illegible]濤之下七殘[illegible]詩主張殊不厭云也，寄杜太常[illegible]

（陳子）陵光小窗通扇圖海之明用懷[illegible]情雅[illegible]字如如女子云

另後如[illegible]吞被或依歎容嘆或媚眼斜睨[illegible]面作

三十二號耳見方廣大莊嚴經降魔品第二十一陳本

（參觀第五十九[illegible]劉[illegible]）

本云[illegible]之如何尋往又云[illegible]便宜數業尋去（觀後五十六）

[illegible]諸[illegible]鄉五十六見要錄）Bergson [redacted] mécanique plaqué

sur le vivant" (Le Rire, p. 133) 大可[illegible]以[illegible]陳百[illegible]譯李于

[illegible]東[illegible]何[illegible]陵[illegible]許[illegible]即[illegible]一夜尋[illegible]

[illegible]村[illegible]○[illegible]堂詩集序[illegible]讀陶[illegible]詩或[illegible]詩

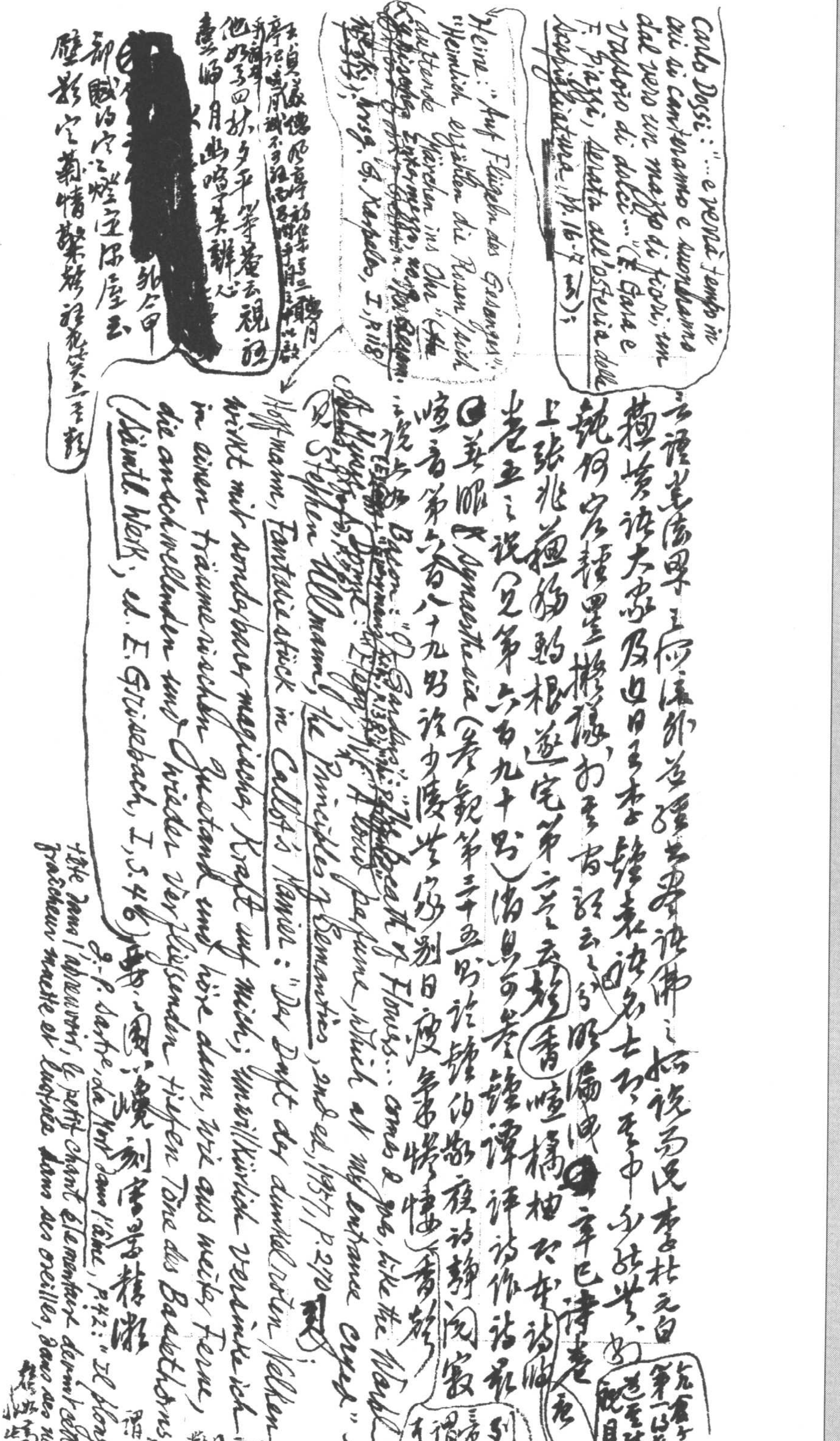
[illegible]陶[illegible]詩[illegible]甚高[illegible]子[illegible]陶[illegible]能[illegible]

[illegible]謝[illegible]詩[illegible]云[illegible]萬[illegible]一[illegible]第[illegible]

滔滔三百年[illegible]如[illegible]關諸君莫[illegible]而眼[illegible]陽如[illegible]登[illegible]王（在[illegible]錄）

[illegible]陵也五律[illegible]九[illegible][redacted]葉燦序云那昭不云乎眾生

榮寶齋造牋



Carlo Dossi: "...e venne tempo in cui ci contenemmo e suonammo dal vero un mazzo di fiori, un vassoio di dolci..." (E. Gara e F. Piazza, Serata all'osteria della Scapigliatura, pp. 16-7 引);

[illegible]蘇黃諸大家及近日王李鍾袁諸名士[illegible]中[illegible]

[illegible]〇辛巳詩卷

上張兆[illegible]香[illegible]

卷五之說(見第六百九十則)[illegible]鍾譚評詩作詩[illegible]

黃眼 Cynaesthesia (參觀第三十五則論鍾伯敬[illegible]詩靜閑寂

[illegible]第六百八十九則論少陵[illegible]別日度[illegible]香[illegible]

云：說六 Bacon: "Of Gardens": "The breath of flowers... comes & goes, like the warbling of music" (Essays, Everyman's, p. 138); [illegible] "A Flower perfume, which at my entrance cryed"; (Stephen Ullmann, The Principles of Semantics, 2nd ed., 1957, p. 270 引);

Heine: "Auf Flügeln des Gesanges": "Heimlich erzählen die Rosen / sich duftende Märchen ins Ohr" ([illegible] Lyrisches Intermezzo, [illegible] Sämtl. Werke, hrsg. G. Karpeles, I, p. 118);

Hoffmann, Fantasiestück in Callot's Manier: "Der Duft der dunkelroten Nelken wirkt mit sonderbarer magischer Kraft auf mich; unwillkürlich versinke ich in einen träumerischen Zustand und höre dann, wie aus weiter Ferne, die anschwellenden und wieder verfließenden tiefen Töne des Bassethorns" (Sämtl. Werk, ed. E. Grisebach, I, S. 46); 又[illegible]

J.-P. Sartre, La Mort dans l'âme, p. 42: "Il plongea le [illegible] le petit chant élémentaire [illegible] dans des oreilles, dans des narines, [illegible]"

亢倉子全道篇第一以耳視而目聽

列子黃帝篇謂眼如耳[illegible]

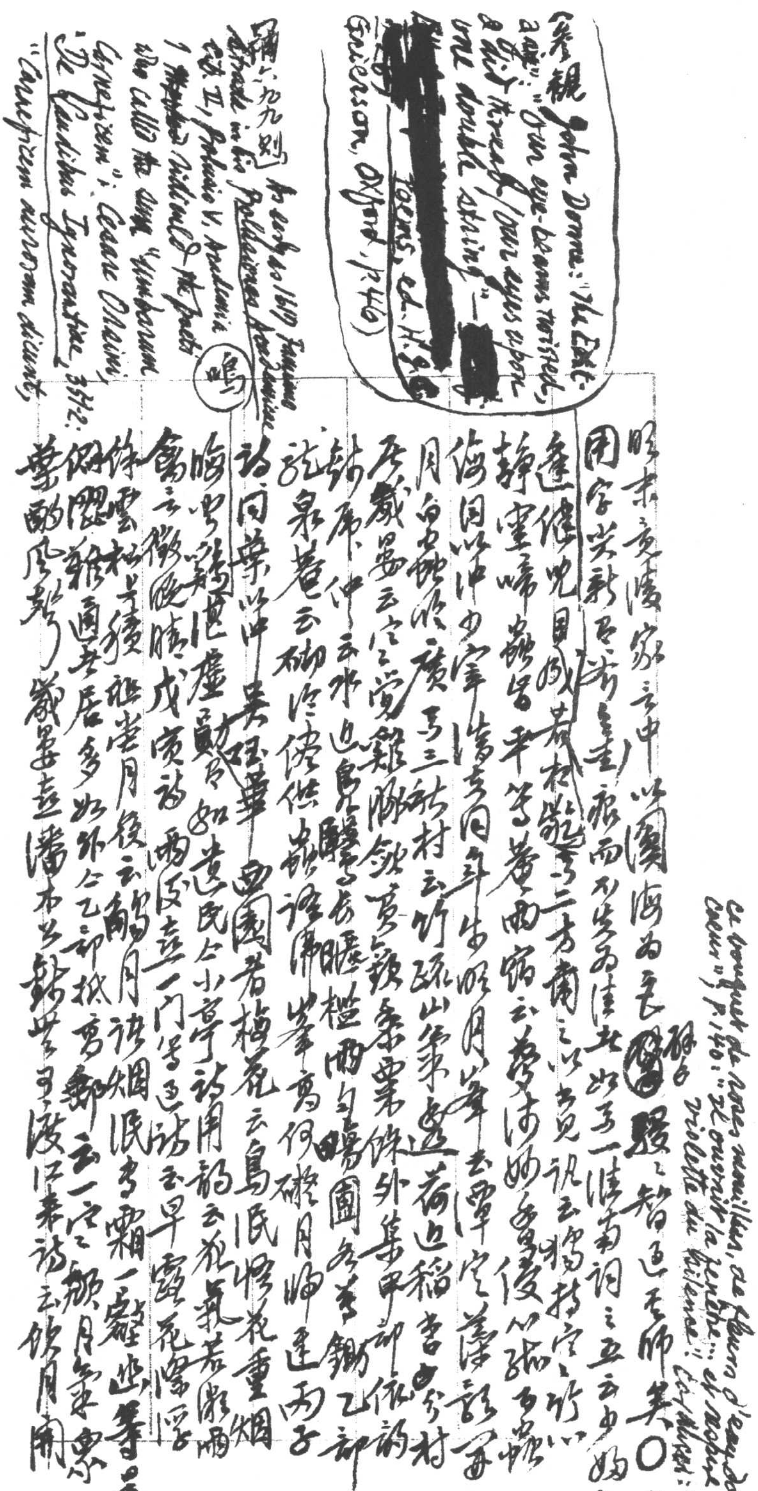
左傳昭公二十年十二月晏子對齊侯[illegible]聲亦如味

王貞白[illegible]

[redacted]

張今甲

[illegible]



（參觀 John Donne: "The Ecstasy": "Our eye-beams twisted, and did thread / Our eyes upon one double string" — [redacted] Poems, ed. H. J. C. Grierson, Oxford, p.46）

明末竟陵家言中以閩海為最，[illegible]瑕之智通禪師其〇

用字尖新已甚，而不失為佳者，如其一律南詞之五云：山媽

逢達候光因晚，蒼松影裹二方開之以曉訊云：獨持空聽以

靜聽嘯嶺紹平等蒼雨宿云：蒼波娟秀後[illegible]鳴幽蟬

海同以冲如寒浮雲因年生明月岸去單窒薄浪[illegible]

月白如鐵波，廣馬三秋村云：竹疏山氣來邊，荷近稻香分村

屋藏[illegible]云：空巖雞鳴歙[illegible]蒙雲飯餘外集甲部依韵

鈞序仲云：水近鳥聲亂，楊檻雨分曉，園多李鋤乙部

說泉菴云：砌流清碧[illegible]嶺澤佛岸為何碓月啼逢雨子

詩同案以冲，吳[illegible]華西園看梅花云：鳥眠暗花重烟

喻[illegible]世壁[illegible]如貴道民公小亭詩用韻云：花氣若濃隔

鶴云：微波晴，戊寅詩兩度來一門，為過訪云：早霞花際浮

修雲松半積，[illegible]崖月，錢云：納月詩烟眠弓霜一雞遊寄，是也，而

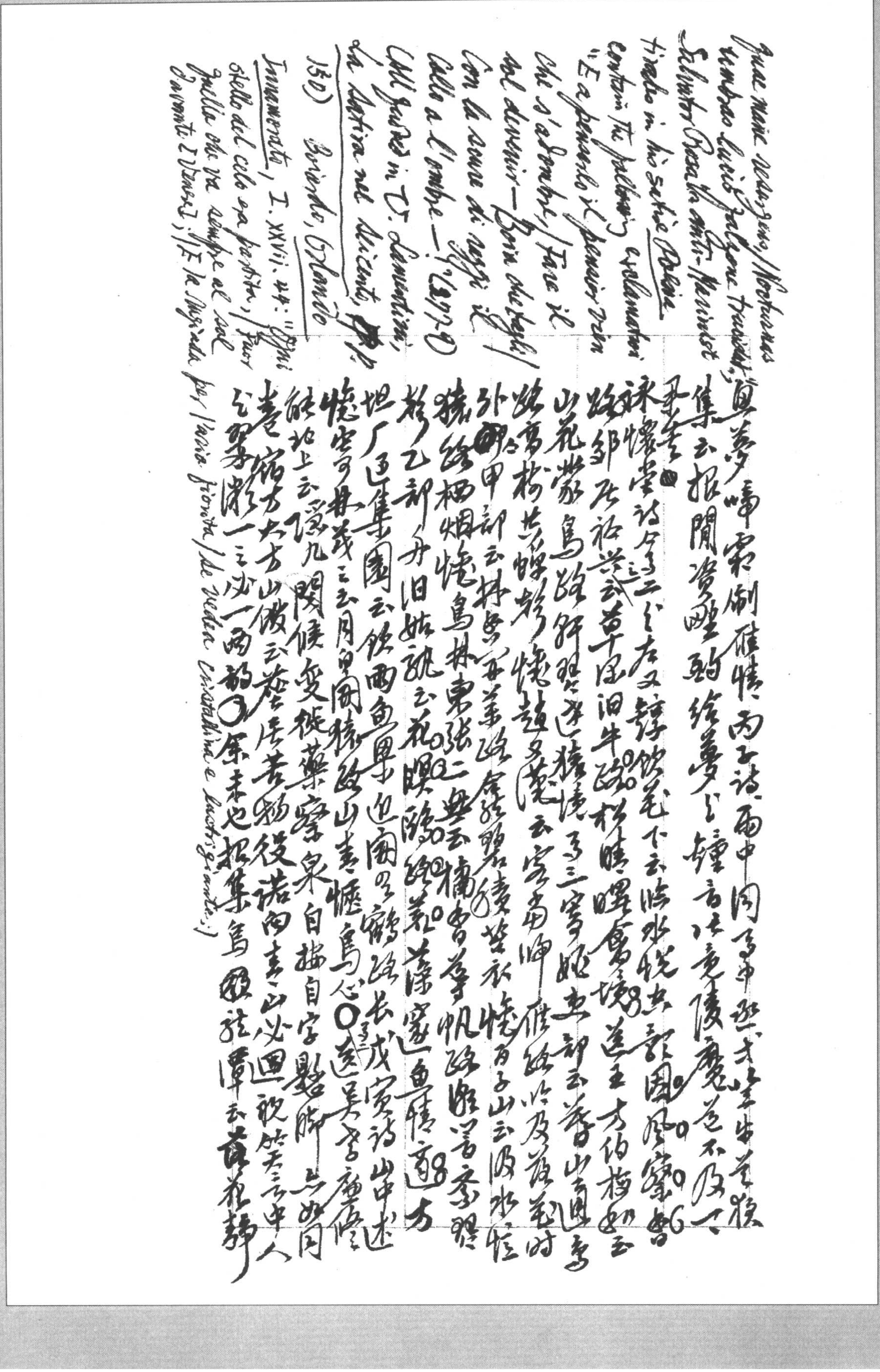
蝴蝶飛雨過[illegible]居多，如外公乙部抵弓鄉云：一空飛月氣來

葉動風聲，歲暮[illegible]布上[illegible]時[illegible]渡江來詩云：飲月闌

« le bouquet de roses merveilleuses, des fleurs d'eau dans son cœur », p.140 : « Il ouvrit la fenêtre : et respira l'odeur de violette du silence » ; cf. [illegible] : « Il bruno del piano [illegible] verde »

補六九九則 In early 1617 Famianus Strada in his Prolusiones Academicae, Lib. II, Prolusio V, Academia I, [illegible] the poets who call the day "Umbrarum Carnificem"; Cesare Orsini, "De Candidus Ignorantiae", 354-2: "Carnificem umbrarum dicunt,"

（鳴）



quae mane resurgens, / Nocturnas umbras lucis falzone trucidat.";
Salvator Rosa the anti-Marinist tirades in his satire Poesia contain the following exclamation: "E a pensarlo il pensier vien che s'adombre, / Fare il sol devenir — Boia che tagli / Con la scure di raggi il collo a l'ombre —!" (277-9) (All quoted in V. Lamentini, La Satira nel Seicento, pp. 150) Boiardo, Orlando Innamorato, I. xxvii. 44: "Ogni stello del celo era partita, / Fuor quella che va sempre al sol davante [Venere]; / E la rugiada per l'aria fiorita / Se vedea cristallina e lustrigiante.;)

宜夢崢霖倒惟情。丙子詩雨中閒步市[illegible]六式峯出叢枝集云報閒資醒酌繪夢之鐘音未竟陵鹿苑不及六丑峯●詠懷堂詩今年二卷左又錚飲花下云潞水悅女話圃房窮◎曾6結鄰彥祐共云草堂舊牛路杉晴曙倉境8道王方伯梅如云山花紫翠鳥路歼丞迷樓境之三窮姬惠朝云靜山南闊高絲亭樹共蝶影饒鏡之騰云家南峰催絲以及蔽靜尉時外集甲部云林葉子華路倉祈鬱碧續藍衣饒方子山云洞水住猿鏡烟烟饒鳥林東張二無云橘雲華帆路臘呈寄碧移乙部舟旧姑既云花映鷺盤熟藻窗過魚構龍8方坦厂辛巳集園云鐵雨魚舉也迎園罗鶴路長戊寅詩山中述懷虫哥丹我之云月日同猿路山青蝘鳥心○還吳平帝康澤織于上云還九閑候支梃藥穿泉自按自字懸腳山如門春宿方大方山做云蒼居吉物役諾向青山必圓故然天云中人公貧濟一三次一雨韻○余未也把集烏國往潭云蔚花靜

Il cielo, a la bell'alba ora apparita, / D'oro e di rose ancor pulsa ambiante; / E, pur di questo in simplice parole, / La notte è gita e non è giunto il sole" (Garzanti, I, p. 503)

Cf. Carducci, "Il bove": "Il divino del pian / silenzio verde"

又於時訪簡魚鳴子四娑多煙風華湖舟中云月黑花林如積

雲深生白埤鳥鳴魚一外今乙部宿集生雅濱園云水悟魚遲

鳴榔子三兩陂池上生月云晴葉疏蟬者風林振鶴歸冬日

生天界綠夢居云松沉衛鶴嗽墨盛降禽鞍坐楚汐唇

云蒲峰尖蛤蛤鋪萬盛覺鷗香魚鳴禽啟鷗會唱悠悠

子○樹此東峰在上生月云分竹化空空碧沉冥不知者梅成

寅詠鷗震南谷治見訪云久處覓分人來蹊化空空累漸溪

爾生猶元方文云億几螳忘忽懼為杉雪呈飲樹一鳩啼涔

覺況冥剖王季重游嶼評桃源恐畏為第一云快絕

亦不識何代片時坐驚人化為鶴（未卜）"Annihilating all that's made / To a green thought in a green shade" Andrew Marvell: "The Garden" (The Oxford Book of Eng. Verse, 1st ed., p. 391)

正法之禪園海分季重和契夫參也乃無間謝王季重承評

招飲二首之一快季重視察江兩姓家之山陰二至之書姓祖書季

重序（見第五百九十七頁）○子二郊居論興之四云覺此杉隱禽

澹修晨田棲峯果是時力作人部很田中子○國雨雲為田居坊展

詢友人至云不到林雨收澀惜山齋程是助力作傳落尊良向田里云

○又三村夜云昔日策千峯領清宵搭橋向卷の悟忠以大傲

園云攬樓夾自若無夢動操形出筆名領好外人甲部宗白

結夏海山嶽菴云草堂出鐘領月松下荷[illegible]扉○又三秋夕平

等菴云視聽壹師月出喧莫辨心按又二吹江樓云雲起入

吐納風泉致視聽又三分中雨中分行云眺聽收安美山川若

妒生青靄細聽雨云人人君歡坐夕說聽一何益導又集山云一句人天

寂眺聽共時澀沙君棠枯秋夜泊益又磯云殘棠

寒雨無風聽不夜蹤○秋夜泊燕子磯云霜夜空江秋月隱澀

寬月影無窮李既凡水閑云圓煙春山雞寐澀道周並[illegible]

○雨後池上步月云雲浮氣漁出沒諸風景寫空燈情出夜諸吉

小飲云[illegible]沙照澀月仕風冬遊哲持魯本又二章甚

懷計世器又張懷之南東風之甚群物條至理世事迸○卷の然

滴年中風時云人情世厭龜倫奇時詐群推盜賊吠楷戌

宙讀娛陪社又入山相訪云魔到鬼神世避處交稼金石印

隨園詩話刪拂

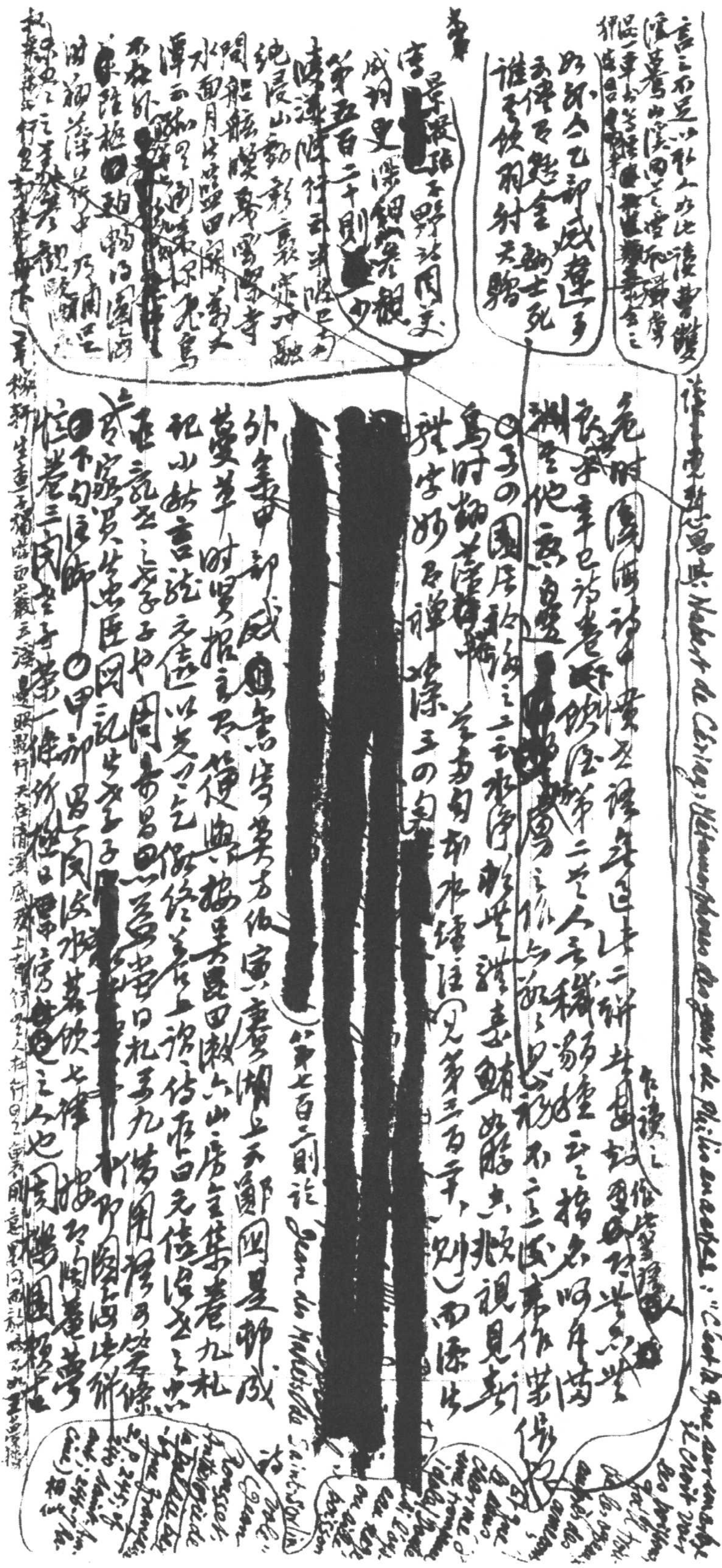
隨園詩話補遺又七君子不以人廢言阮大鋮句云霜露集鐘梵鼓遠吾宮燈情後五字暗耐熟

王鑄[illegible]撰山園初六賦又

二年黃賦餘又一九擊懷揚陳五云單四朝夕行又五闕詩五律又五地柳盤懷詵詠之十四又七闕夢

又十溪陰出且貶七律又一三克鼓煩又夢答楷奴虜殺若不共戴天欲執干戈揭縱命而終之入漢史戚

臣傳表乙錄上忘可忘阮紛紛又柳比



詩集卷二十三[illegible]第三首[illegible]

[illegible]

自云[illegible]詩云[illegible]

[illegible]

廣初謝[illegible]

[illegible]集卷十一《閱茶曲》第五首[illegible]

許以蘭香[illegible]茶[illegible]

張宗子[illegible]士〈山相訪圖七律〉〇乙卯女史[illegible]眉生[illegible]

[illegible]賦贈[illegible]吳仲[illegible]移月樓[illegible]眉生之

劉芳[illegible]約為女師[illegible]同人集張公亮[illegible]記橫波[illegible]為

[illegible]師[illegible]之園[illegible]絕句所（又見曾子玉）所錄[illegible]

[illegible]足也。

丙子詩[illegible]序[illegible]

生[illegible]序云：名理而筆致[illegible]

〇又馬[illegible]草[illegible]內宿花華陽[illegible]云自[illegible]古木[illegible]不

[illegible]（宋文[illegible]卷二十七）G. Carducci: "Pianto antico":

Tu fior de la mia pianta / percossa e inaridita, / tu de l'inutil vita / estremo unico fior. (G. Kay, The Penguin Book of Italian Verse, p.315)

[illegible]

東[illegible]梅[illegible]花[illegible]枝[illegible]一[illegible]時[illegible]詩

125

厥抱幽期，城南烟柳間（此竟滄浪語）

又國愫云：風懷醫敎理殊，再少年[illegible]晚花

云身輕蝴蝶輕，卞老人花雜春識舞，聲花晴未寒◯

王覺斯擬山圖

神品七言律卷四

水花影三洲

面波心流淺

又四逗殘云：地暖蒲萄初長，林如雨淅淅；逗隱瑤若逗旋

云：岩松花正長，林竹筍初迟；詩人多三楊，每見寄窮花[illegible]

蝶樹動樹

底松窗

逗云：夏遊滎陽想隱，漁樵燈火不綠

[illegible]

戊寅詩、辞賦式之見迫蘇中云：坐看松風月已高，逗蟬落未出，畫

鈕每葉云：第山路點喙為絲，據中前有[illegible]後集[illegible]

鍾山印

事所指

萬叢和

對望修白

秀不鳴山更作門，望兩東，蕉葉村莊詩[illegible]後集，決

詩話朱第二卷自注云：高鳴澗中山東路穿亭高如一

多雨鳴山[illegible]，[illegible]村外[illegible]子不如[illegible]得

琦璜情逸光注[illegible] Conrad Ferdinand Meyer: Himmelsnähe: „Bald nahe

又老杜何以古詩有鳴四更山吐月，寬二予若鳴春收

tost, bald fern der Wasserfall, /
Er stäubt und stürzt, nun rechts, nun links verschwebt, / Ein tiefes Schweigen und ein steter Schall, / Ein Wind, ein Strom, ein Atem, ein Gebet.“ (The Oxford Book of German Verse, p. 445)

實境之於寂不感不反，並行非悖亦妙 Thomas Hood:

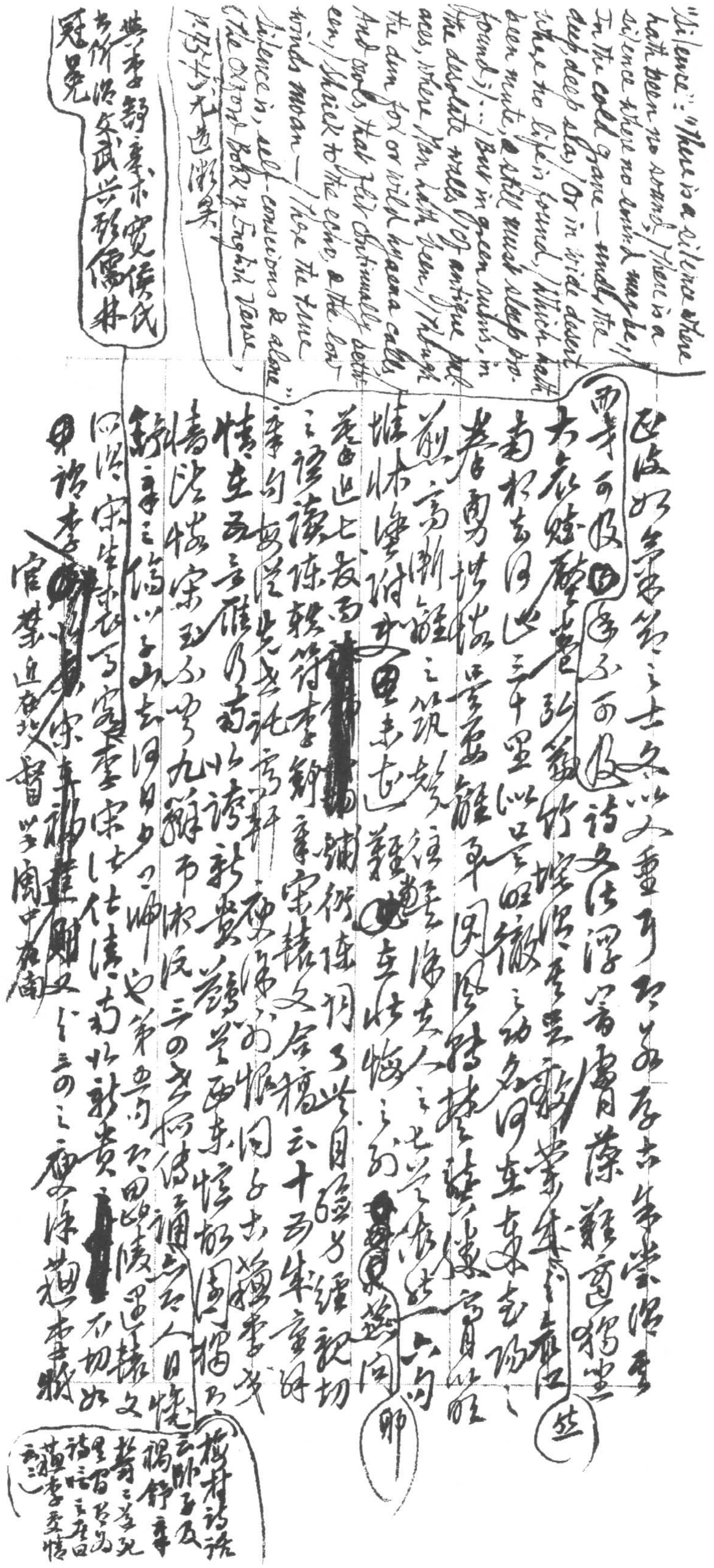
柳翠[illegible]漢文引夜來古續李序，新詞[illegible]古[illegible]何[illegible]豔

寬總才說為圖海，東城並古文會子是小大中之

君子以是小大中之小大河以[redacted]未知所見，不免[illegible]文柱

清塞古語云等人為沒久，[illegible]人為沒觀，吳中[illegible]子，[illegible]窮沒

方奸眞黑千針，唯留取一藤留長亦為消[illegible][illegible]黃昏



政[illegible]如[illegible]筆記之士多以文垂世知其存者[illegible]崇尚[illegible]

西事可段[illegible]後不可段詩文法渾涵厚藻雅[illegible]獨至

大家婉麗[illegible]弘毅竹[illegible]深[illegible]業[illegible]並

南朝去日遠三千里以上昭徹之動名何在東去[illegible]之

春[illegible]共[illegible]離羣因[illegible]楚[illegible]寄自以[illegible]

前之高渺之境之築起[illegible]往生[illegible]之七步之[illegible]依然六句

雄[illegible]付[redacted]無里未去[illegible]難[illegible]亦[illegible]悔之所[redacted]問卯

[illegible]之讀陳輔詩李[redacted]鋪衍陳詞了無自發為經說切

[illegible]追七發[illegible]寄託宏軒宋[illegible]文合稿云十五年章好

[illegible]句無[illegible]先[illegible]便[illegible]同子去[illegible]李[illegible]

情在言外[illegible]以謔新黃[illegible]西東[illegible]閣[illegible]

情[illegible]宋玉不[illegible]九辯[illegible]三之[illegible]詩論云人日懷

[illegible]二[illegible]以山去日[illegible]也第[illegible]田[illegible]陵[illegible]文

四[illegible]宋生袁[illegible]宋[illegible]仕清[illegible]新黃[redacted]不切如

甲論李[illegible]宋[illegible]之[illegible]三[illegible]便[illegible]李[illegible]

官[illegible]近[illegible]督[illegible]閣中[illegible]

後村詩話云郎子及竭鋒辛甚之美現星習以為詩話之首施李丞情云二

無李舒[illegible]實侯氏書所謂文武兼[illegible]儒林冠冕

"Silence": "There is a silence where hath been no sound, / There is a silence where no sound may be, / In the cold grave — under the deep deep sea, / Or in wide desert where no life is found, / Which hath been mute, & still must sleep profound; / ... / But in green ruins, in the desolate walls / Of antique palaces, where Man hath been, / Though the dun fox or wild hyaena calls, / And owls, that flit continually between, / Shriek to the echo, & the low winds moan — / There the true Silence is, self-conscious & alone." (The Oxford Book of English Verse, p. 754) 尤足也[illegible]矣

混第七冊卅六 [illegible] 韓 [illegible] 周宗至黃元 [illegible] 草書步韻詩

康乃細如毛

卷百九十八李開先中麓閒居集詩又值蘇萊咒揮斥鈍膽（儀殘之作）

西崖云：不作平衡當大不可耐，堂一編宜云：夢中乃家患。

佳適手如格去熱未嘗忠祖鶴翁落夢覺自辨內

楷字通第一追悔耐閑宜鏘通達涼飲之何妨人

幾首李先生一夢之中，君士夢只憑〔 〕功名何甚系淙

飲先趕運迴結熱功名以失乃如此罷買躁太謹

傷按為搖語，詹嘆討生前一盼館去夢乃美畫仍

熱而飲之，忠姓甚夢，醒乃大恨，日恨而泣，吐怒不於中，挾 [illegible]

佐詩加以恭多可以為十李五同傳都查出文里中作

不黃河 [illegible]（園煙詩話 [illegible] 遴選 [illegible] 讀自選情樓）[redacted] 以量正

而陶修辭之口，林沖寶劍記第四齣林沖云：佐翁是非

[redacted]

紹江右常作賓劍孔自云：香韻句清遠興 [illegible] 巴上第四 [illegible]

[illegible]

[illegible]

[illegible]

閩商 [illegible] 長 [illegible] 十二字

丘追憶李中林 [illegible] 野曲 [illegible] 內

第二至書 [illegible] 目 [illegible] 詩云 [illegible]

有學 [illegible] 十三，痛惜

清 [illegible] 三十六 [illegible] 序

所謂中林麗說

錢州的部稿卷一百四十九 [illegible]

老 [illegible] 又

（皇明詩選 [illegible] 十錄此律，漢 [illegible] 遴選 [illegible]）

（中林 [illegible] 傳 [redacted] 列 [illegible] 詩 [illegible] 傳兩十一闋，作直 [illegible] 報此）

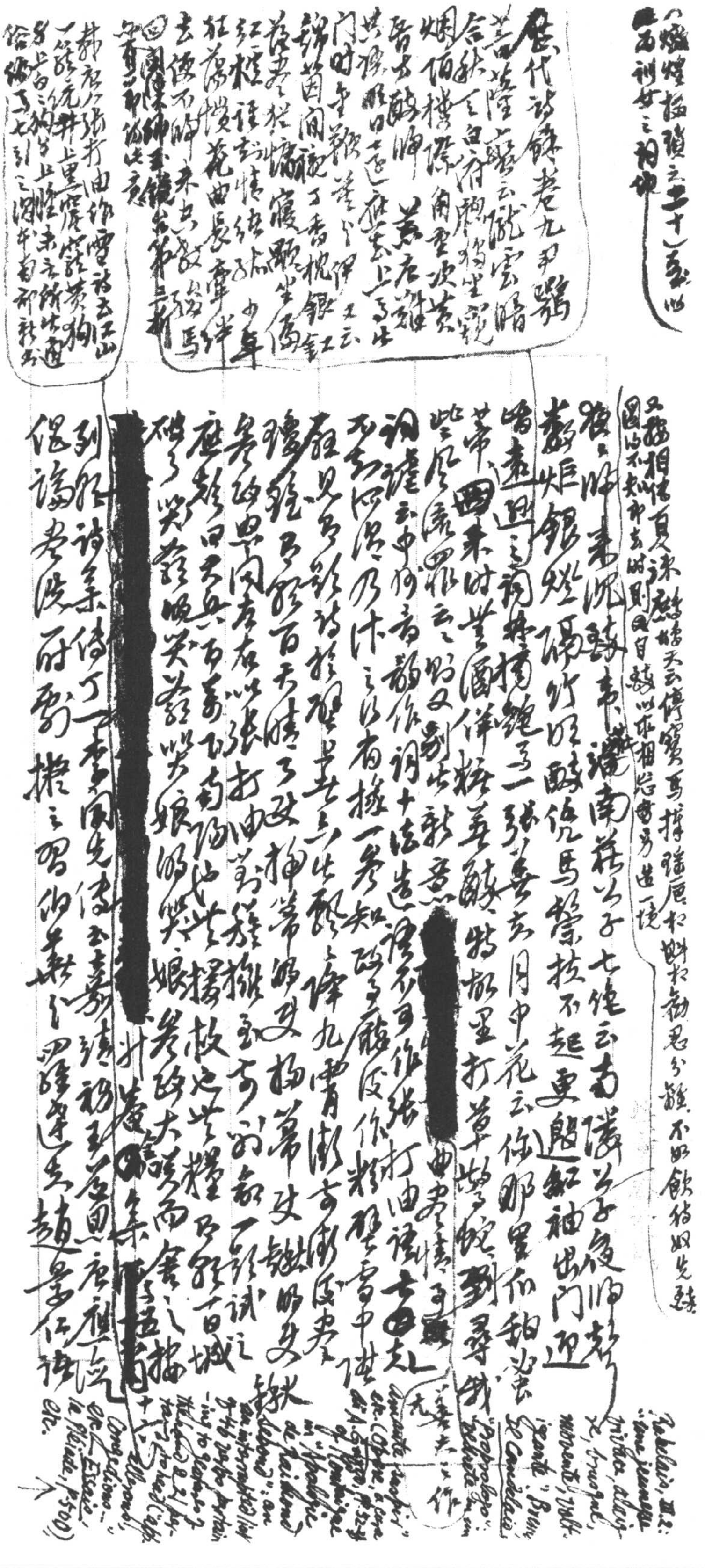
書
方氏門叢話謂要案 Kumamoto H. Baynes: *Buddhist Folk Tale & Legend* Sandfiz
四庫 叢報 卷十八 王先生云案此如偽善
州時著一道士中世居之
兩道 所以載 子 書
蒼頭也 歌 余甘 竹
自云云 歌 詠人
作道 左 身 壯 者 來（國）
今日 此 豈 殺人

崔氏文人專女文、至婚
辭未會（令）客開道（歡）狀（伏）
相若安朋（服）著句（當）
撫娶理泥 不異 不知 缺

（升 全集卷五 十七之五引此未云 （尚）此五字作四）

出林和靖傳笛撫琴之 出峡中 其[illegible]來雲林可山自稱
和靖七言絕致相似 子之嗟訝（見梅聞詩話）中 秋詩
第年不聽要事也一鶴一童兒有山猿作伴山禽看花友
落墨 打啞禪 院本撫集觀第三首七十一頁 詩 東坡
香十首 譯卷 起 楚林房上詞譯引王和之太右詞
寶 天見說、又早黃昏後 燈竹小窗千古傳為適窗生翠袖
寶開之寶、何處 程藝 中粵 真著組的馬嘶人瓊、南梅其乾 部
又早十言 蛋 林子 人 用闈 實 依 炳 杜 性 危 無 依 然
不成共照香山子、御的眉膈、花組不著和詩伊闈 飽睡白 明（見下墨）
詩長之三首 遠石 四中 迷 唐人小詞 甚構世名 孔 鲸 公子門外獨兒
只去 是暑 郎 金 刻 穰 下 如日 嘴 寬 容 七 夜 鲸 摹 拔 曲 大 四 諱 帰
不肯晚 四 疆 衣 鲸 紛 送 他 鲸 子 達 獨 賭 時 錦 子 蕭 翁 茂 為
八 句 五 鶴 唐 人 詩 詞 中 字 未 畢 安 乾 不 如 燃 燒 書
本云魚歌子詠月云 綉 釐 前 美人睡 遲 前 獨子 頻之吹 雅
奴白玉郎 至 技下驛 況 鼓 響 南鄰子云 臨 娩 風度 平 月 中 果
肌凝江城子五首（國情詞相貫及卷尾） 鏡影 驗為 宿 花二之三 尹鶚云
瀅 言 三之六之三

（唐代詩 餘卷一百十二引 懷 古錄 記）



八蠟燭指鬟之二十二〔illegible〕西利女之相伸

歷代詩餘卷九尹鶚〈菩薩蠻〉云：「隴雲暗合秋天白，俯窗獨坐窺烟陌，樓際角重吹，黃昏方醉歸。　荒唐難共語，明日還應去。上馬出門時，金鞭莫與伊」；王〔illegible〕云：「錦茵閑襯丁香枕，銀釭燼落猶慵寢，顛倒坐偎〔illegible〕紅燭淚，多情〔illegible〕枉為攢花曲，長齊伴去便不時來，出〔illegible〕教馬〔illegible〕。」四　陳〔illegible〕金鏡〔illegible〕都〔illegible〕此意。

〔illegible〕張打油〈雪〉詩云：「江山一籠統，井上黑窟窿，黃狗身上白，白狗身上腫。」〔illegible〕說部中〔illegible〕引之〔illegible〕

又〔illegible〕相傳夏詠〔illegible〕天云：「傳寶馬，揮瑤鞭〔illegible〕，勸君分離，不如飲待奴先醉。」圖以不知中去時，則因自〔illegible〕以來相思當另造一境

〔illegible〕之沉醉書，潘南莊公子七絕云：「南〔illegible〕公子後帽朝〔illegible〕，藏燭銀燭偶竹吸，醉倚馬驊騮拔不起，更題紅袖出門迎。」暗遇之〔illegible〕調林擇纏二張〔illegible〕云「月中花云：你那里何曾〔illegible〕〔illegible〕四來時業圖洋〔illegible〕萃蘇特〔illegible〕星打草〔illegible〕〔illegible〕尋錢。」〔illegible〕云云〔illegible〕又〔illegible〕出新意 [redacted] 曲〔illegible〕〔illegible〕〔illegible〕作

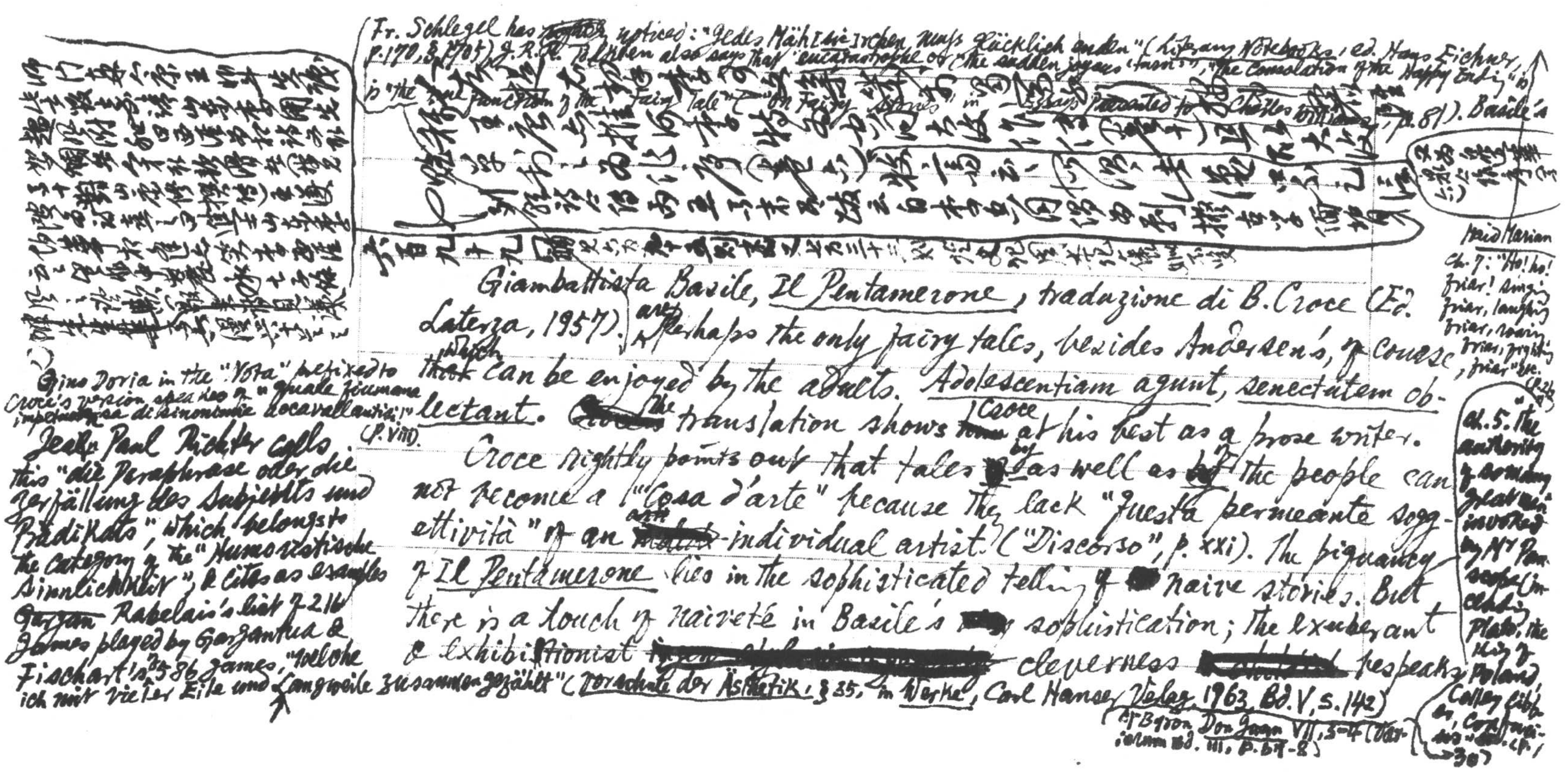
詞話云中何言〔illegible〕作詞十法造〔illegible〕可作〔illegible〕打油詞〔illegible〕〔illegible〕乃〔illegible〕有擬一〔illegible〕知〔illegible〕作〔illegible〕中〔illegible〕〔illegible〕見〔illegible〕詩〔illegible〕出〔illegible〕九〔illegible〕〔illegible〕〔illegible〕百天晴〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕張打油〔illegible〕〔illegible〕〔illegible〕試〔illegible〕〔illegible〕日〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕故〔illegible〕〔illegible〕百城〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕娘〔illegible〕〔illegible〕大〔illegible〕〔illegible〕

[redacted] 升庵〔illegible〕集 [redacted] 十〔illegible〕

到〔illegible〕詩集傳丁〔illegible〕〔illegible〕先〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕

〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕〔illegible〕趙〔illegible〕〔illegible〕

Rabelais, III. 2: "une jeunesse [illegible], alaigre, [illegible] [illegible]" [illegible] "[illegible]" Le Cantelaire, "[illegible] Prologo", [illegible] "Cinquante [illegible]" [illegible] [illegible] [illegible] [illegible] Congédions, [illegible] Pléiade, p. 500) etc.



师门集六原王仰升先生诗　坐吉殿上喜请山东李开先　趣退附和田西滨第和诗为非　邢侗分今补拟滑稽（挂笔　子十对山康修撰诗）王遵　陵西诗喜之曰使王山东童　仰华相逢笑李西涯　云云留中发覆永七五条　风之谈数（[illegible]见议　[illegible]漫兴六十首之　之

Fr. Schlegel has noticed: "Jedes Mäh[sic]rchen muss glücklich enden" (Literary Notebooks, ed. Hans Eichner, p. 170, § 1705). J. R. R. Tolkien also says that "eucatastrophe or the sudden joyous 'turn'", "the Consolation of the Happy Ending", is "the true function of the fairy tale" ("On Fairy Stories" in Essays presented to Charles Williams, p. 81). Basile's

[illegible]

六百九十九 [illegible]

Giambattista Basile, Il Pentamerone, traduzione di B. Croce (Ed. Laterza, 1957). ^are^ Perhaps the only fairy tales, besides Andersen's, of course, ~~that~~ ^which^ can be enjoyed by the adults. Adolescentiam agunt, senectutem oblectant. ^The^ translation shows ^Croce^ at his best as a prose writer.

Croce rightly points out that tales ^by^ as well as ~~by~~ the people can not become a "cosa d'arte" because they lack "questa permeante soggettività" of an ^art^ individual artist. ("Discorso", p. xxi). The piquancy of Il Pentamerone lies in the sophisticated telling of naive stories. But there is a touch of naiveté in Basile's sophistication; the exuberant & exhibitionist cleverness bespeaks

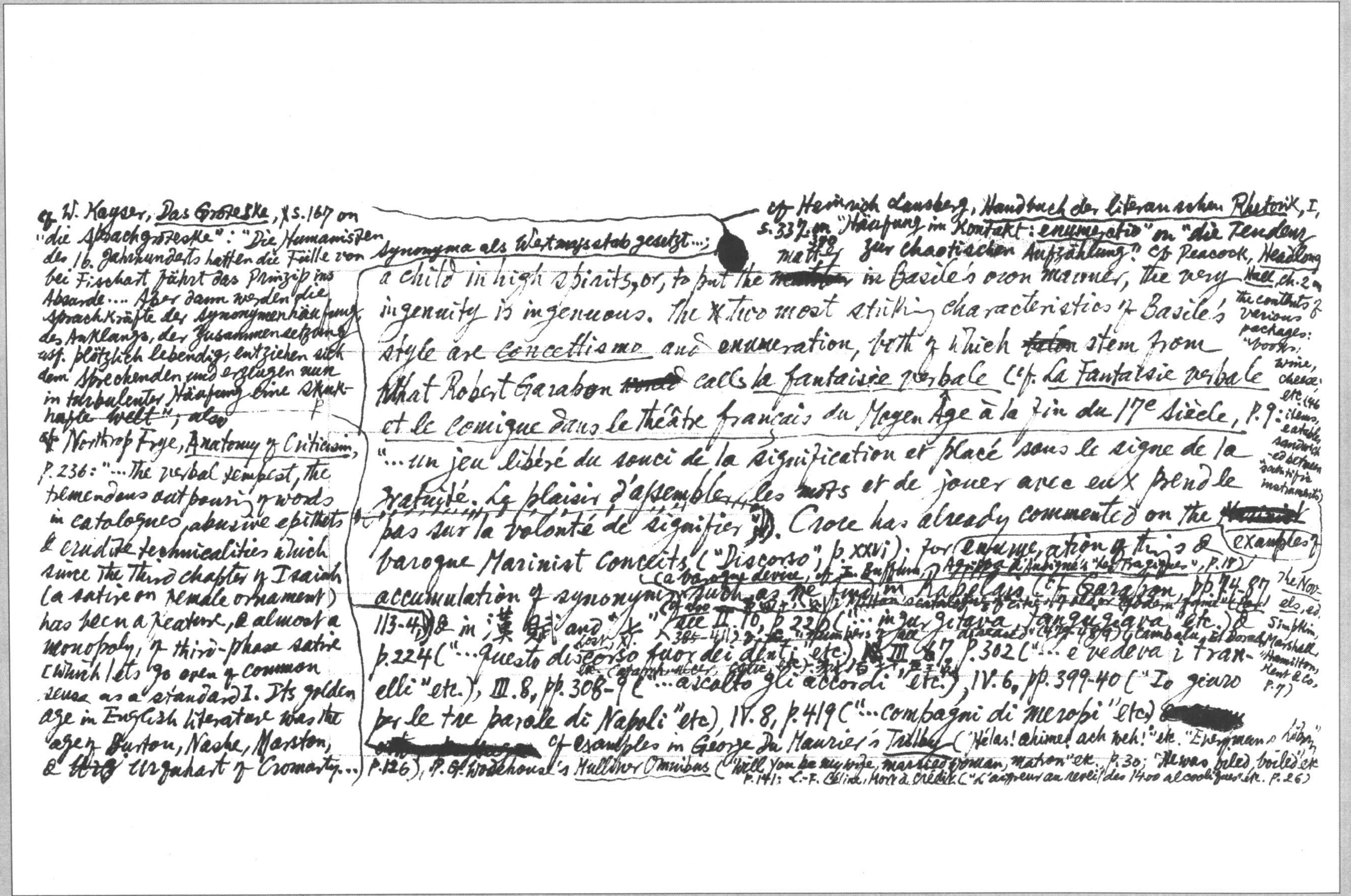
Gino Doria in the "Nota" prefixed to Croce's version speaks of "quale fiumana impetuosa di sinonimie ^e^ accavallantisi!" (p. viii).

Jean Paul Richter calls this "die Paraphrase oder die Zerfällung des Subjekts und Prädikats", which belongs to the category of the "Humoristische Sinnlichkeit", & cites as examples Rabelais's list of 216 games played by Gargantua & Fischart's 586 games, "welche ich mit vieler Eile und Langweile zusammengezählt" (Vorschule der Ästhetik, § 35, in Werke, Carl Hanser Verlag, 1963, Bd. V, S. 142)

(cf. Byron, Don Juan VII, 3-4 (Variorum ed. III, p. 67-8))

Maid Marian ch. 7: "Ho! ho! friar! singing friar, laughing friar, roaring friar, fighting friar" etc. (p. 26)

ch. 5. The authority of so many great men invoked by Mr Panscope (including Plato, the King of Poland, Collegium ... Confucius) (p. 30)



cf. W. Kayser, Das Groteske, S. 167 on "die Sprachgroteske": "Die Humanisten des 16. Jahrhunderts hatten die Fülle von Synonyma als Wertmaßstab gesetzt...; bei Fischart führt das Prinzip ins Absurde.... Aber dann werden die Sprachkräfte der Synonymenhäufung, des Anklangs, der Zusammensetzung usf. plötzlich lebendig, entziehen sich dem Sprechenden und erzeugen nun in turbulenter Häufung eine spukhafte Welt", also

cf. Northrop Frye, Anatomy of Criticism, p. 236: "...The verbal tempest, the tremendous outpouring of words in catalogues, abusive epithets & erudite technicalities which since the third chapter of Isaiah (a satire on female ornament) has been a feature, & almost a monopoly, of third-phase satire [which lets go even of common sense as a standard]. Its golden age in English literature was the age of Burton, Nashe, Marston, & [redacted] Urquhart of Cromarty..."

cf. Heinrich Lausberg, Handbuch der literarischen Rhetorik, I, S. 337 on "Häufung in Kontakt: enumeratio" on "die Tendenz zur chaotischen Aufzählung"; cf. Peacock, Headlong Hall, ch. 2 on the contents of various packages: "books, wine, cheese, etc. (46 items, eatables sandwiched between scientific instruments)" (The Novels, ed. Simpkin, Marshall, Hamilton, Kent & Co., p. 7)

a child in high spirits, or, to put the [redacted] matter in Basile's own manner, the very ingenuity is ingenuous. The two most striking characteristics of Basile's style are concettismo and enumeration, both of which [redacted] stem from what Robert Garabon [redacted] calls la fantaisie verbale (cf. La Fantaisie verbale et le comique dans le théâtre français du Moyen Âge à la fin du 17e siècle, p. 9: "...un jeu libéré du souci de la signification et placé sous le signe de la gratuité. Le plaisir d'assembler les mots et de jouer avec eux prend le pas sur la volonté de signifier"). Croce has already commented on the [redacted] examples of baroque Marinist conceits ("Discorso", p. xxvi); for enumeration of things & accumulation of synonyms (a baroque device, cf. I. Buffum, Agrippa d'Aubigné's "Les Tragiques", p. 18) such as we find in Rabelais (cf. Garabon, pp. 74-87, 113-4) & in 漢賦 and 文 [illegible], see II. 10, p. 220 ("... ingegnava, tangeggava" etc.) & p. 224 ("...questo discorso fuor dei denti" etc.), [redacted] III. 7, p. 302 ("... e vedeva i tranelli" etc.), III. 8, pp. 308-9 ("...ascolto gli accordi" etc.), IV. 6, pp. 399-40 ("Io giuro per le tre parole di Napoli" etc), IV. 8, p. 419 ("...compagni di Meropi" etc) [redacted] cf. examples in George Du Maurier's Trilby ("Hélas! ahimé! ach weh!" etc. "Everyman's [illegible]" p. 126), P. G. Wodehouse's Mulliner Omnibus ("Will you be my wife, married woman, matron" etc. p. 30; "He was biled, boiled" etc p. 141; L.-F. Céline, Mort à crédit ("L'aigreur au réveil des 1400 alcooliques" etc. p. 26)

Nobody except Joyce has in modern English made much sustained effort to carry on this tradition of verbal exuberance … In American Culture it is represented by … The catalogues of Whitman & Moby Dick"

上文第四則 "Croce calls attention to the astonishing variety of Basile's burlesque periphrases for dawn & nightfall, none of which occurs twice: "Non sorge l'Alba e non tramonta il Sole, in quei racconti, che il B. non trovi un nuovo e bizzarro modo di metaforeggiare quelle fasi del giorno" (ib. xxiii). The epic formulae which Basile ingeniously parodied were of course common & almost debased coins in Renaissance & baroque poetry, e.g. ~~Dr~~ Andreas

→ Philipp von Zesen: „Der Nächte zahllose Häupt, beschwänzte mit Perlentaue, [illegible] sich allgemach "the" "Der Morgen", in

→ Fr. Schlegel, Literary Notebooks, ed. H. Eichner, § 1555 (p.157): "Sehr Romantisch ists im Styl, ein Chaos von Substantiven zu häufen, mit lauter — und wie im Petrarca."

I. i, p.18: The donkey which evacuates pearls, diamonds, etc.; see [illegible]

same story in Die Wunderblume und andere Märchen s. 127 ff. Die Geschenke der Schlangen

[illegible] p.18: "la mattina, quando l'Aurora esce a gettare il pitale del vecchio suo, pieno di arenella rossa, alla finestra d'oriente"; cf I. 9, p.96: "…attese che il Sole uscisse a somministrare al Cielo le pillole dorate per purgarlo dell'ombra": two characteristically baroque samples from Basile's almost inexhaustible variety of descriptions of dawn; cf 第一百四十二則(a) on "the diminishing or domesticating metaphor" à propos of Hegel, Die Naturphilosophie, § 268: "Dieser Licht-Ausschlag" etc. (Sämtl. Werke, hrsg. von H. Glockner, Bd. IX, S. 118). To the examples given there may be added: "I walked abroad, / And saw the ruddy moon lean over a hedge / Like a red-faced farmer" (T. E. Hulme: "Autumn", in A. R. Jones, The Life and Opinions of T. E. Hulme, p.156 [redacted]

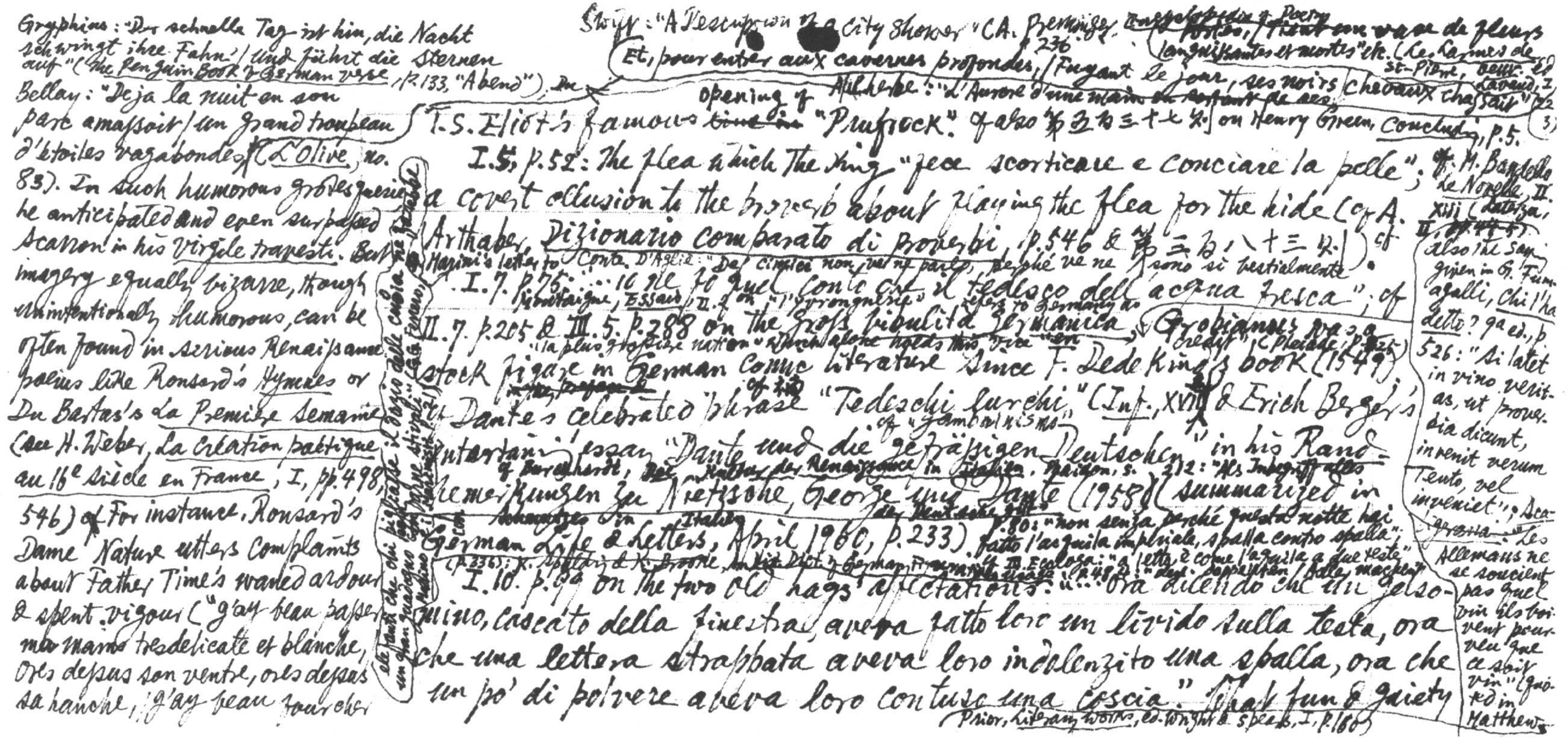
[redacted]); "C'est la lune qui luit comme un oeuf sur le plat" (Guillaume Apollinaire, quoted in H. Hatzfeld, Trends & Styles in 20th Century Fr. Lit., p.135). Incidentally, Molière's line in Le Sicilien, sc. 1: "Le Ciel s'est habillé ce soir en Scaramouche" almost anticipated

„Le ciel d'automne était couleur d'un gant gris perle" (Bourget, "Edel" quoted in Ch. Bruneau, Petite Hist. de la Langue Fr., II, p.112)

H. Wehrli, Deutsche Barocklyrik, 3te Aufl. S. 18)

Marino, L'Adone, I. 20: "E 'l Crepuscolo secco a poco a poco, / uscito per la lucida contrada, / sovra un corsier di tenebroso pelo, / spumante il fren d'ambrosia e rugiada" etc. (G. G. Ferrero, Marino e i Marinisti, p.30)

(cf. O. W. Holmes's "Evening" supposed to be written by a tailor: "Day hath put on his jacket, & around his burning bosom buttoned it with stars" etc. — q. M. Cohen, More Comic & Curious Verse, p.182)



Gryphius: "Der schnelle Tag ist hin, die Nacht schwingt ihre Fahn' / Und führt die Sternen auf" (The Penguin Book of German Verse, p.133, "Abend"). Du Bellay: "Deja la nuit en son parc amassoit / Un grand troupeau d'étoiles vagabondes / Et, pour entrer aux cavernes profondes, / Fuyant le jour, ses noirs chevaux chassait" (L'Olive, no. 83). In such humorous grotesqueries he anticipated and even surpassed Scarron in his Virgile travesti. But imagery equally bizarre, though unintentionally humorous, can be often found in serious Renaissance poems like Ronsard's Hymnes or Du Bartas's La Premiere Semaine (see H. Weber, La Création poétique au 16e siècle en France, I, pp.498, 546) cf. For instance, Ronsard's Dame Nature utters complaints about Father Time's waned ardour & spent vigour ("J'ay beau passer mes mains tresdelicate et blanche, Ores dessus son ventre, ores dessus sa hanche, J'ay beau toucher

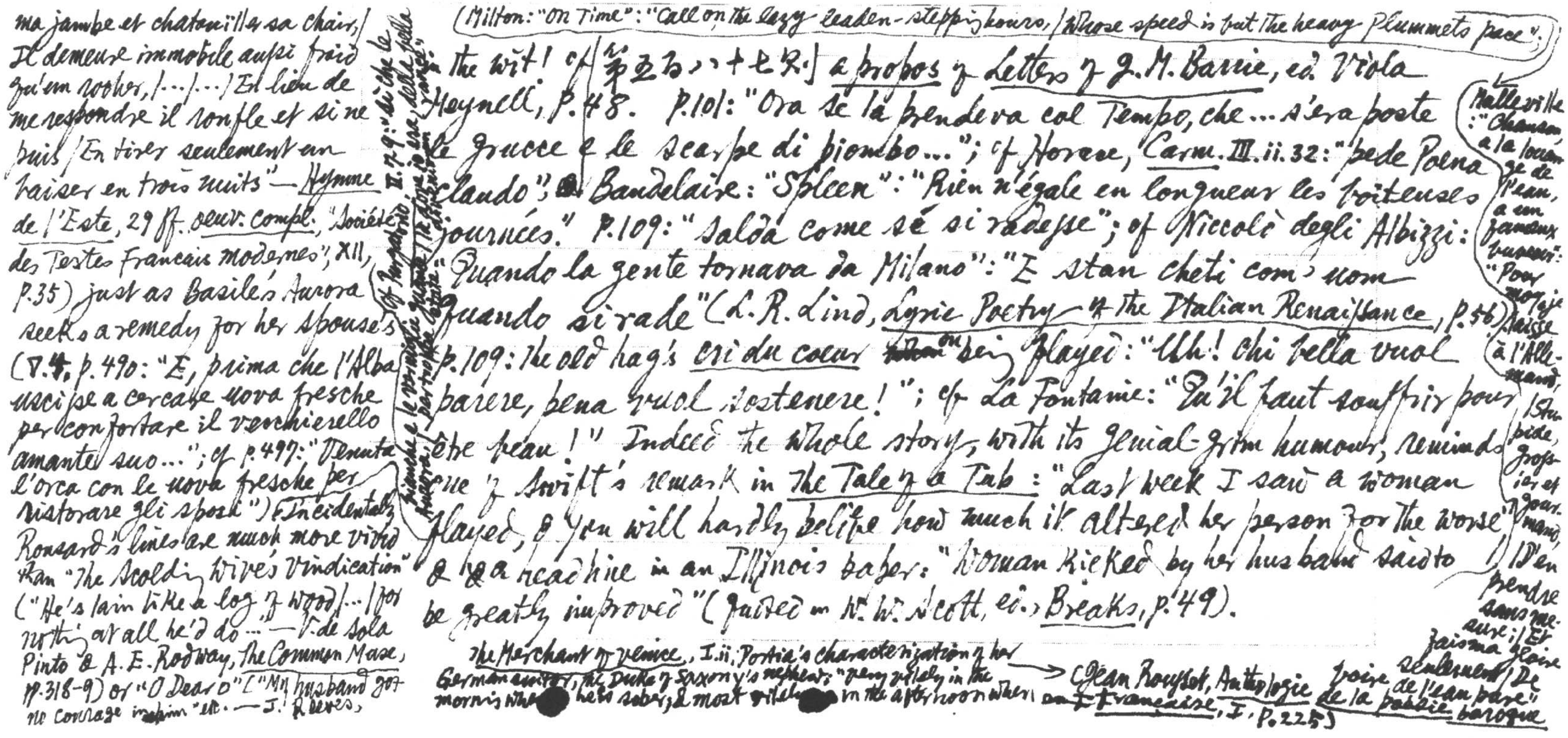
Swift: "A Description of a City Shower" (A. Preminger, ~~Encyclopedia of Poetry~~, p. 236). Malherbe: "L'Aurore d'une main ~~en sortant de ses~~ ~~portes~~, ~~tient un vase de fleurs~~ languissantes et mortes" etc. (Les Larmes de St-Pierre, Oeuvr. ed. Lavaud, I, 72-3)

T.S. Eliot's famous ~~time in~~ opening of "Prufrock". cf also 第五百三十七則 on Henry Green, Concluding, p.5.

I.5, p.52: The flea which the king "fece scorticare e conciare la pelle"; a covert allusion to the proverb about flaying the flea for the hide (cf A. Arthaber, Dizionario comparato di proverbi, p.546 & 第三百八十三則). cf Mazzini's letter to Conte D'Aglié: "Dei cimici non ve ne parlo, perché ve ne sono sì bestialmente elefanti che chi pigliasse il dazio delle cuoia ne farebbe un gran guadagno con farne stivali" (G.G. Ferrero, Marino e i Marinisti, p.21). cf. M. Bandello, Le Novelle, II. xvii (Laterza, II, ~~...~~); also the San-gi...en in G. Fumagalli, Chi l'ha detto? 9a ed., p. 526: "Si latet in vino veritas, ut proverbia dicunt, invenit verum Teuto, vel inveniet"; Scaligerana: "Les Allemans ne se soucient pas quel vin ils boivent pourveu que ce soit vin" (quoted in Matthews

I.7, p.76: "...lo re fo quel conto che il tedesco dell'acqua fresca"; cf Montaigne, Essais, II.2 on "l'yvrongnerie" refers to Germany as "la plus grossiere nation" ~~which alone needs this vice~~; II.7, p.205 & III.5, p.288 on the gross bibulità germanica. Grobianus was a stock figure in German comic literature since F. Dedekind's book (1549) ~~...~~ credit" (Pleiade, p. 325); cf Dante's celebrated phrase "Tedeschi lurchi" (Inf., XVII) cf "Gambrinismo" & Erich Berger's entertaining essay "Dante und die gefräßigen Deutschen" in his Randbemerkungen zu Nietzsche, George und Dante (1958) (summarized in German Life & Letters, April 1960, p.233). cf Burckhardt, Die Kultur der Renaissance in Italien, Phaidon, S. 212: "Als Inbegriff alles ... in Italien ... die Deutschen ..." p.80: "non senza perché questa notte hai fatto l'acquila imperiale, spalla contro spalla"; III Ecloga: "a letto è come l'aquila a due teste" (p.48) "degli doppieri ... / della ..." (p.336); K. Spalding & K. Brooke, An Hist. Dict. of German Figurative Usage ...

I.10, p.99 on the two old hags' affectations: "...ora dicendo che un gelsomino, cascato della finestra, aveva fatto loro un livido sulla testa, ora che una lettera strappata aveva loro indolenzito una spalla, ora che un po' di polvere aveva loro contuso una coscia". What fun & gaiety (Prior, Literary Works, ed. Wright & Spears, I, p.160)



ma jambe et chatouilla sa chair, / Il demeure immobile aussi froid qu'un rocher, / ... / ... / En lieu de me respondre il ronfle et si ne puis / En tirer seulement un baiser en trois nuits" — *Hymne de l'Este*, 29 ff. *Oeuvr. compl.* "Société des Textes Français Modernes", XII, p.35) just as Basile's Aurora seeks a remedy for her spouse's (V.4. p.490: "E, prima che l'Alba uscisse a cercare uova fresche per confortare il vecchierello amante suo..."; cf p.497: "Venuta l'orca con le uova fresche per ristorare gli sposi") & Incidentally Ronsard's lines are much more vivid than "The Scolding Wive's Vindication" ("He's lain like a log of wood / ... / for nothing at all he'd do..." — V. de Sola Pinto & A. E. Rodway, *The Common Muse*, pp.318-9) or "O Dear O" ("My husband got no courage in him" etc. — J. Reeves,

Cf *Purgatorio*, II.7-9: "Si che le bianche e le vermiglie guance, / là dove io era, della bella Aurora / per troppa etate divenivan rance".

(Milton: "On Time": "Call on the lazy leaden-stepping hours, / Whose speed is but the heavy plummet's pace").

the wit! cf [第五百、、十七又.] *à propos* of *Letters of J. M. Barrie*, ed. Viola Meynell, p.48. P.101: "Ora se la prendeva col Tempo, che ... s'era poste le grucce e le scarpe di piombo..."; cf Horace, *Carm.* III.ii.32: "pede Poena claudo"; Baudelaire: "Spleen": "Rien n'égale en longueur les boiteuses journées." P.109: "Salda come se si radesse"; cf Niccolò degli Albizzi: "Quando la gente tornava da Milano": "E stan cheti com' uom quando si rade" (L. R. Lind, *Lyric Poetry of the Italian Renaissance*, p.56). P.109: the old hag's *cri du coeur* ~~when~~ on being flayed: "Uh! chi bella vuol parere, pena vuol sostenere!"; cf La Fontaine: "Qu'il faut souffrir pour être beau!" Indeed the whole story, with its genial-grim humour, reminds one of Swift's remark in *The Tale of a Tub*: "Last week I saw a woman flayed, & you will hardly believe how much it altered her person for the worse" & ~~b~~ a headline in an Illinois paper: "Woman kicked by her husband said to be greatly improved" (quoted in W. W. Scott, ed., *Breaks*, p.49).

*The Merchant of Venice*, I.ii: Portia's characterization of her German suitor, the Duke of Saxony's nephew: "very vilely in the morning when [illegible] he is sober, & most vilely [illegible] in the afternoon when ~~on~~ →

Malleville: "Chanson à la louange de l'eau, à ses fameux buveurs": "Pour moi je laisse à l'Allemand, / Stupide, grossier et gourmand, / D'en prendre sans mesure; / Et fais ma gloire seulement / De boire de l'eau pure" (Jean Rousset, *Anthologie de la poésie baroque française*, I. p.225) he is drun[illegible]… I will do anyth'g, Nerissa, ~~so~~ ere I will be married to a sponge."

The Idiom of the People, pp. 161-2), or the 19th-century German Gassenlied (E. Fuchs, Illustrierte Sittengeschichte, Ergänzungsband III, S. 226-9). cf D. Bush, Mythology & the Renaissance Tradition in Eng. Poetry, p. 93 (第六三三則)

II, p.145 see 第七三二則

"Egloga", p.229: "Un bel fuggir tutta la vita scampa". Croce points out in a note that the sentence is a parody of Petrarch's line "Un bel morir tutta la vita onora"; he fails to notice that the sentiment is that of "Qui fugiebat, rursus proeliabatur" or "For he who fights & runs away / May live to fight another day." Cf Filippo Lippi's Malmantile racquistato, XI. 13: "Un bel fuggir salva la vita ancora" (G. Fumagalli, Chi l'ha detto? 9a ed., p. 258).

II. 2. p.156: "Buffoni regalati, furfanti stimati, poltroni onorati" etc.; this indictment of the way of the world (put in the mouth of an orco!) should be read together with the bitter diatribes against the Court ~~in~~ life in III. 2. p.259 III. 7. pp.300-1 & IV. 2 p.360. The satire ~~is~~ against the courtiers was almost a commonplace in the poetry of the Renaissance, e.g. Du Bellay's Les Regrets, XXXIX, CXXXIX, CL, but Basile's invective is the most ~~graff~~ graphic of ~~them~~ all.

Anatomy of Melancholy: "Democritus to the Reader": "purge … Germany of drunkenness" (George Bell, I, p.102) the cloister (& Marino, L'Adone, I. 152

II. 3. p.163: The orco who believed that he had given birth to a daughter by breaking wind (p.166: "s'era ingannato a pensare che quella creatura dolente fosse parto di un soffio puzzolente"); cf the story "The Father of Farts" in The Thousand Nights & One Night, tr. P. Mathers, III, p.739 (see 第五百八十一則; cf also 第五百九十九則).

II. 10. p.219: "Come se avesse l'orologio in corpo e l'ampolletta nei denti"; cf Pantagruel, IV, ch. 64: "Chose notoire qu'il n'est horloge plus juste que le ventre"; "Belly cries (or sings) Cupboard" (Scott, Woodstock, ch. 20); Churchill, The Second World War, IV, p. 727: "Meals should be regulated by stomach time."

III. 2. p. 255: "Alla regina Penta prese a rendere ogni sorta di servigi, fino a infilare l'ago e cucire, a inamidare i collari e ravviare i capelli, tutto (Everyman's Lib. pp 413-4)

& the Heart, ch. 54 "Their [Italo-Germans] general Vice is drunkenness. — Their topers sleep with pebbles in their mouths" etc.)

paccendo coi piedi" — her hands having been cut off; cf 第三百四十九則 à propos of J.E. Brown, ed., The Critical Opinions of Samuel Johnson, p.170.

III.3. p.270: "Chi gabba fanciulli, fa la morte dei grilli"; cf A. Taylor & B.J. Whiting, A Dict. of Am. Proverbs, p.148: "Fun to her, but death to us" & p.236: "It won't hurt me & it may amuse you, as the big man said when his little wife beat him." (King Lear, IV.i: "As flies to wanton boys are we to the gods; / They kill us for their sport")

III.5. p.290: "...consiglio allo sposo di mettersi un tappo di legno"; cf "绿野仙踪"第六回："削竹为楔，截果为钉，楔之吃住，钉之所萌". The whole story reminds one of "十二楼"第八種"十卺楼"第二回："睡到半夜，不觉阴地生一股梃，痛之上忽然长出一股汎来，由阴而降，戏之孚乃中原隐現之蝬，晓得是藤山腹海中所出".

IV.2. p.359: "chi non può aver la carne, beva il brodo; chi altro non può avere, si corchi con sua moglie"; cf the French saying: "Faute de mieux, on couche avec sa femme" & the ~~xx~~ epigram quoted in Freud,

III. "Egloga": "Sappi, dunque, Che il mondo è una stufa, alle quale le male e pene ~~per~~ vengono a colare" (p.335). ~~Love~~ Marriage, after three days' billing & cooing, "al quarto giorno, è già stufato affatto" (p.336); eating, too, started with zestful appetite, "viene, in fine, a fastidio" (p.338), etc.; the moral is: "Ben soleva cantare il Compar Biondo: 'Non v'ha gusto durabile nel mondo'" (p.340). Schopenhauer would have appreciated this long poem, cf Die Welt als Wille und Vorstellung, §58 on "Wunsch", 大般若經卷三十九, etc. all quoted in connexion with Bernardo Morando's poem "Nulla in Amore appaga" (G.G. Ferrero, Marino e i Marinisti, p.

9(6)] in 第七百四十四則. cf also Saint-Evremond: "Nos biens sont en idée, en espoir, en désir: Posséder ce qu'on veut est la fin du plaisir" (A. J. Steele, *Three Centuries of French Verse*, p. XXV); La Motte: "Ce Coeur qu'un vain espoir captive / Poursuit une paix fugitive / Dont jamais nous ne jouissons, / Et de nouveaux plaisirs avide, / A chaque moment il se vide / De ~~eaux~~ ceux dont nous le remplissons!"

/ Novella 155, p. 502 Many [illegible]

novella 130 speaks of "uno medico di fare coglionica" (*Opere*, "I Classici Rizzoli", p. 402 explains it as a specialist in "scienza coglionica"), that is, the opposite number of 陽萎醫 in "品花寶鑑". cf Francesco Redi: "Al dottor Lorenzo Bellini": "Che per onor dei fichi e delle pere /

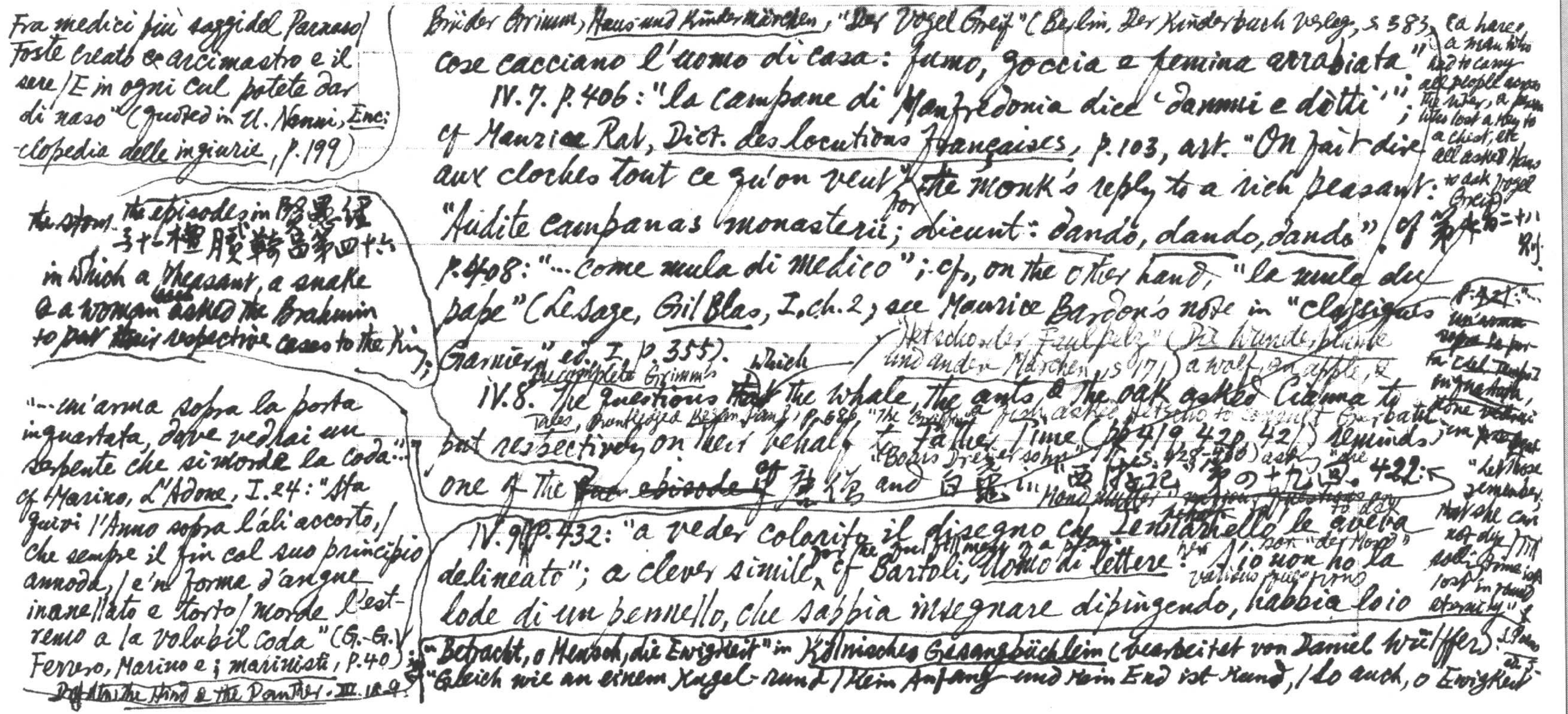
*Der Witz und seine Beziehung zum Unbewussten*, 3te Aufl. (1921. Franz Deuticke), S. 64: "Eine Frau ist wie ein Regenschirm. Man nimmt sich dann doch einen Komfortabel".

IV.4. p. 383: "… il medico… ebbe… veduto l'orina e odorato il vaso"; cf II.6. p. 191: "essendo il principe sceso del letto per formare la pietra di paragone del giudizio dei medici"; III.3. p. 271: "dottore di urina"; IV.6. p. 400: "le tre cose che il medico osserva, il polso, la faccia e il pitale"; V.10. p. 534: "piscia chiaro e fa' le fiche al medico!" One thinks of the quacks in deep consultation over the contents of a chamber pot in Hogarth's picture *Consultation of Physicians — The Undertakers' Arms* (John Trusler, ed. *The Works of William Hogarth*, I, p. 59). F. Sacchetti, *Trecentonovelle*,

IV.V. p. 388: "Questo sterco degli occhi"; cf "眼中釘". p. 391: "pelare la barba al leone"; cf "捋虎鬚". (novella 155 (p. 502 ff) the comedy of a physician of his patient's urinals)

IV.6. p. 399: "…le tre cose che scacciano l'uomo di casa, fetore, fummo e femmina malvagia"; cf A. Arthaber, *Dizion. Comp. di Prov.*, p. 125: "Tre

Florio: "…pisse cleare & ~~vide a figge~~ for the Physition"; Ray: "piscia chiaro e incaca al medico" i.e. pisse cleare & defie the physician (Oxford Dict. of English Proverbs p. 358)



Fra medici più saggi del Parnaso / Foste creato e arcimastro e il sere / E in ogni cul potete dar di naso" (quoted in U. Nanni, *Enciclopedia delle ingiurie*, p. 199)

~~the story~~ the episodes in 賢愚經卷十一檀膩䩭品第四十六 in which a pheasant, a snake & a woman asked the Brahmin to put ~~their~~ respective cases to the King;

"…un'arma sopra la porta inquartata, dove vedrai un serpente che si morde la coda…" cf Marino, *L'Adone*, I. 24: "Sta quivi l'Anno sopra l'ali accorto, / che sempre il fin col suo principio annoda, / e'n forme d'angue inanellato e torto / morde l'estremo a la volubil coda" (G.-G. Ferrero, *Marino e i marinisti*, p. 40) Dryden, *The Hind & the Panther*, III. 10-9.

Brüder Grimm, *Haus- und Kindermärchen*, "Der Vogel Greif" (Berlin, Der Kinderbuch Verlag, S. 383, (a hare, a man who had to carry all people across the river, a prince who lost a key to a chest, etc all asked Hans to ask Vogel Greif) cf 第本[illegible]二十八則.

cose cacciano l'uomo di casa: fumo, goccia e femina arrabiata";

IV. 7. p. 406: "la campane di Manfredonia dice 'dammi e dòtti'"; cf Maurice Rat, *Dict. des locutions françaises*, p. 103, art. "On fait dire aux cloches tout ce qu'on veut" (for the monk's reply to a rich peasant: "Audite campanas monasterii; dicunt: dando, dando, dando"). p. 408: "…come mula di medico"; cf., on the other hand, "la mula del papa" (Le Sage, *Gil Blas*, I. ch. 2; see Maurice Bardon's note in "Classiques Garnier" ed. I. p. 355).

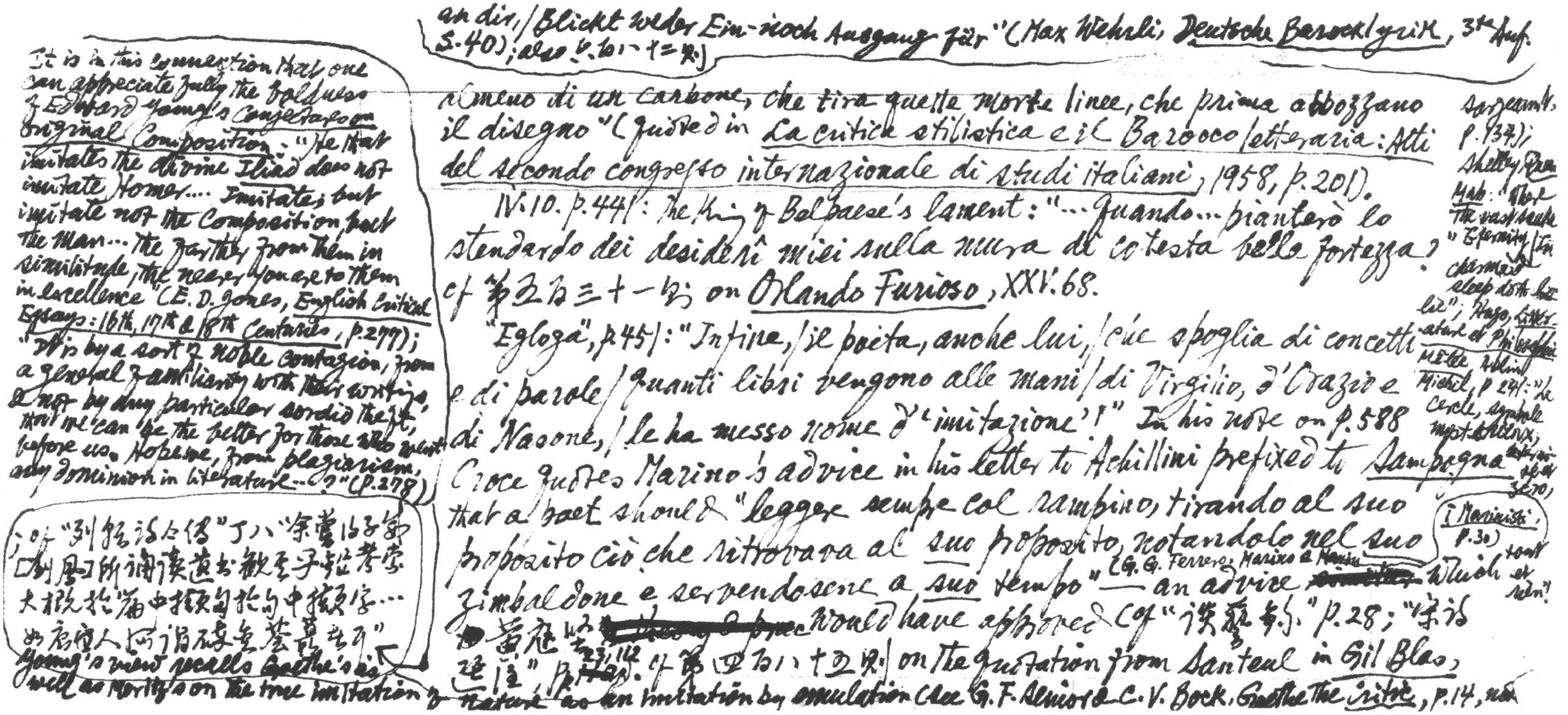
IV. 8. The questions ~~that~~ which the whale, the ants & the oak asked Cicuma to put respectively on their behalf to Father Time (pp. 419, 420, 421) reminds one of the ~~four episode~~ of 孫行者 and 白黿 in 西遊記 第九十九回. 422: "Let those remember, that she can not die till some one lost in eternity" &

the complete Grimm's *Tales*, Pantheon Books, p. 686 "The Griffin" a fish asked Hetscho to consult Gerbatil; "Hetscho der Faulpelz" (*Die Wunde* [illegible] *und andere Märchen*, S. 171) a wolf, an apple, & [illegible]; "Bois Drezer sohn" (Hess. 428-430) asks "the Mond mutter" [illegible] to ask

p. 421: ~~"…un'arma sopra la porta~~ [del Tempio] on the path, stone [illegible]

IV. 9. p. 432: "a veder colorito il disegno che Lentarchello le aveva delineato"; a clever simile, for the [illegible] in a plan cf Bartoli, *Uomo di lettere*: "S'io non ho la lode di un pennello, che sappia insegnare dipingendo, habbia lo io [illegible]

"Betracht, o Mensch, die Ewigkeit" in Kölnisches *Gesangbüchlein* (bearbeitet von Daniel Wülffer): S. Palm ed. S. "Gleich wie an einem Kugel-rund / Kein Anfang und kein End ist kund, / So auch, o Ewigkeit



an dir, / Blickt weder Ein- noch Ausgang für" (Max Wehrli, Deutsche Barocklyrik, 3te Aufl. S. 40); also 七百八十二則)

almeno di un carbone, che tira quelle morte linee, che prima abbozzano il disegno" (quoted in La critica stilistica e il Barocco letterario: Atti del secondo congresso internazionale di studi italiani, 1958, p. 201).

IV. 10. p. 441: The King of Belpaese's lament: "... quando ... pianterò lo stendardo dei desideri miei sulla mura di cotesta bella fortezza?" cf 第五百三十一則 on Orlando Furioso, XXV. 68.

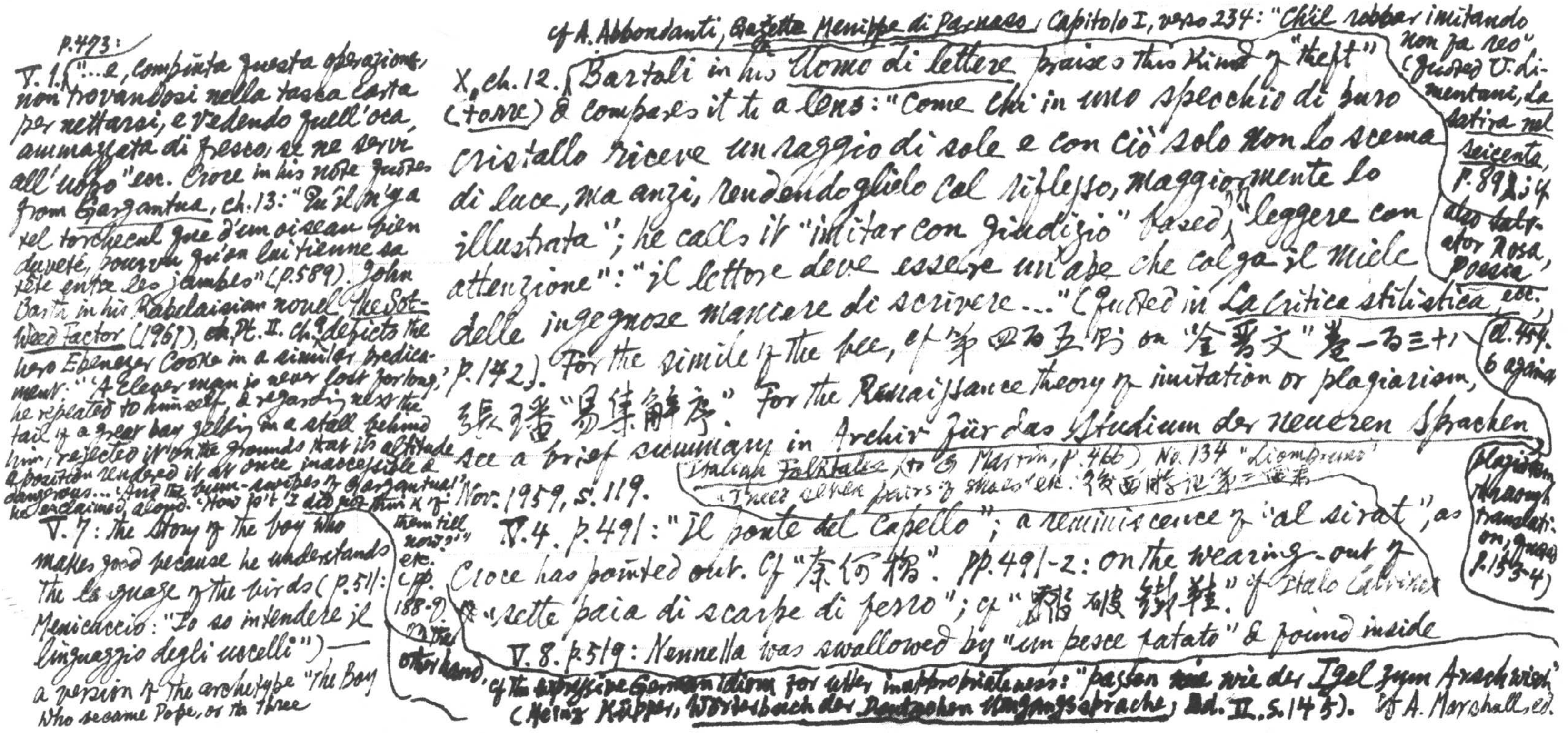
"Egloga", p. 451: "Infine, / il poeta, anche lui, / che spoglia di concetti e di parole / quanti libri vengono alle mani / di Virgilio, d'Orazio e di Nasone, / le ha messo nome d'"imitazione"!" In his note on p. 588 Croce quotes Marino's advice in his letter to Achillini prefixed to Sampogna that a poet should "leggere sempre col rampino, tirando al suo proposito ciò che ritrovava al suo proposito, notandolo nel suo zibaldone e servendosene a suo tempo" (G. G. Ferrero, Marino e i Marinisti, p. 30) — an advice which 黃庭堅 would have approved. cf "談藝錄" p. 28; "宋詩選註", p. 23, 112. cf 第四百八十五則 on the quotation from Santeul in Gil Blas,

sergeant, p. 134); Shelley, Queen Mab: "There the vast shade / "Eternity lies / charmed sleep doth lie"; Hugo, Littérature et Philosophie mêlées, [illegible] Michel, p. 241: "Le cercle, symbole mystérieux, [illegible] zéro, tout et rien!"

It is in this connection that one can appreciate fully the boldness of Edward Young's Conjectures on Original Composition: "He that imitates the divine Iliad does not imitate Homer.... Imitate; but imitate not the Composition but the Man.... The farther from them in similitude, the nearer you are to them in excellence" (E. D. Jones, English Critical Essays: 16th, 17th & 18th Centuries, p. 277); "It is by a sort of noble contagion, from a general familiarity with their writings, & not by any particular sordid theft, that we can be the better for those who went before us. Hope we, from plagiarism any dominion in literature...?" (p. 278)

cf "列朝詩小傳"丁八"宗臣子相"："□劉學何所謂讀書歟至于子能考索？大概於篇中撏句於句中撏字……如宋人所謂破碎無藝者乎"

Young's view recalls Goethe's as well as Moritz's on the true imitation of Nature as an imitation by emulation (see G. F. Senior & C. V. Bock, Goethe the Critic, p. 14, n.



p.473:

V. 1. "...e, compiuta questa operazione, non trovandosi nella tasca carta per nettarsi, e vedendo quell'oca, ammazzata di fresco, se ne servì all'uopo" ecc. Croce in his note quotes from Gargantua, ch. 13: "Qu'il n'y a tel torchecul que d'un oison bien duveté, pourvu qu'on lui tienne sa tête entre les jambes" (p.589). John Barth in his Rabelaisian novel The Sot-Weed Factor (1967), ~~ch.~~ Pt. II. ch. 9 depicts the hero Ebenezer Cooke in a similar predicament: "'A clever man is never lost for long,' he repeated to himself, & regarding next the tail of a great bay gelding in a stall behind him, rejected it on the grounds that its altitude & position rendered it at once inaccessible & dangerous... 'And the bum-swipes of Gargantua!' he exclaimed aloud. 'How is't I did not think of them till now?'" etc. (pp. 188-9). On the other hand, cf the expressive German idiom for utter inappropriateness: "passen ~~wie~~ wie der Igel zum Arschwisch" (Heinz Küpper, Wörterbuch der Deutschen Umgangssprache, Bd. II. S. 145).

V. 7: The story of the boy who makes good because he understands the language of the birds (p. 511: Menicaccio: "Io so intendere il linguaggio degli uccelli") — a version of the archetype "The Boy Who became Pope, or the Three

cf A. Abbondanti, ~~Gazzetta~~ Menippe di Parnaso, Capitolo I, verso 234: "Chi il robbar imitando non fa reo" (quoted U. Limentani, La satira nel seicento, p. 89 & 4; also Salvator Rosa, Poesia, etc.);

X, ch. 12. Bartoli in his Uomo di lettere praises this kind of "theft" (torre) & compares it to a lens: "Come chi in uno specchio di puro cristallo riceve un raggio di sole e con ciò solo non lo scema di luce, ma anzi, rendendoglielo col riflesso, maggiormente lo illustrata"; he calls it "imitar con giudizio" based on "leggere con attenzione": "il lettore deve essere un'ape che colga il miele delle ingegnose maniere di scrivere..." (quoted in La critica stilistica etc., p. 142). For the simile of the bee, cf 第四百五則 on "全晉文"卷一百三十八 (cf. 454. 6 again) 張璠"易集解序". For the Renaissance theory of imitation or plagiarism, see a brief summary in Archiv für das Studium der neueren Sprachen, Nov. 1959, S. 119. (plagiarism through translation, quoted p. 153-4)

V. 4. p. 491: "Il ponte del capello"; a reminiscence of "al sirat", as Croce has pointed out. Cf "奈何橋". pp. 491-2: on the wearing-out of "sette paia di scarpe di ferro"; cf "踏破鐵鞋". cf Italo Calvino, Italian Folktales (tr. G. Martin, p. 466) No. 134 "Liombruno" "Three seven pairs of shoes" etc. 後西遊記第三回

V. 8. p. 519: Nennella was swallowed by "un pesce fatato" & found inside

cf A. Marshall, ed.

Languages" as told in Le Roman des Sept Sages de Rome, etc. (See J.G. Frazer, Garnered Sheaves, pp. 97 ff.)

Never Rub Bottoms with Porcupine! 1979

it's belly "Campagne bellissima, giardini magnifici" etc. cf 第二百三十二則 on Lucian: "A True Story".

V 9. p.525: "ti sarà cataletto una padella e sepoltura un ventre" — that is, the belly of an orco; cf 第一百六十七則 on The Notebooks of Leonardo da Vinci, tr. E. McCurdy, I, p.69. pp.528-529 the delightful episode of the schiava nera seeing the [redacted] reflection of the fata in water & mistaking it for her own; cf "大莊嚴論經" 卷十五之八十一："昔長者婦為姑所瞋，走入林中，自欲刑戮，既不能以，上樹，隱身樹下，有池，影現水中。時有婢擔瓶於水，見水中影，謂為是己有，我今面貌端正如此，何故為他持瓶而來，即打瓶破，還至家中" — [redacted] (Basile [redacted] clothed this bare skeleton of a story with flesh! cf "雜譬喻經" 卷下之二十九："昔長者新迎婦，甚相愛敬，夫語婦言：卿入廚中取蒲桃酒來，共飲之。婦往開甕，自見身影在此甕中，謂更有女人，大恚……自入視之，見己身影，逆恚其婦……'謂能以大石打壞甕，酒了無所有'" To [redacted]ke one's own

how artistically ha

(cf 太平廣記卷二六六不識鏡條引笑林：夫市鏡歸，妻照之，驚告母曰：某郎又索一婦歸也。母亦照曰：又領親家母來也)

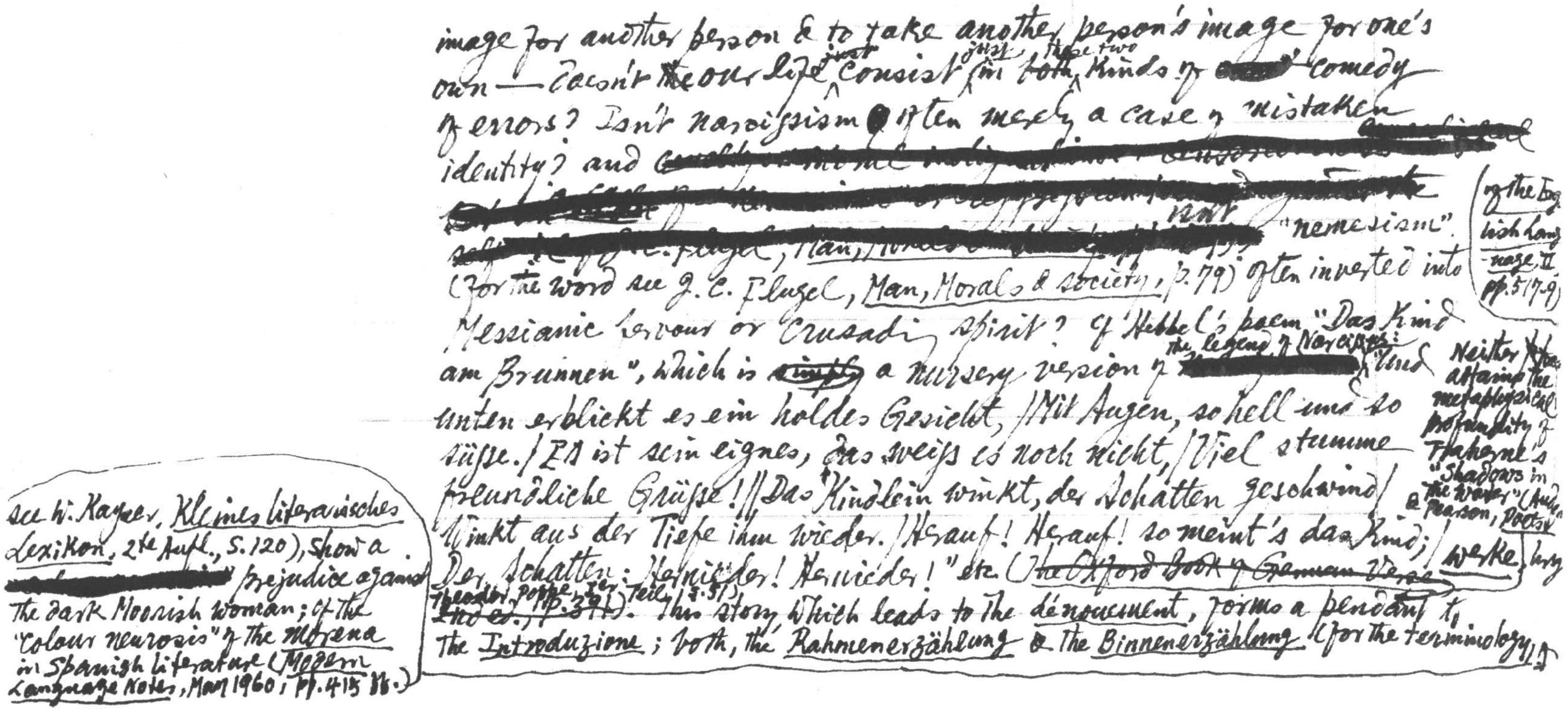


image for another person & to take another person's image for one's own — doesn't ~~the~~ our life just consist just in ~~both~~ these two kinds of [redacted] comedy of errors? Isn't narcissism often merely a case of mistaken identity? and [redacted] "nemesism" (for the word see J. C. Flugel, *Man, Morals & Society*, p. 79) often inverted into Messianic fervour or Crusading spirit? Cf. Hebbel's poem "Das Kind am Brunnen", which is ~~simply~~ a nursery version of the legend of Narcissus: [redacted] "Und unten erblickt es ein holdes Gesicht, / Mit Augen, so hell und so süsse. / Es ist sein eignes, das weiss es noch nicht, / Viel stumme freundliche Grüsse! // Das Kindlein winkt, der Schatten geschwind / Winkt aus der Tiefe ihm wieder. / Herauf! Herauf! so meint's das Kind; / Der Schatten: Hernieder! Hernieder!" etc. (~~The Oxford Book of German Verse~~ Werke, Theater, Poppe, 1er Teil, S. 51; ~~2nd ed., p. 371~~). This story, which leads to the *dénouement*, forms a pendant to the *Introduzione*; both, the *Rahmenerzählung* & the *Binnenerzählung* (for the terminology, see W. Kayser, *Kleines literarisches Lexikon*, 2te Aufl., S. 120), show a [redacted] prejudice against the dark Moorish woman; cf. the "colour neurosis" of the *morena* in Spanish literature (*Modern Language Notes*, May 1960, pp. 415 ff.)

(of the English Language II pp. 517-9)

Neither ~~the~~ attains the metaphysical profundity of Traherne's "Shadows in the Water" (ed. Pearson, *Poetry*

Although they all atone on the flondes, "en Italie on ne montrait [illegible] moins réticence ou moins exclusif" (E. Rodocanachi, La Femme italienne, p.102): Poliziano's "La Brunettina," & ~~the~~ anonymous song "Brunetta chi- le [illegible] elle [illegible]" (G. Carducci, Cantilene e ballate ecc. XIII^e–XIV^e, p.59) & Tasso's famous line on the Ethiopian queen "...la negra moglie,/ Che bruna è sì, ma il bruno il bel non toglie" (Ger. Lib. XII.21, ed. Ulrico Hoepli, p.272) are all tributes to the dark woman (cf. Kupka 第四百八十四則). Marino's ditty "La bruna pastorella" in "Bella Mora" (cf. G. Ferrero, Marino e i Marinisti, p.519) & "[illegible]"

藝苑卮言三卷上 詩君采才不如[illegible]學不如[illegible]同年而以格[illegible]古是易很[illegible]

[illegible]三与[illegible]縣[illegible]文字 of also Girolamo Fontanella: "La bella bruna"; "Ghirlandetta d'amore" etc. ib. p.888

[redacted]

明二十八家 [illegible]

七百、薛蕙《薛考功集》十卷　君采究心宋儒之學欽焉十卷王漁洋二十八家錄二十首見卷六戲為五絕之三何[illegible]云文藝未為篤次第源流失詩源不審學詩高下格詩無當[illegible]小雅云是也詩雖化於何李[illegible]閨廊詞陳尚書[illegible]劇[illegible]稱[illegible]集之風七言古[illegible]集宋梅上律尤見和雅錢情致其文明德之才實平易詩近純乎宋理學家[illegible]○中集有序集有序云薛西原詩話直追唐漢云於漢魏異日大本詩人性陳留高之觀考功集卷四費先生墨竹[illegible]序[illegible]幽懷集又見梅花用東坡韻七古十[illegible]

[illegible]

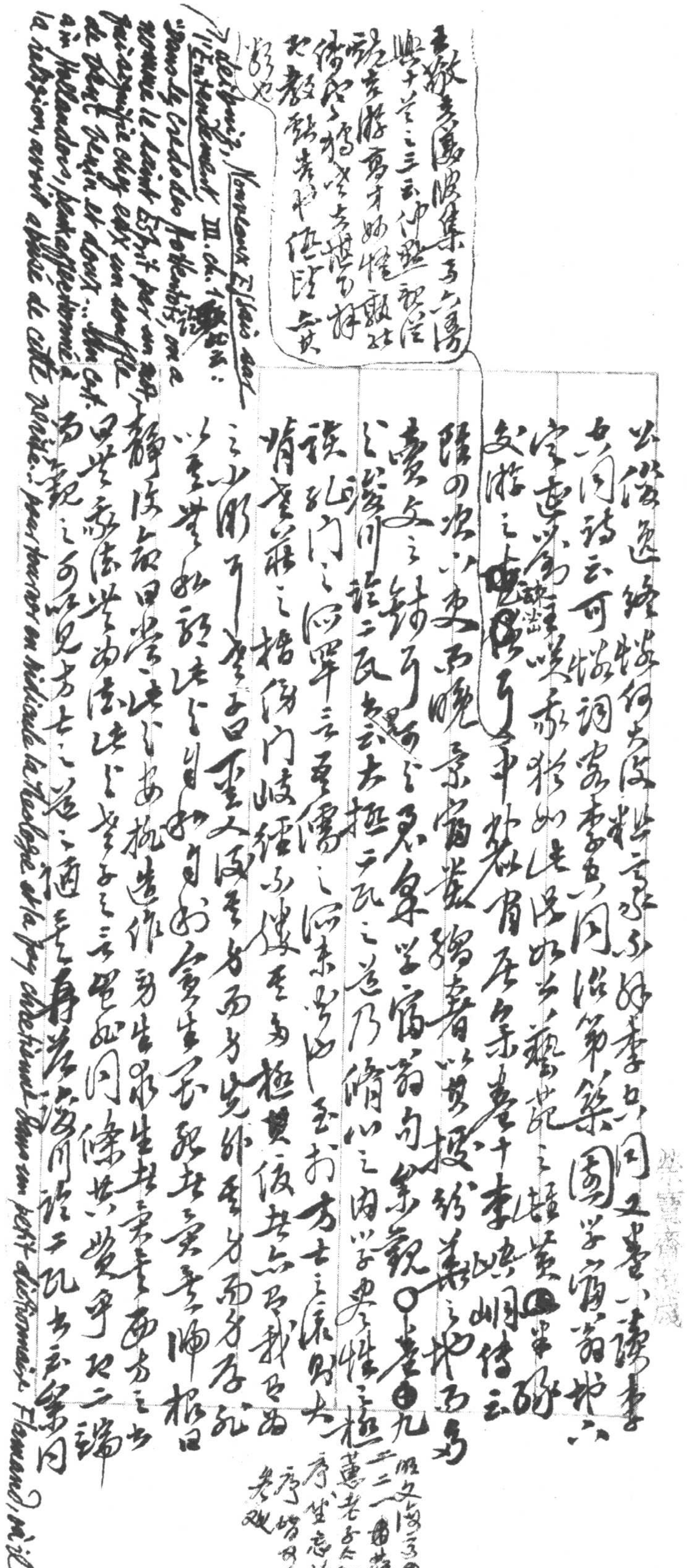
蓋君采誦法宋儒，可曰儒學；遂亦有取於宋詩矣。

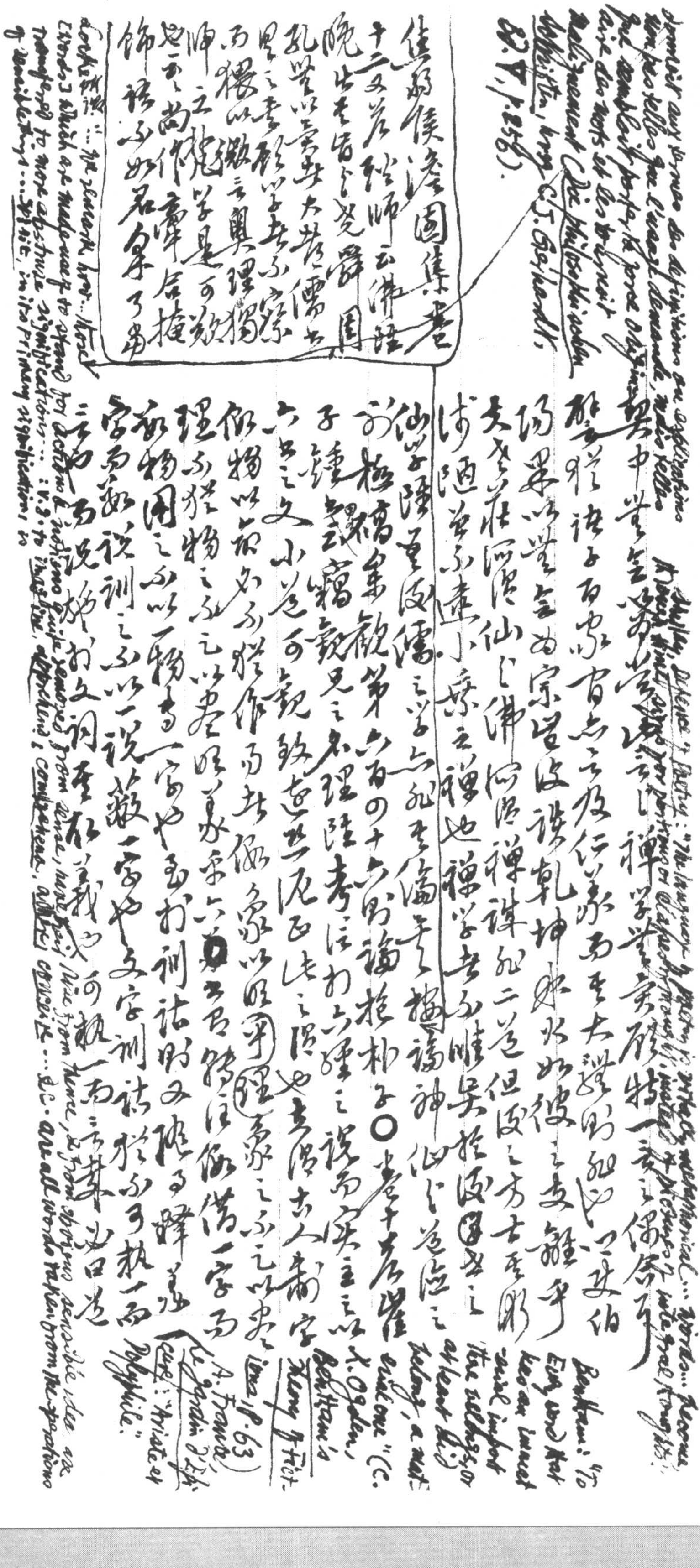
又升菴稱引君采長詩云：「小人之生信如云[illegible]」（升菴全集卷五十一司馬溫公墨跡條）此詩集中失收

（仍不甚不滿[illegible]唯信手拈出風雅遺情達之二南已甚，薛君采[illegible]舊作名家之切，為讀程何李之述[illegible]）

不薄宋人詩之談。卷十升菴詩序云：「國朝能詩者，[illegible]弘治正德之際，然後君子亦多矣，而高六朝者踔盛唐者聖[illegible]，高才之學要者貴窮其學之所至，溢其才之所極，無所長。升菴楊先生詩其窮極詞章之綺靡，可以見其卓卓絕之才；其究心於韻籍之菁蘊，可以見其弘多之學。此其空一時之[illegible]，近軌古人而不局於近代，和其六六學年時昔所[illegible]見，乃其之所以先生者乎？」云：「不滿於何李之青藏固陋」云。外此世[illegible]徒如牧高而[illegible]挹聲其風？同此[illegible]〇君象之大汝長契世原翻若螯蟹（卷三贈何大復詩管望恒熙何大復、若同大復（卷五九日同何仲默出郊、扇中何仲默蔣子冥遊訪、寄何仲默同大復題異寺中、卷二同何大復登樓）卷六錢東石絕句〇一云：「功不數漢師王浚川，文章春秋評許乎？相信於時評，[illegible]李目[illegible]，白莖擢[illegible]只是[illegible]，海內[illegible]詩[illegible]南雄一時但知東西。」

（卷十五答浚川公云：「若君采詩作近未[illegible]古[illegible]眾[illegible]擇[illegible]之[illegible]其[illegible]子[illegible]之[illegible]」）





梁中叶生务崇虚谈，言禅学者实启之，特一变之儒衿耳。雅好读诸子百家，言亦不及仁义，而更大谈释氏之玄伯。所学以当宗旨，故谈乾坤坎水姤复之变离乎。大率庄周所谓仙、佛所谓禅，禅谋般二道，但取之方士之形。诗随意不违，小乘之禅也。禅学者不惟是，择取其[illegible]之。仙学随其后，儒之学亦私其偏者，攘窃神仙之道应之。

焦弱侯澹园集卷十二答耿师云：佛经晚出，其言皆吾先发（圆），孔学以毫芒大抵儒者[illegible]之书，顾以学者不察，而标以徽言，与理独师之说，学是可致也，而尚作魔障，合捷饰语，不如君子了当。

前拙稿集观第六百四十六则论抱朴子○参卷十七崔

子钟（思理）说籀鼓见之名理，陆孝注初六经之说而实主之以六书之文，小道可观，致远恐泥，王氏之说也。去借古人前字，假物以取知，不缘作而去，假象以明（理）而象之不足以害 idea (p. 63)。理不拘物之不足以尽，明象求六书之转注假借，一字而数物，固之不以一物为一字也，而训诂时又随文释义，字而数说，训之不以一说蔽一字也，文字训诂于不可执一而二之，而说始于文词，查在我而可执一而言其必曰定

(C. K. Ogden, Bentham's Theory of Fict.)

(A. France, Le Jardin d'Épicure: "Ariste et Polyphile.")

Locke ("Essay", Bk. III, ch. 1, §5, ed. A. S. Pringle-Pattison, p. 224);

"... l'universal principio d'etimologia in tutte le lingue, nelle quali i vocaboli sono trasportati da' corpi e dalle proprietà de' corpi a significare le cose della mente e dell'animo" (*Scienza nuova*, §. 237, in *Opere*, ed. F. Nicolini, p. 458; cf. §405, p. 518)

Vico 英譯 "Words are carried over from bodies & from the properties of bodies to express the things of the mind & spirit" (*The New Science*, §237, Eng. tr. T. G. Bergin & M. H. Fisch, p. 70)

為文縷之道，[illegible]之道可通也；必曰理而至[illegible]

實之條理，於其實理果性以至情[illegible]之條理云乎哉[illegible]

而曰[illegible]

文理之所以[illegible]理而[illegible]通之論述東原《孟子

字義疏證》之說（參觀第[illegible]則）E. Cassirer 所謂 "Tritt die Sprache aus den sinnlichen Hüllen, in denen sie sich bisher darstellte, heraus: der mimische oder analogische Ausdruck weicht dem rein symbolischen" (*Philosophie der symbolischen Formen*, I, S. 145; cf. III, S. 397: "Der Prozess der 'Entstofflichung'")

L. Bloomfield 所謂 "refined & abstract meanings largely grow out of more concrete meanings" (*Language*, p. 429)

Hegel 所謂 "... ein Wort, welches zunächst nur etwas ganz Sinnliches bedeutet, auf Geistiges übertragen wird" (*Ästhetik*, IIter Theil, Kap. 3, Aufbau-Verlag, 1955, S. 397)

[illegible]以本理喻理

Theodor Meyer: "Der Tod der Anschauung ist die Auferstehung der Sprache" (*Das Stilgesetz der Poesie*, S. 44; cf. J. Volkelt, *System der Aesthetik*, Bd. I, S. 415 ff.)

[illegible]

參觀第[illegible]則引 C. K. Ogden, *Bentham's Theory of Fictions*, p. 63 又第[illegible]則引 S. Ullmann, *Semantics*, p. 225

正統此解全所謂理在成物之文也

[illegible]理二字[illegible]五早[illegible]天理二字[illegible]見於[illegible]記[illegible]

語篇程瑤田[illegible]理程之文也[illegible]理之[illegible]

按程堂文集卷十六《好惡[illegible]說》下[illegible]

遂謂宋人[illegible]儒[illegible]

## 七百一

H. G. Fiedler, *The Oxford Book of German Verse*, 2nd ed.

Der von Kürenberg: "Ich zog mir einen Falken / länger als ein Jahr" (S. 2). Fiedler explains on S. 574: "Das Bild des Falken für den Geliebten wird gebraucht" [illegible] in the [illegible] poetry; cf. the [illegible] song in *The Oxford Book of Italian Verse*: "Tapinella me, ch'amava uno sparviero" [illegible] (*Oxf. Book of Italian Verse*, pp. 30-1). What a far cry from Catullus, ii: "Passer, deliciae meae puellae"! Another anonymous Italian song "Mamma, il bel lusignuolo" (Ib., pp. 169-170) can also be compared with "Ich zog" [illegible].

Martin Opitz: "Ich empfinde fast ein Grauen" (S. 22). [illegible]

German folksong "Wär ich ein wilder Falke" (Osmond Foster, *The Penguin Book of German Verse*, pp. 92-3) describes a lover's wish to be transformed into a falcon in order to seize a noble man's daughter by [illegible]

[illegible]

[illegible]

golden plaits ~~&~~ and fly away (Und wollt in ihrem Nacken die goldnen Flechten schön / mit wildem Schnabel packen, / Sie tragen zu dieser Höhn). cf the folksong "The Grey Hawk": "Once I had a grey hawk & a pretty grey hawk, / A sweet pretty bird of my own, / And I got a little bell & tied it to her toe / Thinking she would ~~not~~ fly not away, / But she took a flight" etc. (James Reeves, The Everlasting Circle, p.140)

"All things have rest, & ripen toward the grave / In silence; ripen, fall & cease" (The Oxford Book of Eng. Verse, 1st ed. p.829)

cf infra, S 340 Lenau: "Herbst Klage" (Carl Busse

Paulus Gerhardt: "Abendlied" (S.28). See supra 第一百十七則"榴花[illegible]" 筆談"卷一窩峯禪師偈："上林前了羲和鞋". cf G. M. Hopkins: "Life death does end & each day dies with sleep" (Poems, 3rd ed. p.107)

Christian Günther: "Am Abend" [redacted]: "Also müssen wir auf Erden / Zu dem Tode reifer werden" (S.43). cf Carl Busse's charming poem "In der Reife" (S.538): "Was überfüllt und früchteschwer, / Es ward auch reif für Tod und Ernte". Kleist uses the phrase several times in his Penthesilea: "Zum Tode war ich nie so reif, als jetzt" (Vers 1682); "Ganz reif zum Tod, O Diana, fühl' ich mich!" (Vers 2865). See supra 第一百九十三則 on Jeremy Taylor, The Golden Grove, pp.49 & 260 on dying "like a ripe fruit falling from a fair tree." cf also Tennyson: "Song of the Lotos-Eaters":

The folksong "Es waren zwei Königskinder" (S.44). cf [redacted] the folksong "Tiefe Wasser". (see also) See supra 第六百三十三則 on "古詩十九首" & 第六百九十[illegible]則 "易林"卷一"屯之小畜".

The folksong "Willst du dein Herz mir schenken, so fang es heimlich an, / Daß unser beider Denken niemand erraten kann. / Die Liebe muß bei beiden

Phy sical

meta physical

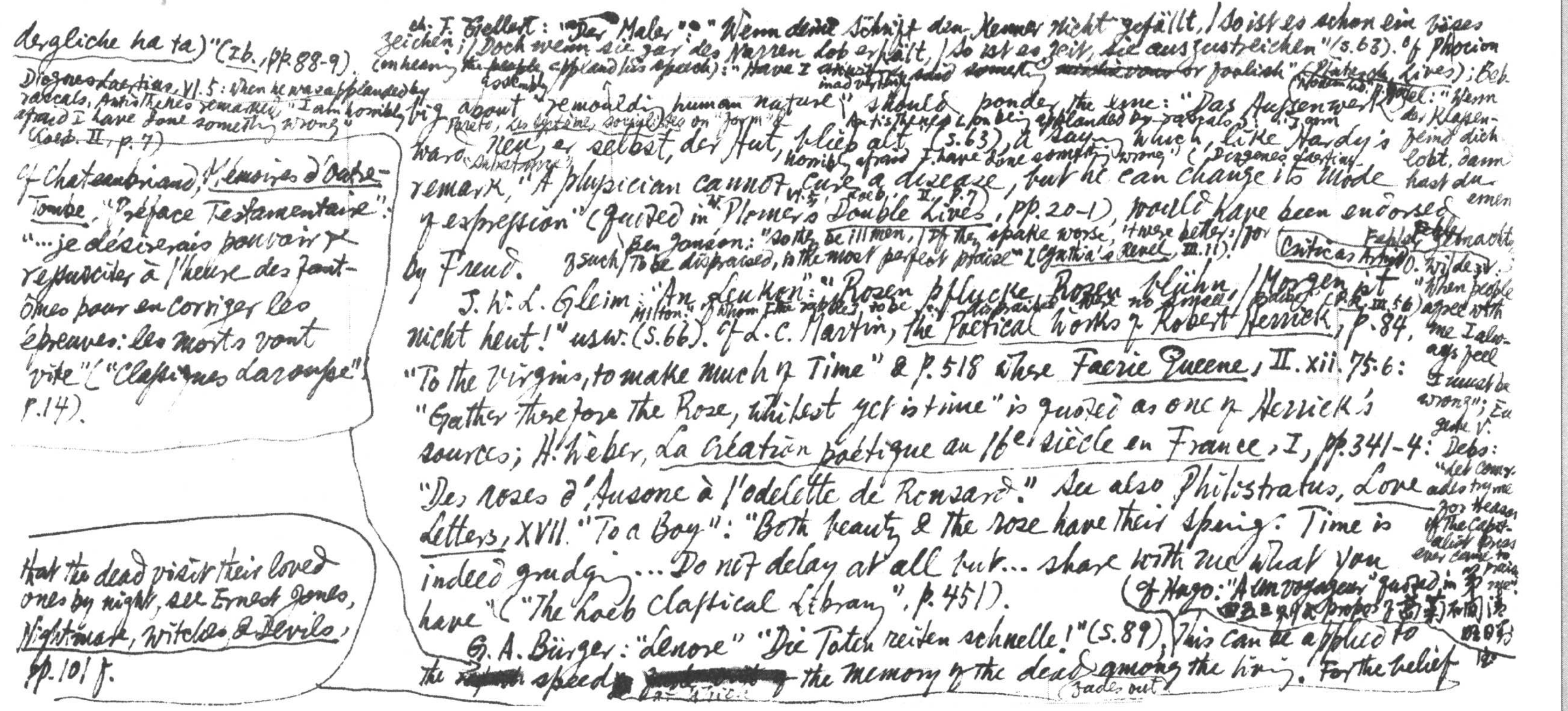
[illegible]

allzeit verschwiegen sein, / Drum schliess die grössten Freuden in deinem Herzen ein" usw. (S. 54). Cf Wilhelm Müller: "Ungeduld": "Ich meint', es müsst' in meinen Augen stehn, / Auf meinen Wangen müsst' man's brennen sehn, / Zu lesen wär's auf meinem stummen Mund, / Ein jeder Atemzug gäb's laut ihr kund; / Und sie merkt nichts von all dem bangen Treiben: / Dein ist mein Herz, und soll es ewig bleiben!" (S. 287); Carl Busse: "Lieber Name": "Lieber Name, den ich niemals nenne, / Den ich lautlos nur mir selbst bekenne, / Manchmal tönt auf Gassen, Plätzen, Wegen / Mir den Klang aus fremden Mund entgegen. // Manchmal auch aus eines Buches Zeilen / Springst du auf und lädst mich zu verweilen. // Aber immer schreck' ich schen betroffen, // Und mich dünkt, mein Herz läg' jedem offen..." (S. 537). [redacted] See ~~infra 第二百四十一則~~ 補六百九十七則眉之熙為主人以歌卷一"瞞人"; infra 第七百四十二則 G. G. Ferrero, Marino e i Marinisti, p. 806; ← 青門簏稿卷一各狼歌。少學些心瞞人前誤引也

Ch. F. Gellert: "Die Geschichte von dem Hute" (S. 61-3). A worthy companion-piece to Swift's Tale of a Tub & Carlyle's Sartor Resartus, of Fielding, Jonathan Wild, II, Ch. 6: "Of Hats"). Those who ~~then~~ talk & like them a variation upon the ~~theme~~ John Selden's simile on different sects as different styles in "trimming" (Table Talk, ed. W. S. W. Anson, p. 209).

The Oxford Book of German Verse,

~~This: see~~ The necessity of keeping love a secret ~~was~~ a cliché in old German poetry, e.g., Der von Kürenberg's song: "sô lâ du dînen ougen gên. an einen andern man. / Son weiz doch lützel ieman. wiez under uns zwein ist getân" (Leonard Forster, The Penguin Book of German Verse, p. 9); ~~anonymous~~ Swiss song of the 18th century represents a refreshing variation on the theme by making the man say after listening through the girl's injunctions that to forestall idle gossip (die fule Chlapperlüt) he should not look at her in the church, toast her at the pub, dance with her at the ball etc.: "I've never been so set on you as I made out (Du bist mer no niene so lubi gsi. / Wie-n-i



dergliche ha ta)" (Ib., pp. 88-9).

Diogenes Laertius, VI. 5: When he was applauded by rascals, Antisthenes remarked, "I am horribly afraid I have done something wrong" (Loeb. II, p. 7)

Cf. Chateaubriand, Mémoires d'Outre-Tombe, "Préface Testamentaire": "...je désirerais pouvoir ressusciter à l'heure des fantômes pour en corriger les épreuves: les morts vont vite" ("Classiques Larousse", p. 14).

Ch. F. Gellert: "Der Maler": "Wenn deine Schrift dem Kenner nicht gefällt, / So ist es schon ein böses Zeichen; / Doch wenn sie gar des Narren Lob erhält, / So ist es Zeit, sie auszustreichen" (S. 63). Of Phocion (on hearing the people applaud his speech): "Have I inadvertently said something [illegible] or foolish" (Plutarch, Lives); Bebel: "Wenn der Klassenfeind dich lobt, dann hast du einen Fehler gemacht". O. Wilde, Critic as Artist: "When people agree with me I always feel I must be wrong"; Eugene V. Debs: "Let comrades try me for treason if the capitalist press ever came to praise me".

Those who talk big about "remoulding human nature" should ponder the line: "Das Aussenwerk ward neu, er selbst, der Hut, blieb alt" (S. 63), a saying which, like Hardy's remark, "A physician cannot cure a disease, but he can change its mode of expression" (quoted in W. Plomer's Double Lives, pp. 20-1), would have been endorsed by Freud. (Pareto, Les systèmes socialistes on "form" & "substance"; Antisthenes (ib. on being applauded by rascals): "I am horribly afraid I have done something wrong" (Diogenes Laertius, VI. 5; Loeb, II, p. 7).) Ben Jonson: "So they be ill men, / If they spake worse, 'twere better; for of such / To be dispraised, is the most perfect praise" (Cynthia's Revels, III. ii). Milton: "Of whom to be dispraised were no small praise" (P.R. III. 56).

J. W. L. Gleim: "An Leukon": "Rosen pflücke, Rosen blühn, / Morgen ist nicht heut!" usw. (S. 66). Cf. L. C. Martin, the Poetical Works of Robert Herrick, p. 84, "To the Virgins, to make much of Time" & p. 518 where Faerie Queene, II. xii. 75.6: "Gather therefore the Rose, whilest yet is time" is quoted as one of Herrick's sources; H. Weber, La Création poétique au 16e siècle en France, I, pp. 341-4: "Des roses d'Ausone à l'odelette de Ronsard." See also Philostratus, Love Letters, XVII. "To a Boy": "Both beauty & the rose have their spring: Time is indeed grudging... Do not delay at all but... share with me what you have" ("The Loeb Classical Library", p. 451).

G. A. Bürger: "Lenore" "Die Toten reiten schnelle!" (S. 89). This can be applied to the [illegible] speed [illegible] the memory of the dead fades out among the living. (Cf. Hugo: "A un voyageur" quoted in 第[illegible] propos [illegible]) For the belief that the dead visit their loved ones by night, see Ernest Jones, Nightmare, Witches & Devils, pp. 101 f.

Theodor Storm, *Am Kamin*: "Wenn wir uns recht besinnen, so lebt doch die Menschenkreatur, jede für sich, in fürchterlicher Einsamkeit; ein verlorener Punkt in dem unermessenen und unverstandenen Raum" (*Sämtl. Werk.*, hrsg. A. Köster, II, S.163)

Goethe: "Mailied": [redacted] "Im Blütendampfe / Die volle Welt" (S.106). This is what the Chinese poets called "花霧". Cf Jeanne Galzay, *Sainte Thérèse d'Avila*, 1927, p.52: "Les cerisiers fleuris attachaient des brouillards duveteux et nacrés aux pentes des collines." [redacted] this poem has been

Colette: "On n'échange rien dans l'étreinte" (P. Clarac, *Textes choisis de Colette*, Introduction, p.14)

regarded [redacted] by [redacted] the influential German literary theorist R. Petsch as the typical example of lyric Gegengefühl (see J. L. Kinneavy, *A Study of Three Contemporary Theories of Lyric Poetry*, pp. 108-9).

Goethe: "Wanderers Nachtlied" (S.117). See *supra* 第六百六十八則 on [redacted] Carducci's praise of Foscolo as one who "ricercava le cime quiete della poesia" quoted in W. Binni, ed., *I Classici italiani nella Storia della Critica*, II, p.361.

Goethe: "Erlkönig" (S.120-1): [redacted] Besides, the terror of the [redacted] pathos in the poor child's vain attempt to convey his fear to his father; though in his parent's loving embrace, he remained essentially [redacted] alone, unable to communicate & share his experience. For the similarity between the theme of this poem & that of Henry James's *The Turn of the Screw*, see *Journal of English & Germanic Philology*, April 1959, p.68.

There is [illegible]

supernatural which arises from an error about the natural (see *German Life & Letters*, April 1960, p.197 on Goethe's replacement of the ghostly trappings in Bürger with natural phenomena in his ballads)

poignant

beyond help & beyond reach, totally

Aubrey de Vere: "Family heart with heart would mingle; / For the deepest still is single" (quoted in Henry Taylor, *Autobiography*, I, p. 334)

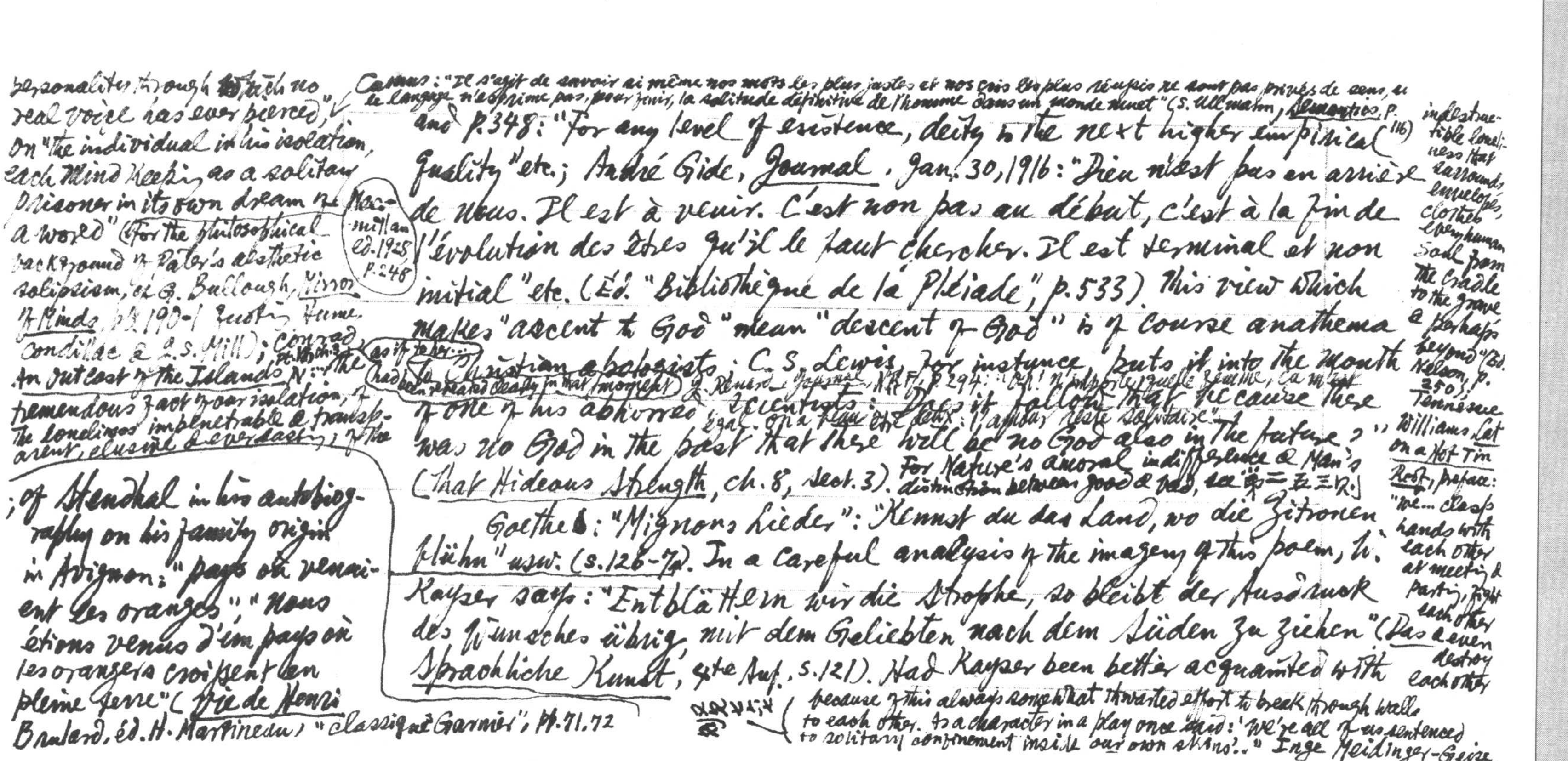
Cf Richard Beer-Hofmann: "Schlaflied für Mirjam": "Blinde — so gehn wir und gehen allein, / Keiner kann keinem Gefährte hier sein" (R. W. Rose, *A Book of Modern German Lyric Verse*, p. 21);

Franz Kafka, Das Schloss: "Keiner kann keines Gefährten hier sein" (Quoted in Fritz Strich, Kunst & Leben, S. 142) cf also infra 第七百二十四則 on 太平[illegible] 又第四百七十一則 on the unconquerable isolation of Man. See also Vittoria Aganoor Pompilj's touching poem "Dialogo": "Noi parliamo, ma so io / quel che pensate / veramente? / E voi sapete / quello ch'io penso? / Van le parole e un sottile, / velo di riso, spesso ne maschera il senso" etc. (L. Baldacci, Poeti minori dell' Ottocento I, 1181-2); Samuel Becket, Molloy (John Calder ed.), p. 50; & Proust (Grove Press), p. 47; & M.L.R., July 1963, pp. 326-334 & on misunderstanding & break-down of Communication. cf also the famous "Conclusion" of Pater's The Renaissance on "each one of us" being "ringed round" by "that thick wall of (K. W. Jonas, ed., The World of Somerset Maugham, p. 94)

"I mean the trouble I had in understanding not only what others said to me, but also of what I said to them" etc.

"Art is the apotheosis of solitude. There is no communication because there is no vehicle of communication".

[redacted] on Goethe: "Das Göttliche" (Auswahl in 3 Bänden, vol. II, S. 123): "~~Heil~~ den unbekannten / Höhern Wesen, / Die wir ahnen! / ... / Denn unfühlend / Ist die Natur: / ... / Nur allein der Mensch / Vermag das Unmögliche: / Er unterscheidet, / Wählet und richtet; / Er allein dem Augenblick / Dauer / verleihen. / Er allein darf / den Guten lohnen, / den Bösen strafen! / ... / Und wir verehren / Die Unsterblichen, / Als wären sie Menschen, / Täten im ~~Gro~~ grossen, / Was der Beste im Kleinen / Tut oder möchte." usw. (S. 123-5). cf The epigram in Feuerbach's Nachgelassene Aphorismen: "Gott ist nichts Anderes als ~~war~~ was der Mensch von sich als Wahres, Herrlichstes anerkannt... Der Mensch ist als Mensch, per se, göttlich" (Sämtl. Werk., hrsg. W. Bolin und Fr. Jodl, Bd. X, S. 338). See supra 第一百四十九則 on Samuel Butler's bon mot "An honest God's the noblest work of man" (H. Jones, Samuel Butler, I, p. 212). Goethe's poem also adumbrates ~~that~~ the theory that God, like Nietzsche's Superman, will be ~~the~~ a product of evolution; [redacted] cf E. Renan, L'Avenir de la Science, p. 501: "Le terme du progrès universel étant un état... où toute la matière existante engendrera une résultante unique, qui sera Dieu"; Samuel Alexander, Space, Time & Deity, II, p. 345: "Deity is the next higher empirical quality to the highest we know" etc.



personalities through which no real voice has ever pierced," ✓ On "the individual in his isolation, each mind keeping as a solitary prisoner its own dream of a world" (Macmillan ed. 1925, p. 248) (For the philosophical background of Pater's aesthetic solipsism, cf. G. Bullough, *Mirror of Minds*, pp. 190-1 quoting Hume, Condillac & J. S. Mill); Conrad, *An Outcast of the Islands*, Pt. III ch. 3: "the tremendous fact of our isolation, of the loneliness impenetrable & transparent, elusive & everlasting"; of the

; of Stendhal in his autobiography on his family origin in Avignon: "pays où venaient les oranges"; "Nous étions venus d'un pays où les orangers croissent en pleine terre" (*Vie de Henri Brulard*, éd. H. Martineau, "Classiques Garnier", pp. 71, 72

Camus: "Il s'agit de savoir si même nos mots les plus justes et nos cris les plus réussis ne sont pas privés de sens, si le langage n'exprime pas, pour finir, la solitude définitive de l'homme dans un monde muet" (S. Ullmann, *Semantics*, p. 116)

and p. 348: "For any level of existence, deity is the next higher empirical quality" etc.; André Gide, *Journal*, Jan. 30, 1916: "Dieu n'est pas en arrière de nous. Il est à venir. C'est non pas au début, c'est à la fin de l'évolution des êtres qu'il le faut chercher. Il est terminal et non initial" etc. (Éd. "Bibliothèque de la Pléiade", p. 533) This view which makes "ascent to God" mean "descent of God" is of course anathema to Christian apologists; C. S. Lewis, for instance, puts it into the mouth of one of his abhorred scientists: "Does it follow that because there was no God in the past that there will be no God also in the future?" (*That Hideous Strength*, ch. 8, sect. 3). For Nature's amoral indifference & Man's distinction between good & bad, see 第二五三則.]

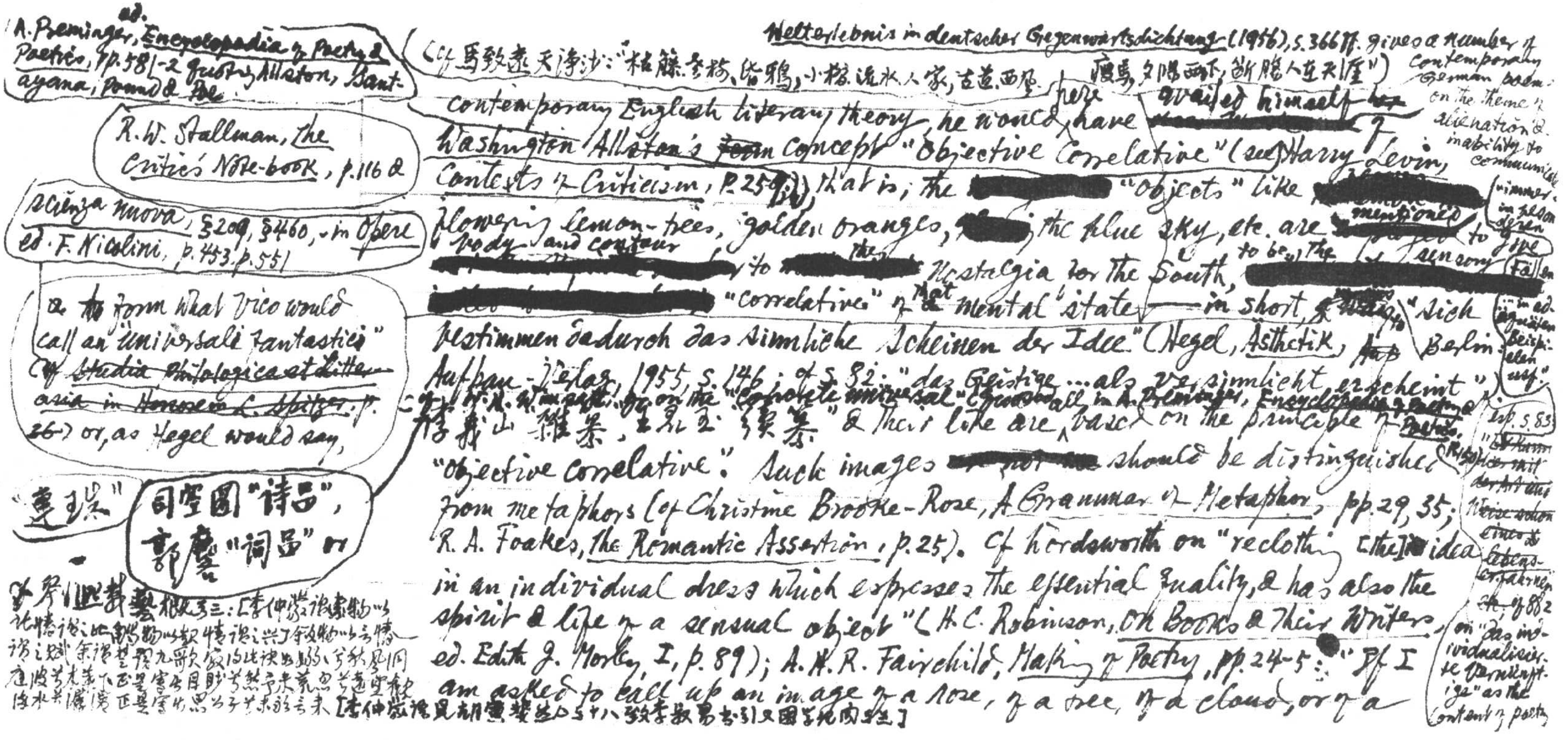
(as if to her ... had been created exactly in that moment)

J. Renard, *Journal*, NRF, p. 294: "Oh! n'importe quelle femme, ça m'est égal. On a beau être deux: l'amour reste solitaire."

Goethe: "Mignons Lieder": "Kennst du das Land, wo die Zitronen blühn" usw. (S. 126-7). In a careful analysis of the imagery of this poem, W. Kayser says: "Entblättern wir die Strophe, so bleibt der Ausdruck des Wunsches übrig, mit dem Geliebten nach dem Süden zu ziehen" (*Das sprachliche Kunstwerk*, 4te Auf., S. 121). Had Kayser been better acquainted with

indestructible loneliness that surrounds, envelopes, clothes every human soul from the cradle to the grave & perhaps beyond" (Ed. Nelson, p. 250); Tennessee Williams, *Cat on a Hot Tin Roof*, preface: "we ... clasp hands with each other at meeting & parting, fight each other & even destroy each other

[illegible] (because of this always somewhat thwarted effort to break through walls to each other. As a character in a play once said: 'We're all of us sentenced to solitary confinement inside our own skins'." Inge Meidinger-Geise,



Welterlebnis in deutscher Gegenwartsdichtung (1956), S. 366 ff. gives a number of contemporary German poems on the theme of alienation & inability to communicate "...immer ... in besonderen Fällen ... in adäquaten Beispielen usw."

ed. A. Preminger, Encyclopaedia of Poetry & Poetics, pp. 581-2 quoting Allston, Santayana, Pound & ~~Poe~~.

R. W. Stallman, The Critics' Note-book, p. 116 &

Scienza nuova, §209, §460, - in Opere ed. F. Nicolini, p. 453, p. 551

(Cf 馬致遠天淨沙："枯藤老樹昏鴉，小橋流水人家，古道西風瘦馬，夕陽西下，斷腸人在天涯")

contemporary English literary theory, he would here have availed himself [redacted] of Washington Allston's ~~term~~ concept "Objective Correlative" (see Harry Levin, Contexts of Criticism, p. 25[redacted]) that is, the [redacted] "objects" like [redacted] mentioned flowering lemon-trees, golden oranges, [redacted] the blue sky, etc. are [redacted] to give body and contour [redacted] to [redacted] the nostalgia for the South, to be the [redacted] sensory [redacted] "correlative" of that mental state — in short, [redacted] "sich bestimmen dadurch das sinnliche Scheinen der Idee" (Hegel, Ästhetik, Aufbau-Verlag, Berlin, 1955, S. 146; cf S. 82: "das Geistige ... als versinnlicht erscheint"; Ästh. S. 83 ...) (Cf W. K. Wimsatt on the "concrete universal" ... all in A. Preminger, Encyclopaedia of Poetry & Poetics)

a form what Vico would call an "universali fantastici" (cf ~~Studia Philologica et Litteraria in Honorem L. Spitzer~~, p. 26) or, as Hegel would say,

李義山雜纂、王君玉續纂 & their like are based on the principle of "objective correlative". Such images [redacted] should be distinguished from metaphors (cf Christine Brooke-Rose, A Grammar of Metaphor, pp. 29, 35; R. A. Foakes, The Romantic Assertion, p. 25). Cf Wordsworth on "reclothing [the] idea in an individual dress which expresses the essential quality, & has also the spirit & life of a sensual object" (H. C. Robinson, On Books & Their Writers, ed. Edith J. Morley, I, p. 89); A. H. R. Fairchild, Making of Poetry, pp. 24-5: "If I am asked to call up an image of a rose, of a tree, of a cloud, or of a

"寓理"

司空圖"詩品"，郭麐"詞品" or

劉熙載藝概卷三：[李仲蒙謂"索物以託情謂之比，觸物以起情謂之興，敘物以言情謂之賦"。余謂楚辭九歌最得此訣，如"嫋嫋兮秋風，洞庭波兮木葉下"，正是寫出"目眇眇兮愁予"來；"荒忽兮遠望，觀流水兮潺湲"，正是寫出"思公子兮未敢言"來。[李仲蒙語見胡寅斐然集卷十八致李叔易書引又困學紀聞卷三]

on "das individualisierte Vernünftige" as the content of poetry

Schiller to Goethe, March 27, 1801: "Der Nichtpoet kann so gut als der Dichter von einer poetischen Idee gerührt sein, aber er kann in kein Objekt legen" — R. Wellek, *Hist. of Modern Criticism*, I, p.254 on this as anticipation of "objective correlative"; and W.K. Wimsatt Jr. & C. Brooks, *Literary Criticism: A Short History*, p.667

Praz, *The Flaming Heart*, p. 35 & 351 (where in both T.S. Eliot's view is traced back to Ezra Pound's definition of Poetry in his *The Spirit of Romance*, p.5: "... equations for the human emotions") cf 第七百七十則 on D. Gnoli's poem "Solo".

skylark, I can readily do it; but I am asked to feel loneliness or sorrow, to feel hatred or jealousy, or to feel joy on the return of spring, I cannot readily do it.... The only effective way of arousing any particular feeling that is more than merely bodily feeling is to call up the images that are naturally connected with that feeling." (quoting Archibald McLeish's *Ars Poetica*: "A poem should be equal to: / Not true // For all the history of grief / An empty doorway & a maple leaf" — *Poems, 1924-1933*, pp. 122-3; cf Pascoli: "Spesso il male di vivere ho incontro: / era il rivo strozzato che gorgoglia, / era ~~il rivo~~ l'incartocciarsi della foglia / riarsa, era il cavallo stramazzato. // Bene non seppi, fuori del) For "Objective correlative", see T.S. Eliot, *Selected Essays 1917-1932*, p.145; Josephine Miles, *The Vocabulary of Poetry*, pp.15-6; T.C. Pollock, *The Nature of Literature*, pp.139-40; Mario &.

Goethe: "Lied des Harfners": "Wer nie sein Brot mit Tränen ass, / Wer nie die kummervollen Nächte / Auf seinem Bette weinend sass, / Der kennt euch nicht, ihr himmlischen Mächte" (S.128). Leopardi had a different story to tell about insomnia in his *Canto notturno di un pastore errante dell'Asia*: "O se tu [la luna] parlar sapessi, io chiederei: / Dimmi: perché giacendo / A bell'agio, ozioso, / S'appaga ogni animale; / Me, s'io giaccio in riposo, il tedio assale?" (*Canti*, XXIII, ed. G.L. Bickersteth, p.276); with the Petrarchans it is unrequited love, not *Weltschmerz*, which murders their sleep while birds & beasts take their well-earned rest (see H. Weber, *La Création poétique au 16 siècle en France*, I, pp.366-7).

Goethe: "Sprüche", !!: "Wär' nicht das Auge sonnenhaft, / Die Sonne könnt prodigio/ che schiude la divina Indifferenza:/ era la statua della sonnolenza/ del meriggio, e la nuvola, e il falco alto levato" (cited Problemi e Momenti di storia dell'Estetica, IV, p.1670). W. K. Wimsatt Jr.'s famous article on the "concrete universal" really boils down to the same thing;

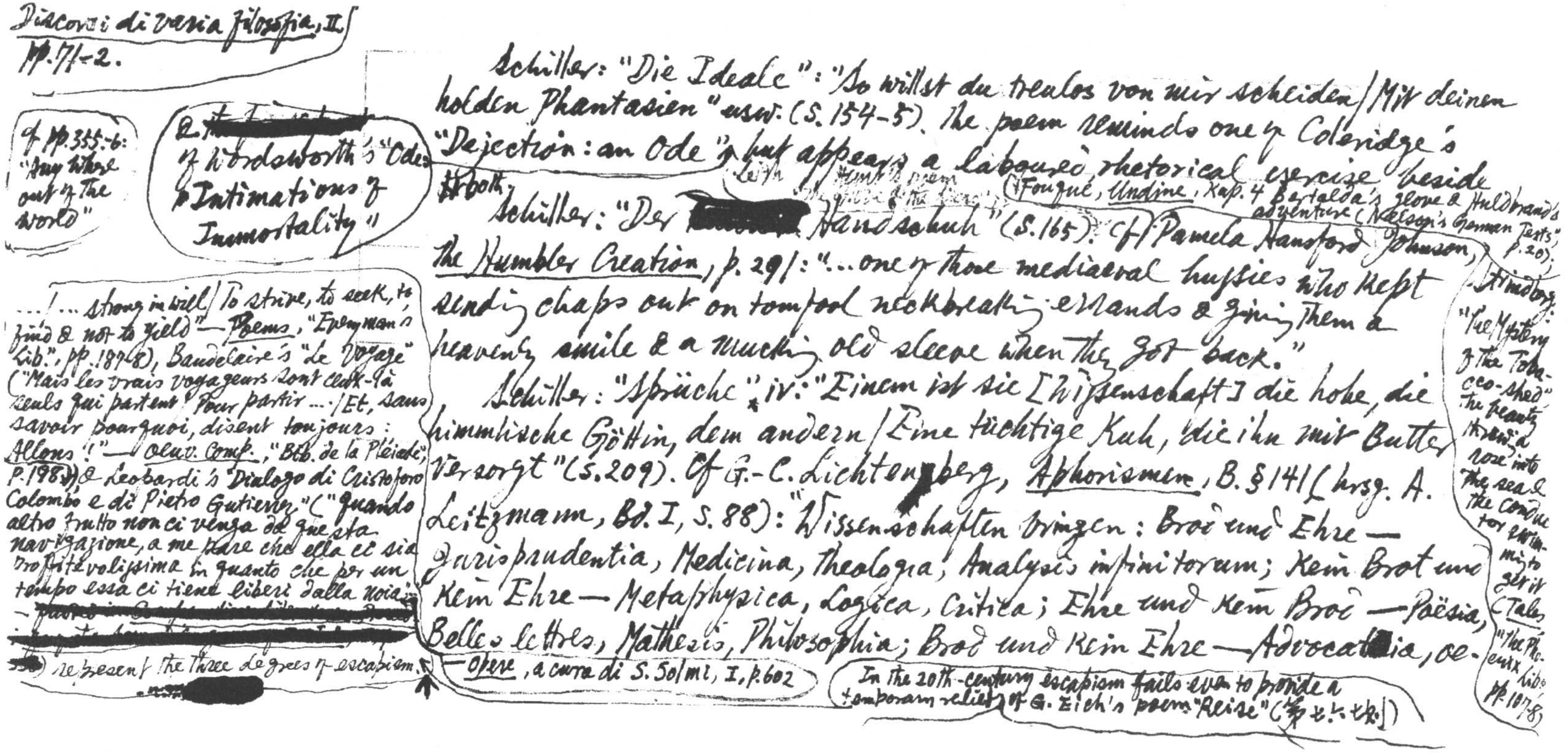
es me erblicken" usw. (S.141). The idea is taken from Plotinus: "Jamais un œil ne verrait le soleil sans être devenu semblable au soleil, ni une âme ne verrait le beau sans être belle" (Ennéades, I. vi. 9, tr. É. Bréhier, I, p.106). Cf Wordsworth, The Excursion, the Prospectus, 68: "The external World is fitted to the Mind". See supra 第五十三則 on Coleridge, The Friend, Essay V. "Sprüche" XXII: "Und das Gesetz nur kann uns Freiheit geben" (S.144). See supra 第二百一則 on H. Peyre, Le Classicisme français, p.96. Novalis, Blütenstaub, §18: "Wie kann ein Mensch Sinn für etwas haben, wenn er nicht den Keim davon in sich hat?" etc. (Schriften, ed. J. Minor, II, 114)

Schiller: "Die Größe der Welt": "Die der schaffende Geist einst aus dem Chaos schlug,/ Durch die schwebende Welt flieg' ich des Windes Flug" usw. (S.145). Perhaps inspired by Bruno's magnificent sonnets on the bold flights of his spirit: "Poi che spiegat' ho l'ali al bel desio" & "Quindi l'ali sicure a l'aria porgo" (cf. L. R. Lind, Lyric Poetry of the Italian Renaissance, p.330; George Kay, The Penguin Book of Italian Verse, p.201). Cf 韓愈："忽忽". Faust, Ier Teil, 1074ff: "O daß kein Flügel mich vom Boden hebt" usw.

Schiller: "Die Schlacht": "Zum wilden eisernen Würfelspiel/ Streckt sich unabsehlich das Gefilde" (S.146). Cf 韓愈："過鴻溝"："誰勸君王回馬首，真成一擲賭乾坤"；[illegible]："過垓下"："天地尽时饶一掷，江山无主任平分"。

e.g. Il Cariteo: "Ecco la notte, il
ciel scintilla e splende/ di stelle
ardenti, lucide e gioconde;/ I
vaghi augelli e fere il nido ascon-
de,/ e voce umana al mondo or
non s'intende. /.../ Chete si stan
nel mar le placide onde,/ ogni
corpo mortal riposo prende./ Ma
non riposa nel mio petto Amore,/
Amor d'ogni creato a certo fine!..."
(E. M. Fusco, La Lirica, I, p.194).

The former sonnet is Tansillo's,
~~according to~~ A. Guzzo's
note in his ed. of Opere di ~~Giord.~~ G.
Bruno, p.601; cf Croce
on the aesthetic significance of
Bruno's "appropriation" of Tansillo's
poem in Problemi di Estetica, pp.136-92



Schiller: "Die Ideale": "So willst du treulos von mir scheiden / Mit deinen holden Phantasien" usw. (S. 154-5). The poem reminds one of Coleridge's "Dejection: an Ode" but appears a laboured rhetorical exercise beside both.

Schiller: "Der [redacted] Handschuh" (S. 165). (Leigh Hunt's poem "The Glove & the Lions") Cf. Pamela Hansford Johnson, The Humbler Creation, p. 291: "...one of those mediaeval hussies who kept sending chaps out on tomfool neckbreaking errands & giving them a heavenly smile & a mucking old sleeve when they got back."

Schiller: "Sprüche", iv: "Einem ist sie [Wissenschaft] die hohe, die himmlische Göttin, dem andern / Eine tüchtige Kuh, die ihn mit Butter versorgt" (S. 209). Cf. G.-C. Lichten[redacted]berg, Aphorismen, B. §141 (hrsg. A. Leitzmann, Bd. I, S. 88): "Wissenschaften bringen: Brod und Ehre — Jurisprudentia, Medicina, Theologia, Analysis infinitorum; Kein Brot und Kein Ehre — Metaphysica, Logica, Critica; Ehre und Kein Brod — Poësia, Belles lettres, Mathesis, Philosophia; Brod und Kein Ehre — Advocat[redacted]ia, oe-

Discorsi di varia filosofia, II, pp. 71-2.

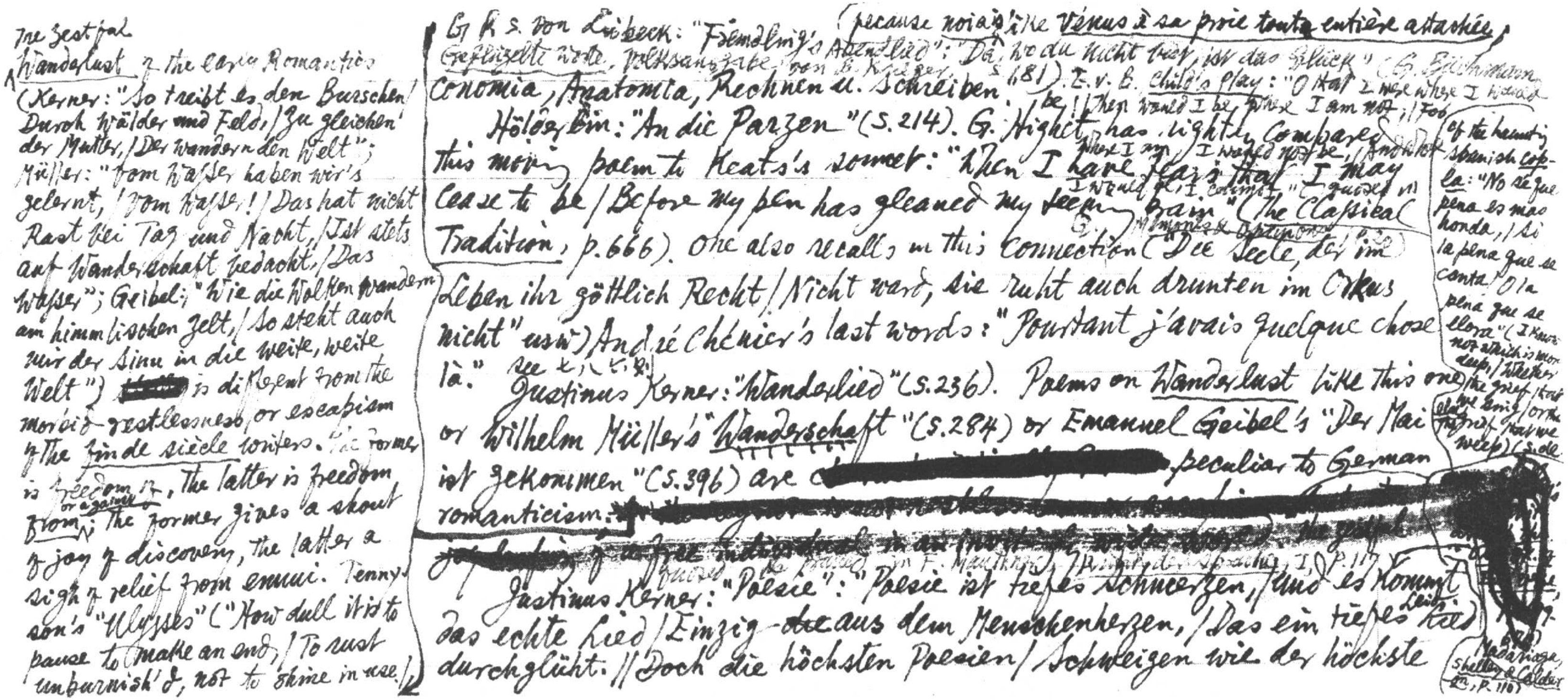
cf. pp. 355-6: "Any where out of the world"

&. [redacted] of Wordsworth's "Ode: Intimations of Immortality"

... / ... strong in will / To strive, to seek, to find & not to yield" — Poems, "Everyman's Lib.", pp. 187-8), Baudelaire's "Le Voyage" ("Mais les vrais voyageurs sont ceux-là seuls qui partent / Pour partir ... / Et, sans savoir pourquoi, disent toujours: Allons!" — Oeuv. Comp., "Bib. de la Pléiade", p. 198) & Leopardi's "Dialogo di Cristoforo Colombo e di Pietro Gutierrez" ("quando altro frutto non ci venga da questa navigazione, a me pare che ella ci sia profittevolissima in quanto che per un tempo essa ci tiene liberi dalla noia" — Opere, a cura di S. Solmi, I, p. 602) [redacted] represent the three degrees of escapism. [redacted]

(cf. Fouqué, Undine, Kap. 4 Bertalda's glove & Huldbrand's adventure (Nelson's German Texts, p. 20); Strindberg: "The Mystery of the Tobacco-shed" the beauty throwing a rose into the sea & the conductor swimming to get it (Tales, "The Phoenix Lib." pp. 107-8)

In the 20th-century escapism fails even to provide a temporary relief; cf. G. Eich's poem "Reise" (第七六七則)



G. P. S. von Lübeck: "Fremdling's Abendlied": "Da, wo du nicht bist, ist das Glück" (G. Büchmann, Geflügelte Worte, Volksausgabe von B. Krüger, S. 181). E. v. B. Child's Play: "O that I were where I would be, / Then would I be where I am not; / For where I am, I would not be, / And where I would be, I cannot" (quoted in Q. Memories & Opinions, p. 20) (because noia is like Vénus à sa proie toute entière attachée,

Oeconomia, Anatomia, Rechnen u. Schreiben."

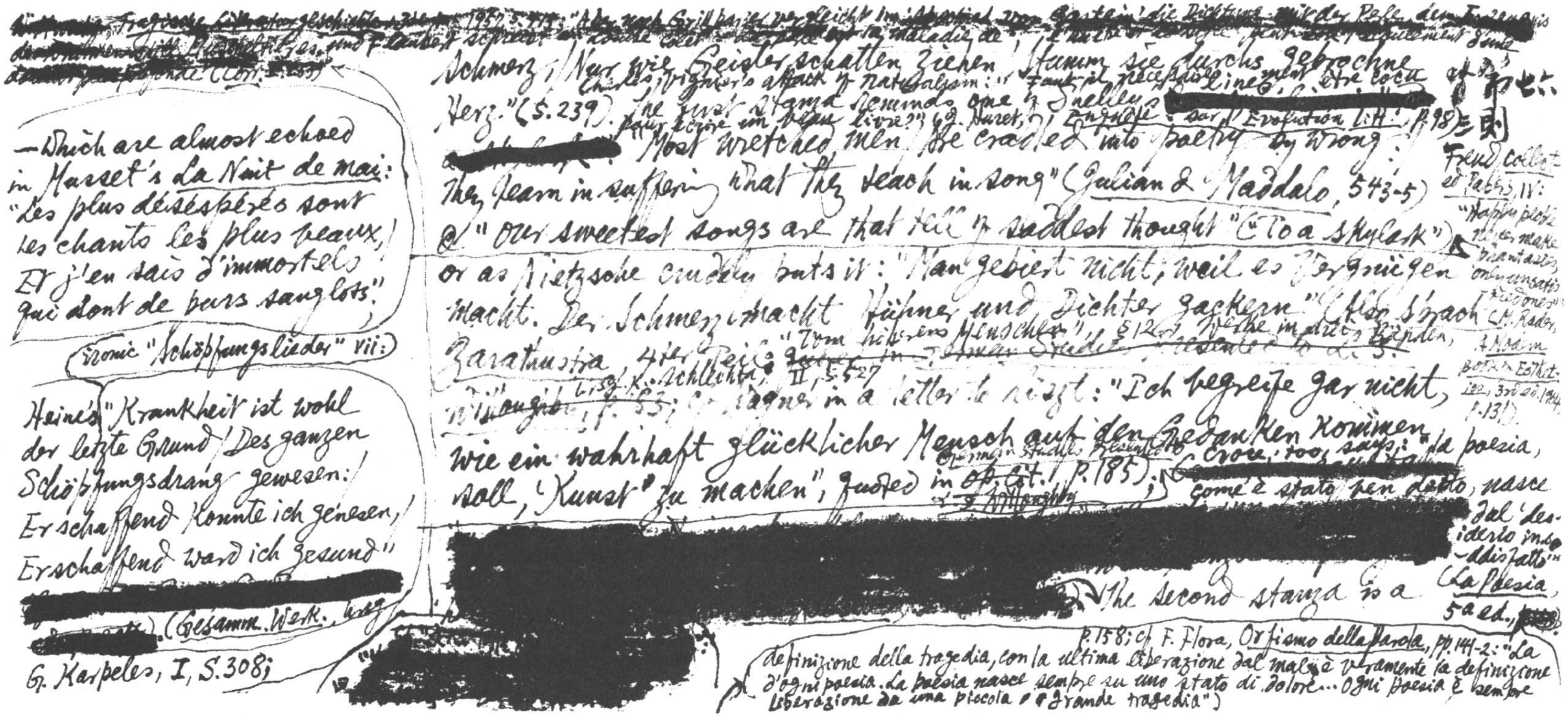
Hölderlin: "An die Parzen" (S. 214). G. Highet has rightly compared this moving poem to Keats's sonnet: "When I have fears that I may cease to be / Before my pen has gleaned my teeming brain" (The Classical Tradition, p. 666). One also recalls in this connection ("Die Seele, der im Leben ihr göttlich Recht / Nicht ward, sie ruht auch drunten im Orkus nicht" usw) André Chénier's last words: "Pourtant j'avais quelque chose là." see 七八六[illegible]

Justinus Kerner: "Wanderlied" (S. 236). Poems on Wanderlust like this one or Wilhelm Müller's "Wanderschaft" (S. 284) or Emanuel Geibel's "Der Mai ist gekommen" (S. 396) are [redacted] peculiar to German romanticism. [redacted] (quoted & praised in F. Mauthner, Kritik der Sprache, I, p. 117)

Justinus Kerner: "Poesie": "Poesie ist tiefes Schmerzen, / Und es kommt das echte Lied / Einzig ~~die~~ aus dem Menschenherzen, / Das ein tiefes Leid durchglüht. // Doch die höchsten Poesien / Schweigen wie der höchste

Of the haunting Spanish copla: "No sé que pena es mas honda, / Si la pena que se canta, / O la pena que se llora" (I know not which is more deep, / Whether the grief that we sing / or the grief that we weep) (S. de Madariaga, Shelley & Calderon, p. 110)

The zest for Wanderlust of the early Romantics (Kerner: "So treibt es den Burschen / Durch Wälder und Feld, / Zu gleichen der Mutter, / Der wandernden Welt"; Müller: "Vom Wasser haben wir's gelernt, / Vom Wasser! / Das hat nicht Rast bei Tag und Nacht, / Ist stets auf Wanderschaft bedacht, / Das Wasser"; Geibel: "Wie die Wolken wandern am himmlischen Zelt, / So steht auch mir der Sinn in die weite, weite Welt") [redacted] is different from the morbid restlessness, or escapism of the fin de siècle writers. The former is freedom to, the latter is freedom from or against. The former gives a shout of joy of discovery, the latter a sigh of relief from ennui. Tennyson's "Ulysses" ("How dull it is to pause, to make an end, / To rust unburnish'd, not to shine in use.")



~~[illegible] Tragische Literaturgeschichte, [illegible] 1957, S. 777: "Aber nach Grillparzer vergleicht im [illegible] die Dichtung mit der Perle, dem Erzeugnis [illegible] und Flaubert [illegible] maladie de [illegible] (Corr. [illegible])~~

—Which are almost echoed in Musset's *La Nuit de mai*: "Les plus désespérés sont les chants les plus beaux, / Et j'en sais d'immortels qui sont de purs sanglots".

ironic "Schöpfungslieder" vii:

Heine's "Krankheit ist wohl der letzte Grund / Des ganzen Schöpfungsdrang gewesen: / Erschaffend konnte ich genesen, / Erschaffend ward ich gesund" [redacted] (Gesamm. Werk., hrsg. G. Karpeles, I, S. 308;

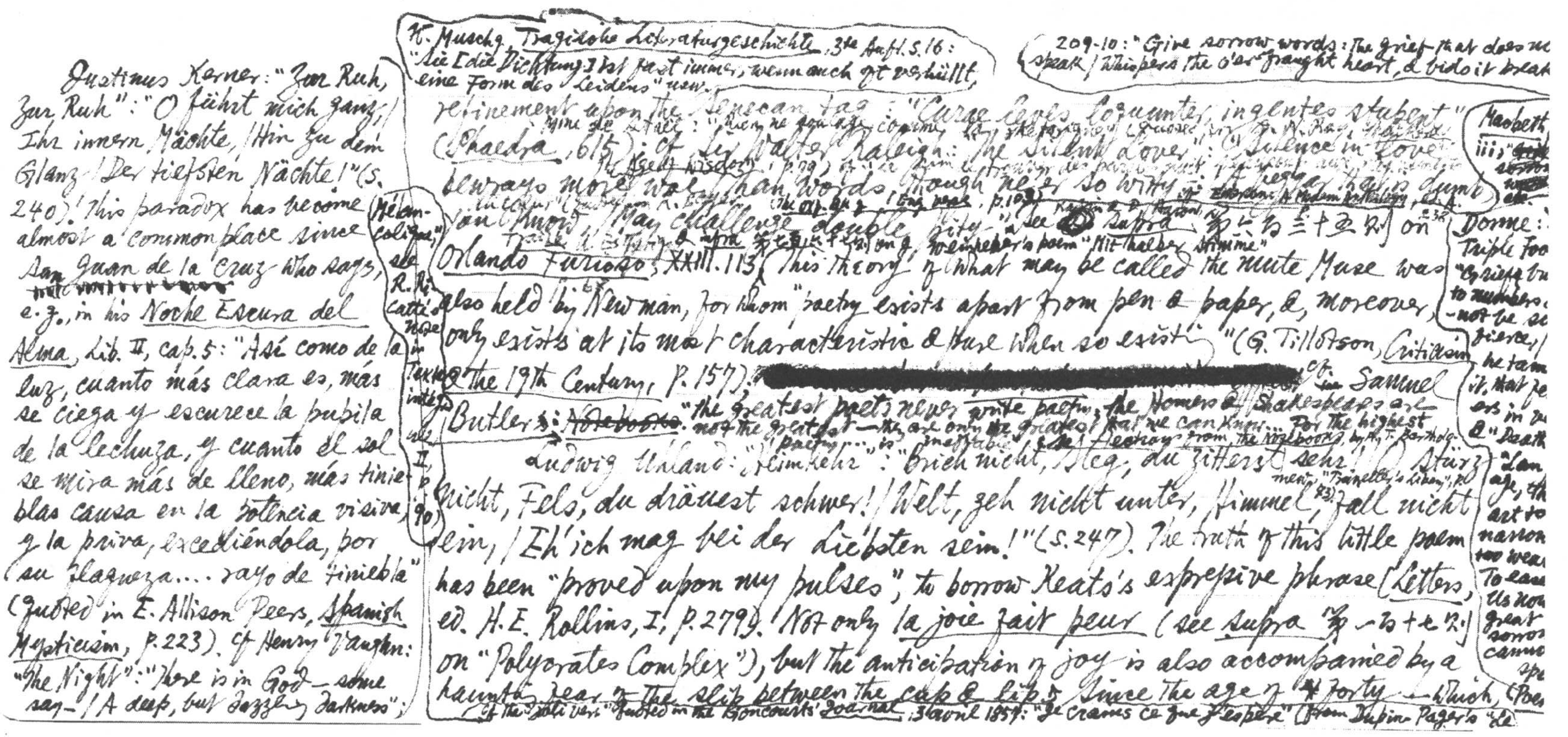
Schmerz; / Nur wie Geisterschatten ziehen / Stumm sie durchs gebrochne Herz." (S. 239). The first stanza reminds one of Shelley's [redacted] "Most wretched men / Are cradled into poetry by wrong; / They learn in suffering what they teach in song" (*Julian & Maddalo*, 543-5) & "Our sweetest songs are those that tell of saddest thought" ("To a Skylark") or as Nietzsche crudely puts it: "Man gebiert nicht, weil es Vergnügen macht. Der Schmerz macht Hühner und Dichter gackern" (*Also Sprach Zarathustra*, 4ter Teil: "Vom höheren Menschen", §12; cf. Werke in drei Bänden, hrsg. K. Schlechta, II, S. 527). Wagner in a letter to Liszt: "Ich begreife gar nicht, wie ein wahrhaft glücklicher Mensch auf den Gedanken kommen soll, 'Kunst' zu machen", quoted in op. cit., p. 185 (German Studies Presented to L. A. Willoughby);

Charles Wagner's attack of naturalism: "Faut-il nécessairement être cocu pour écrire un beau livre?" (J. Huret, *Enquête sur l'Evolution litt.*, p. 98) cf. 第七六則

Croce, too, says: "La poesia, come è stato ben detto, nasce dal 'desiderio insoddisfatto'" (*La Poesia*, 5a ed., p. 158; cf. F. Flora, *Orfismo della parola*, pp. 141-2: "La definizione della tragedia, con la ultima liberazione dal male, è veramente la definizione d'ogni poesia. La poesia nasce sempre su uno stato di dolore... Ogni poesia è sempre liberazione da una piccola o grande tragedia")

[redacted] The second stanza is a

Freud *Collected Papers*, IV: "Happy people never make phantasies, only unsatisfied ones" (M. Rader, *A Modern Book of Esthetics*, 3rd ed. 1960, p. 131)



Justinus Kerner: "Zur Ruh, Zur Ruh": "O führt mich ganz, / Ihr innern Nächte, / Hin zu dem Glanz / Der tiefsten Nächte!" (S. 240). This paradox has become almost a commonplace since San Juan de la Cruz who says, ~~[illegible]~~ e.g., in his Noche Escura del Alma, Lib. II, cap. 5: "Así como de la luz, cuanto más clara es, más se ciega y escurece la pupila de la lechuza, y cuanto el sol se mira más de lleno, más tinieblas causa en la potencia visiva, y la priva, excediéndola, por su flaqueza.... rayo de tiniebla" (quoted in E. Allison Peers, Spanish Mysticism, p. 223). Cf Henry Vaughan: "The Night": "There is in God — some say — / A deep, but dazzling darkness";

"Mélancolique," see R. Ricatti's note in Text & integ. vol. II, p. 90)

K. Muschg, Tragische Literaturgeschichte, 3te Aufl. S. 16: "Sie [die Dichtung] ist fast immer, wenn auch oft verhüllt, eine Form des Leidens" usw.

refinement upon the Senecan tag: "Curae leves loquuntur, ingentes stupent" (Phaedra, 615); cf Sir Walter Raleigh: "The Silent Lover": "Silence in Love bewrays more woe than words, though never so witty: / A beggar that is dumb, you know, / May challenge double pity." See supra 第六百三十五則 on Orlando Furioso, XXIII. 113. This theory of what may be called the mute Muse was also held by Newman, for whom "poetry exists apart from pen & paper, &, moreover, only exists at its most characteristic & pure when so existing" (G. Tillotson, Criticism & the 19th Century, p. 157). [redacted] Cf Samuel Butler's: ~~Notebooks~~ "the greatest poets never write poetry, the Homers & Shakespeares are not the greatest — they are only the greatest that we can know.... For the highest 'poetry'... is ineffable" (Further Extracts from the Notebooks, by A. T. Bartholomew, "Travellers' Library", p. 83).

Mine de Staël: "Rien ne soulage comme [illegible]" [illegible] Shakespeare, [illegible] "Silence in Love" [illegible] the Aged's Wisdom, p. 99 [illegible] in colour [illegible] Trésor de la Poésie, The Oxf. Bk. of Eng. Verse, p. 10 [illegible] Elizabethan: A Modern Anthology, ed. A. [illegible] Kaplan & D. Hazard [illegible] Trésor de la Poésie & infra 第七百五十[illegible] on [illegible] Weinheber's poem "Mit halber Stimme"

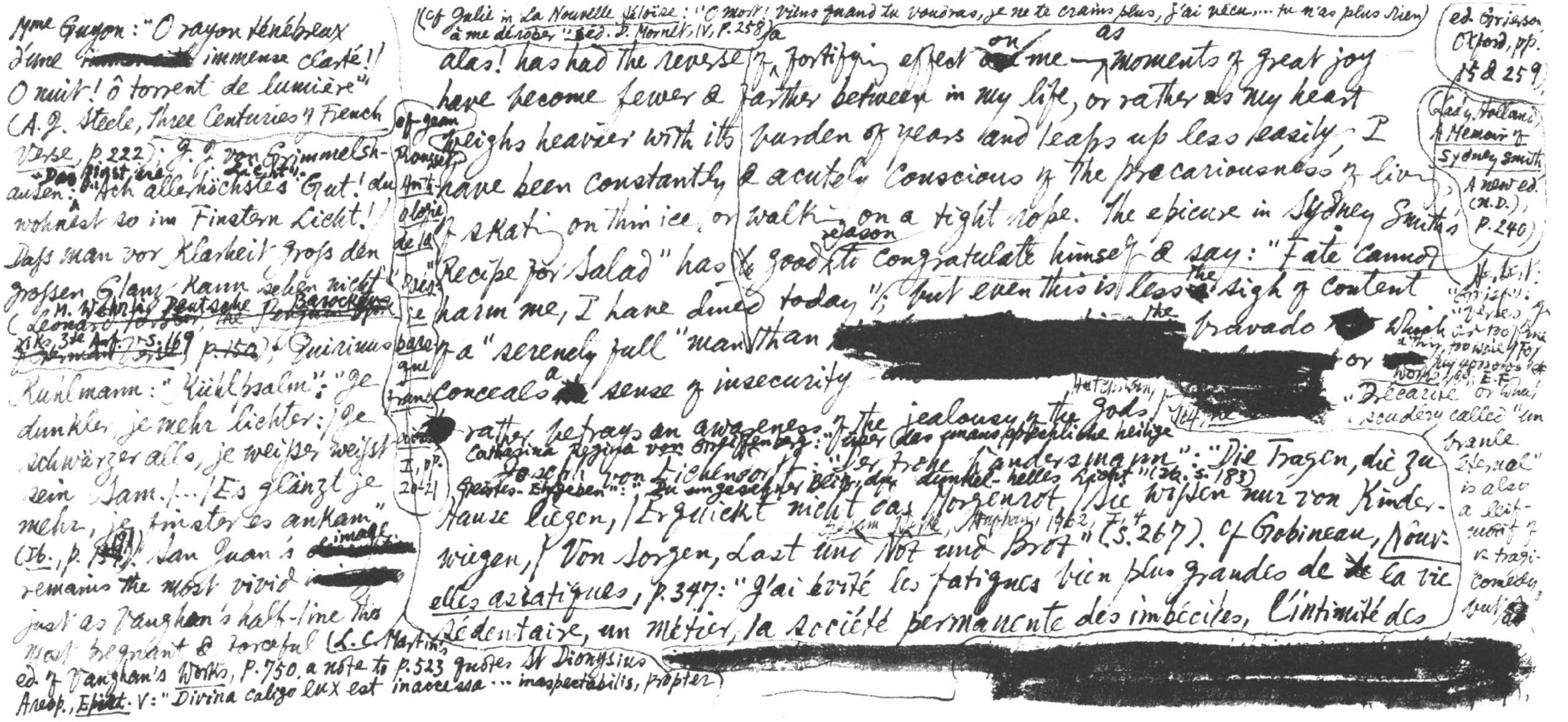
Ludwig Uhland: "Heimkehr": "Brich nicht, Steg, du zitterst sehr! / Stürz nicht, Fels, du dräuest schwer! / Welt, geh nicht unter, Himmel, fall nicht ein, / Eh' ich mag bei der Liebsten sein!" (S. 247). The truth of this little poem has been "proved upon my pulses", to borrow Keats's expressive phrase (Letters, ed. H. E. Rollins, I, p. 279). Not only la joie fait peur (see supra 第一百七十七則 on "Polycrates Complex"), but the anticipation of joy is also accompanied by a haunting fear of the slip between the cup & lip. Since the age of forty — which, (Poe[illegible]

Cf the "Zehn Vers" quoted in the Goncourts' Journal, 3 avril 1857: "Je crains ce que j'espère" (from Dupin-Page's "Le

209-10: "Give sorrow words: The grief that does not speak / Whispers the o'er-fraught heart, & bids it break

Macbeth, IV, iii; [illegible]

Donne: Triple Fool "Grief brought to numbers cannot be so fierce, / For he tames it, that fetters it in verse" & "Death" "Language, thou art too narrow & too weak / To ease us now; great sorrow cannot speak"



Mme Guyon: "O rayon ténébreux d'une immense clarté! / O nuit! ô torrent de lumière" (A. J. Steele, Three Centuries of French Verse, p. 222); J. J. von Grimmelshausen: "Das singt wie Licht": "Ach allerhöchstes Gut! du wohnest so im Finstern Licht! / Dass man vor Klarheit gross den grossen Glanz kann sehen nicht" (M. Wehrli, Deutsche Barocklyrik, 3te Aufl., S. 169 ~~Leonard Forster, The Penguin Bk of German Verse, p. 150~~); Quirinus Kuhlmann: "Kühlpsalm": "Je dunkler, je mehr lichter: / Je schwärzer alls, je weisser weisst sein Sam. /... / Es glänzt je mehr, je finsterer es ankam" (Ib., p. 191). San Juan's image remains the most vivid [redacted] just as Vaughan's half-line the most pregnant & forceful (L. C. Martin's ed. of Vaughan's Works, p. 750, a note to p. 523 quotes St Dionysius Areop., Epist. V: "Divina caligo lux est inaccessa ... inaspectabilis, propter)

(Cf Julie in La Nouvelle Héloïse: "O mort! viens quand tu voudras, je ne te crains plus, j'ai vécu ... tu n'as plus rien à me dérober" (éd. D. Mornet, IV, p. 258).)

alas! has had the reverse of a fortifying effect on me, as moments of great joy have become fewer & farther between in my life, or rather as my heart weighs heavier with its burden of years and leaps up less easily, I have been constantly & acutely conscious of the precariousness of living, of skating on thin ice, or walking on a tight rope. The epicure in Sydney Smith's "Recipe for Salad" has good reason to congratulate himself & say: "Fate cannot harm me, I have dined today"; but even this is less the sigh of content of a "serenely full" man than [redacted] the bravado which or conceals a sense of insecurity rather betrays an awareness of the jealousy of the gods (Hutchinson, 164).

(of Jean Rousset, Anthologie de la poésie baroque française, I, pp. 20-21)

(ed. Grierson, Oxford, pp. 15 & 259)

(Lady Holland, A Memoir of Sydney Smith, A new ed. (N.D.), p. 240)

"Bécarre" or what Scudéry called "un branle éternel" is also a leit-motif of tragi-comedy

Catharina Regina von Greiffenberg: "Über das unaussprechliche heilige Geistes-Eingeben": "Du ungesehner Blitz, du dunkel-helles Licht" (Ib., S. 183). Joseph von Eichendorff: "Der frohe Wandersmann": "Die Trägen, die zu Hause liegen, / Erquicket nicht das Morgenrot, / Sie wissen nur von Kinderwiegen, / Von Sorgen, Last und Not um Brot" (Gesam. Werke, Aufbau, 1962, I, S. 267). Cf Gobineau, Nouvelles asiatiques, p. 347: "J'ai évité les fatigues bien plus grandes de la vie sédentaire, un métier, la société permanente des imbéciles, l'intimité des [redacted] exuberantem supernaturalis luminis effusionem") 莊子天地篇第十二 視乎冥冥聽乎無聲冥冥之中獨見曉焉無聲之中獨聞和焉 [redacted]

in tragi-comedy "tout change" equally applies to happiness & unhappiness & misfortune ~~turns into fortune with~~ is as transcient as fortune (see Jean Rousset, La litt. ~~baroque~~ de l'âge baroque en France, p. 59), we never get the sense of Grenz-situation as in Uhland's poem or the sad lucidity of experience as in Heine's poem quoted below à propos of Hoffmann's "Auf leisen Sohlen".

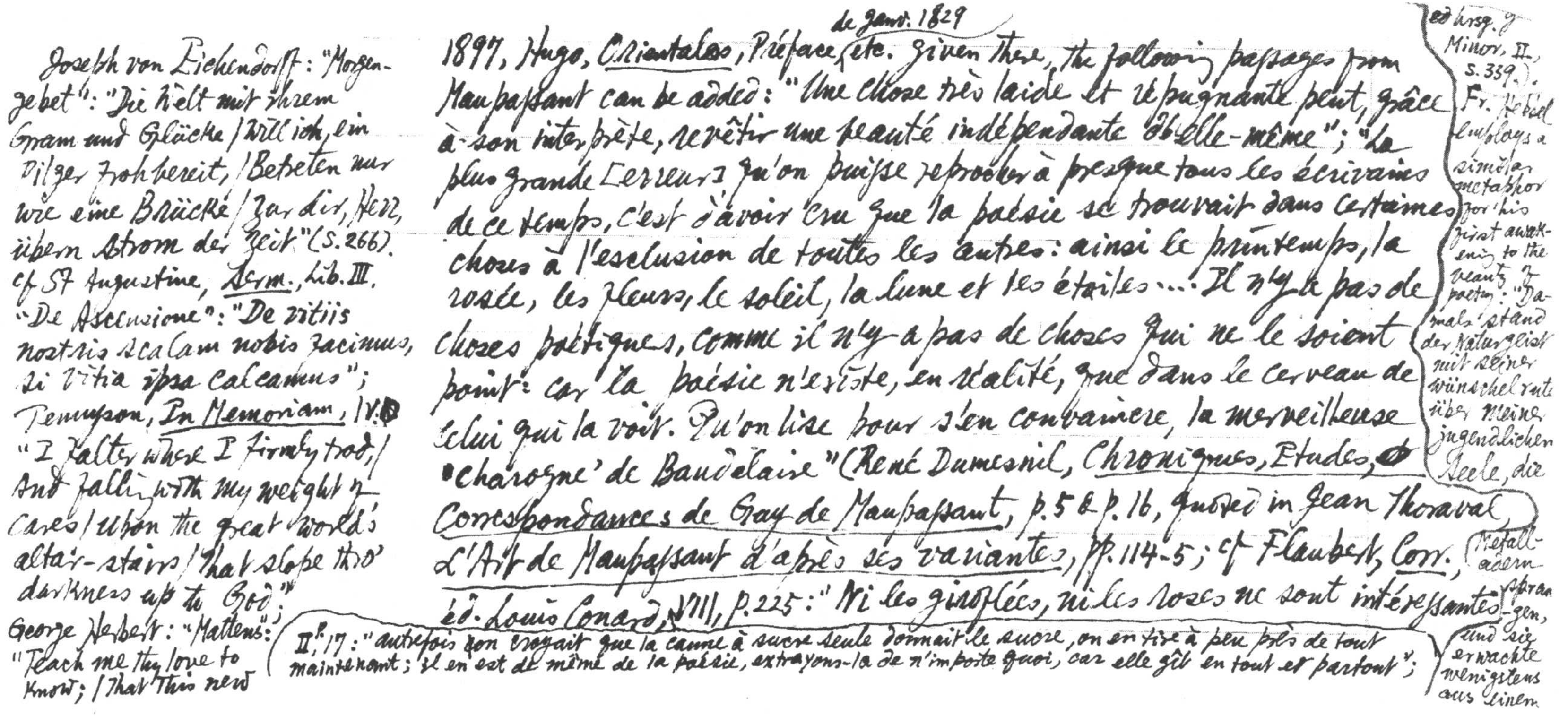
~~Cf~~ just as the Sleeping Beauty biding her time till the arrival of the Prince Charming —

G. A. Bécquer, Rimas, vii (quoted infra in connection with Paul ~~Hey~~ Heyse's "Tiefer Brunnen" on S. 464-5).

grands, les soucis de la propriété, une maison à conduire, des domestiques à ménager, une femme à supporter, des enfants à élever. Voilà ce dont je suis quitte. N'est-ce rien?" (quoted in P. Jourda, L'Exotisme dans la litt. fr. depuis Chateaubriand, II, p. 275). Dürer: "Die Kunst steckt in der Natur, wer sie heraus kann reissen, der hat sie"

Joseph von Eichendorff: "Wünschelrute": "Schläft ein Lied in allen Dingen, / Die da träumen fort und fort, / Und die Welt hebt an zu singen, / Triffst du nur das Zauberwort" (Gesam. Werke, Ausgabe, 1862, II, 38) (S. 270). Poetry lying dormant in things & waiting to be aroused from sleep is very like [redacted] the statue imbedded in a stone: "Non ha l'ottimo artista alcun concetto, / ch'un marmo solo in sè circonscriva / col suo soverchio; e solo a quello arriva / la man che ubbedisce all'intelletto" (Michelangelo, 'Sonetto' in The Oxford Book of Italian Verse, p. 222; cf supra 第一百九十九則); For the view that all things are potentially poetical, see supra 三輯第二百四十九則 on J. E. Brown, The Critical Opinions of Samuel Johnson, p. 242; to the quotations to this effect from Eckermann, Gespräche mit Goethe, 5. Juli

This is a commonplace with the German romantics; Fr. Schelegel, e.g., [redacted] in his Gespräch über die Poesie speaks of "die formlose und [illegible]bewusste Poesie, die sich in der Pflanze regt, im Lichte ~~strah~~ strahlt, im Kinde lächelt, in der cf also Blüthe der Jugend schimmert, in der liebenden Brust der Frauen glüht" (Prosaischen Jugendschriften



Joseph von Eichendorff: "Morgen-
gebet": "Die Welt mit ihrem
Gram und Glücke / Will ich, ein
Pilger froh bereit, / Betreten nur
wie eine Brücke / Zu dir, Herr,
übern Strom der Zeit" (S. 266).
cf St Augustine, *Serm.*, Lib. III.
"De Ascensione": "De vitiis
nostris scalam nobis facimus,
si vitia ipsa calcamus";
Tennyson, *In Memoriam*, LV:
"I falter where I firmly trod, /
And falling with my weight of
cares / Upon the great world's
altar-stairs / That slope thro'
darkness up to God";
George Herbert: "Mattens":
"Teach me thy love to
know; / That this new

1897, Hugo, *Orientales*, Préface de janv. 1829, etc. given these, the following passages from
Maupassant can be added: "Une chose très laide et répugnante peut, grâce
à son interprète, revêtir une beauté indépendante d'elle-même"; "La
plus grande [erreur] qu'on puisse reprocher à presque tous les écrivains
de ce temps, c'est d'avoir cru que la poésie se trouvait dans certaines
choses à l'exclusion de toutes les autres: ainsi le printemps, la
rosée, les fleurs, le soleil, la lune et les étoiles... Il n'y a pas de
choses poétiques, comme il n'y a pas de choses qui ne le soient
point: car la poésie n'existe, en réalité, que dans le cerveau de
celui qui la voit. Qu'on lise pour s'en convaincre, la merveilleuse
'Charogne' de Baudelaire" (René Dumesnil, *Chroniques, Etudes,*
*Correspondances de Guy de Maupassant*, p. 5 & p. 16, quoted in Jean Thoraval
*L'Art de Maupassant d'après ses variantes*, pp. 114-5; cf Flaubert, *Corr.*,
éd. Louis Conard, VIII, p. 225: "Ni les giroflées, ni les roses ne sont intéressantes";

II, 17: "autrefois l'on croyait que la canne à sucre seule donnait le sucre, on en tire à peu près de tout
maintenant; il en est de même de la poésie, extrayons-la de n'importe quoi, car elle gît en tout et partout";

ed. hrsg. v.
Minor, II,
S. 339).
Fr. Hebbel
employs a
similar
metaphor
for his
first awak-
ening to the
beauty of
poetry: "Da-
mals stand
der Naturgeist
mit seiner
Wünschelrute
über meiner
jugendlichen
Seele, die
Metall-
adern
sprang-
gen,
und sie
erwachte
wenigstens
aus einem

light, which I now see,/ May both the work & workman show:/ Then by a sun-beame I will climb to thee" (Works, ed. F. E. Hutchinson, p. 63).

Fr. Rückert: "Sprüche," viii: "Klage nicht, dass dir im Leben/ Ward vereitelt manches Hoffen;/ Hat, was du gefürchtet eben,/ Doch auch meist dich nicht betroffen" (S. 280). Cf Winston Churchill, The Second World War, II, p. 418: "When I look back on all these worries I remember the story of the old man who said on his death bed that he had a lot of trouble in his life, most of which had never happened."

(Cf Kenneth Lillington's "Ballade to my Psycho-analyst": "I am concerned because my mind/ Contains no subterranean lair;/ Nothing abysmal lurks behind/ My neatly brushed & parted hair" — J. M. Cohen, More Comic & Curious Verse, pp. 71-2).

par elle-mêmes: il n'y a d'intéressant que la manière de les peindre. Le Gange n'est plus poétique que la Bièvre, mais la Bièvre ne l'est pas plus que le Gange."). Eichendorff's beautiful poem "Wandernder Dichter" should be read in this connection: "Ich weiss nicht, was das sagen will!/ Kaum tret' ich von der Schwelle still,/ Gleich schwingt sich eine Lerche auf/ Und jubiliert durchs Blau vorauf.// ……// Umsonst! das ist nun einmal so,/ Kein Dichter reist inkognito" usw. (S. 270) (Gesam. Werke, Aufbau, 1962, I, 33). Cf supra 第四百五十六則 on 陳簡齋詩卷十"寒日" 見 [redacted] 第四百九十六則 on "寒山先生合"多一 in "Nachl" "芬發名持小屠是殺"

Wilhelm Müller: "Vineta": "Aus des Herzens tiefem, tiefem Grunde/ Klingt es mir wie Glocken dumpf und matt./ Ach, sie geben wunderbare Kunde/ Von der Liebe, die geliebt es hat.// Eine schöne Welt ist da versunken,/ Ihre Trümmer blieben unten stehn,/ Lassen sich als goldne Himmelsfunken/ Oft im Spiegel meiner Träume sehn" (S. 292). (Like a lumber room in the basement, a submerged city can serve ~~also~~ as a metaphor for the Freudian Unterbewusstsein, much in particular its reflection in the mirror of dreams is a Freudian notion)

Schlaf" (Taschenbücher, I. Jan. 1836, given in Meine Kindheit, "Nelson's German Texts," p. 46)

Cf also the simile on Goethe's West-östlicher Divan, Die Romantische Schule, IV, S. 384

Heine quotes this stanza in Die Nordsee & comments "das Meer ist meine Seele"

〔补第七三二则〕 Annette von Droste-Hülshoff: "Im Grase": "Als des ziehenden Vogels Lied, / Das mir niederperlt aus der Höh'" (S.307). Cf Shelley: "To a Skylark": "From rainbow clouds there flow not / Drops so bright to see, / As from thy presence showers a rain of melody" (The Oxford Book of Eng. Verse, p. 703); Vielé-Griffin's line on a voice "qui s'éperle" (quoted in Ch. Bruneau, Petite Hist. de la langue fr., II, p.198). The German word "niederperlen" has much less figurative force than the French "s'éperler".

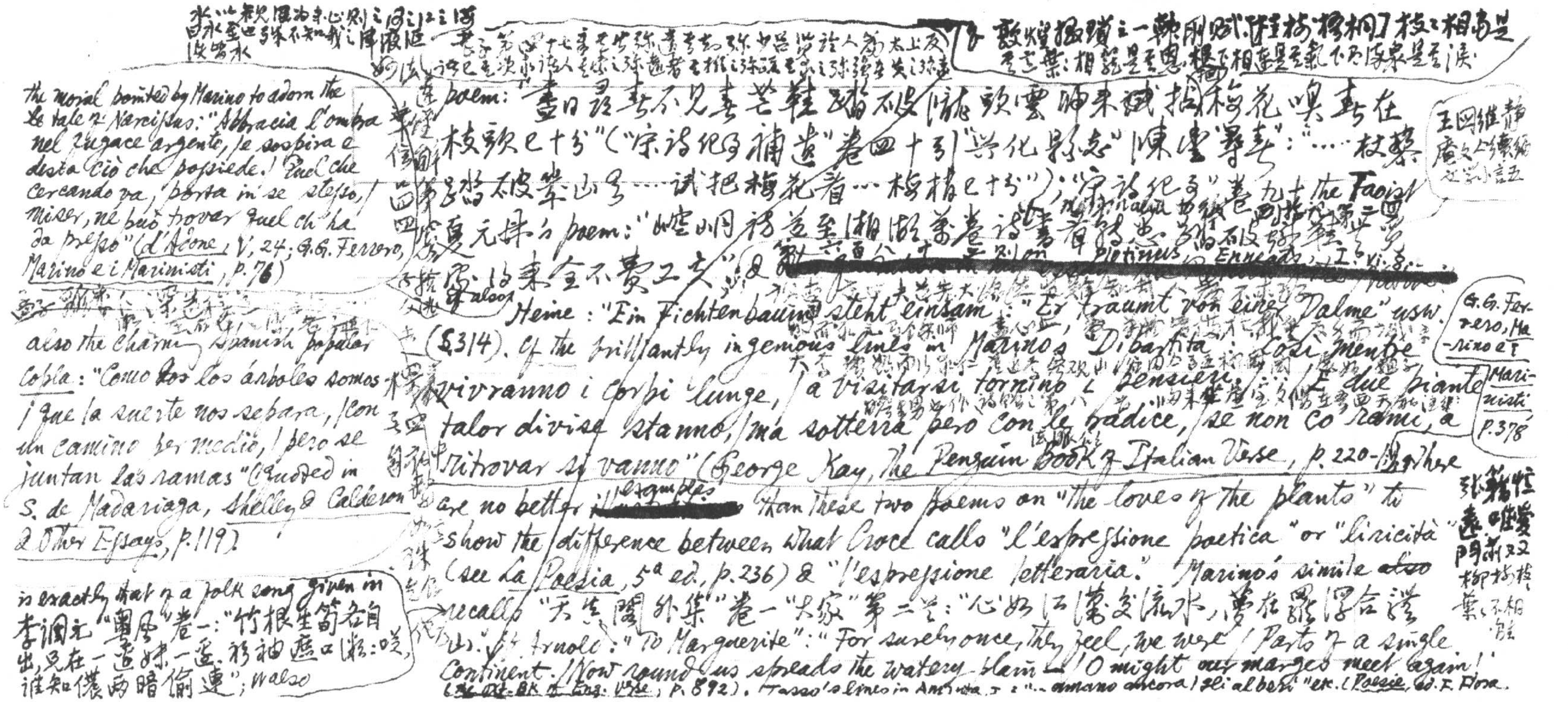
F. Persi, Il Discepolo ignoto: "Le allodole sgranavano nel cielo le perle del loro limpido gorgheggio." (D. Provenzal, Dizion. d. Immagini, p.25).

… has been made of Coleridge's aperçus like "…how much lies below his own Consciousness" etc. (Kathleen Coburn, ed., The Note-books of S. T. Coleridge, I, § 1554, II, § 2915 note) & "the Consciousness being the narrow Neck of the Bottle" etc. (Kathleen Coburn, ed., Inquiring Spirit, p.31) as adumbrations of the Freudian discovery, but no one seems to have noticed that De Quincey, too, has in his Suspiria de Profundis given intimations of ~~the~~ his awareness of the sub- & unconscious as well as supplied a very apposite image for it: "the palimpsest of the human brain" (see Collected Writings of Thomas De Quincey, ed. D. Masson, XIII, pp. 346-8).

"What else than a natural & mighty palimpsest is the human brain? … Everlasting layers of ideas, images, feelings, have fallen upon your brain softly as light. Each succession has seemed to bury all that went before… But by the hour of death, but by fever, but by the searchings of opium all these can revive in strength. They are not dead, but sleeping".

Heinrich Heine: "An ~~die~~ meine Mutter": "Im tollen Wahn hatt' ich dich einst verlassen; / Ich wollte gehn die ganze Welt zu Ende / Und wollte sehn, ob ich die Liebe fände, / Um liebevoll die Liebe zu umfassen. // … // Doch da bist du entgegen mir gekommen, / Und ach! was da in deinem Aug' geschwommen, / Das war die süße, langgesuchte Liebe" (S.312). Cf Goethe: "Sprüche" 8: "Willst du immer weiter schweifen? / Sieh, das Gute liegt so nah. / Lerne nur das Glück ergreifen, / Denn das Glück ist immer da" (S.142). A commonplace in mystic writing, e.g. "鹤林玉露"卷十八尼 a Nun's; Angelus Silesius, Der Cherubinische Wandersmann: "Christ mein, wo läufst du hin? Der Himmel ist in dir / Was suchst du ihn denn bei eines andern Tür?" (F. J. Warnke, European Metaphysical Poetry, p.192); "文子"道原"第一："大道坦坦，去身不远，求之远者，往而复返。"

Journal des Goncourt, 5 avril 1864: "En littérature, on commence à chercher son originalité laborieusement chez les autres, et très loin de soi… plus tard on la trouve naturellement en soi… et tout près de soi" (Éd. définitive, II, p.149). 関尹子一宇：观[illegible]



水以秋風為[illegible]心則之河之江之河，日永生四[illegible]不知我之陣浪退[illegible]

[illegible]

[illegible] poem："盡日尋春不見春，芒鞋踏破隴頭雲。歸來試拈梅花嗅，春在枝頭已十分"（"宋詩紀事補遺"卷四十引"興化縣志"陳堂"尋春"："……杖藜踏破萬山雲……試把梅花看……梢頭已十分"）；"宋詩紀事"卷九十 the Taoist 夏元鼎's poem："崆峒訪道至湘湖，萬卷詩書看轉愚。踏破鐵鞋無覓處，得來全不費工夫"; & [redacted] Plotinus, Enneads, I, vi, 8.

also Heine: "Ein Fichtenbaum steht einsam": "Er träumt von einer Palme" usw. (§314). Of the brilliantly ingenious lines in Marino's Dibattita: "Così mentre vivranno i corpi lunge, / a visitarsi tornino i pensieri, / E due piante talor divise stanno, / ma sotterra però con le radice, / se non co' rami, a ritrovar si vanno" (George Kay, The Penguin Book of Italian Verse, p. 220). There are no better examples than these two poems on "the loves of the plants" to show the difference between what Croce calls "l'espressione poetica" or "liricità" (see La Poesia, 5ª ed., p. 236) & "l'espressione letteraria." Marino's simile ~~also~~ recalls "天籟閣外集"卷一"大家"第二首："心如江漢交流水，夢在羅浮合遝山"。Cf. Arnold: "To Marguerite": "For surely once, they feel, we were / Parts of a single continent. / Now round us spreads the watery plain — / O might our marges meet again!" (Oxf. Bk of Eng. Verse, p. 892). Tasso's lines in Aminta, I, i: "… amano ancora / gli alberi" etc. (Poesie, ed. F. Flora.

敦煌掇瑣之一歎所賦："[桂枝、梧桐]枝枝相當是其志，葉葉相籠是其恩，根下相連是其氣，下有源泉是其淚"

王國維"靜庵文集續編"

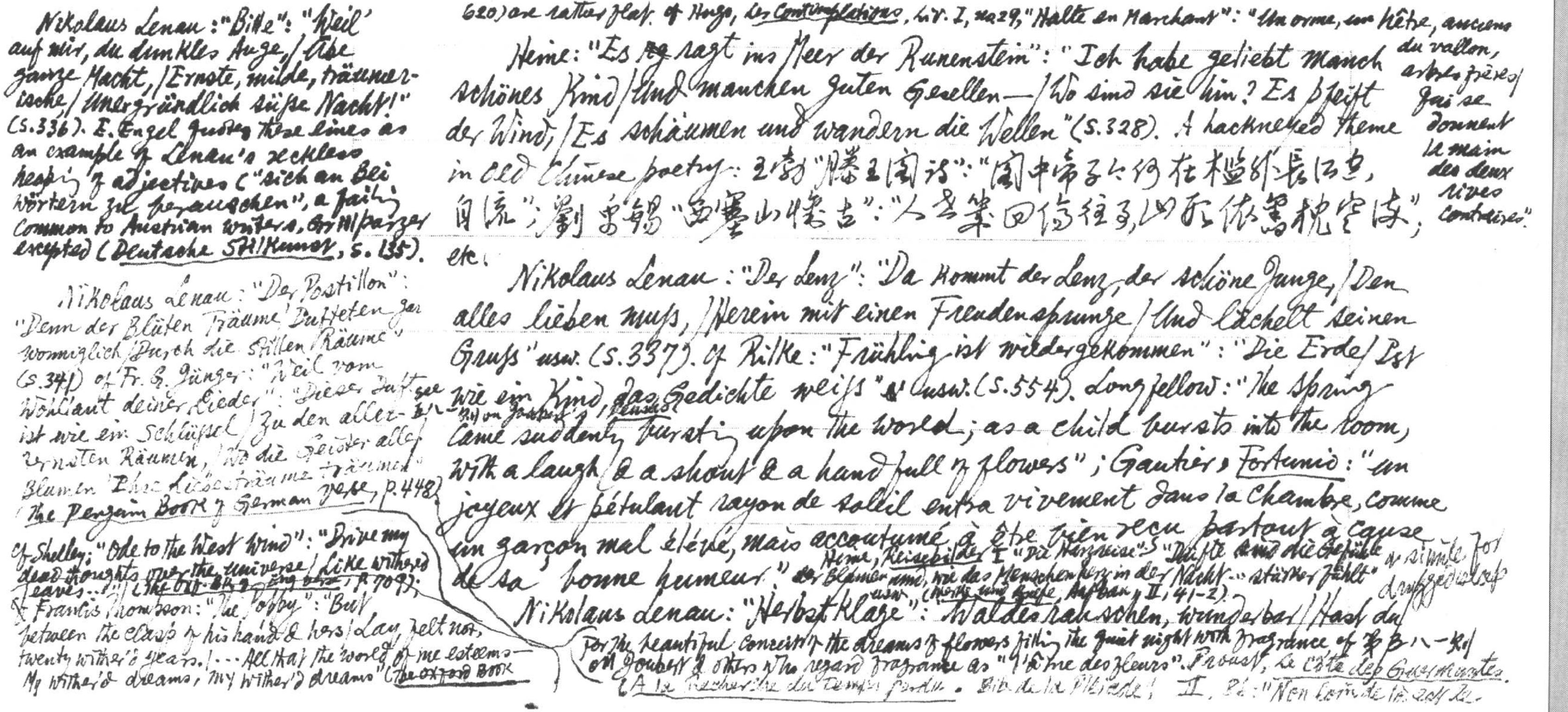
G. G. Ferrero, Marino e i Marinisti, p. 378

張籍"惜遠"：門前雙柳樹，枝枝葉葉不相離

the moral pointed by Marino to adorn the tale of Narcissus: "Abbraccia l'ombra nel fugace argento, / e sospira e desta ciò che possiede. / Quel che cercando va, porta in se stesso, / miser, nè può trovar quel ch'ha da presso" (l'Adone, V, 24; G. G. Ferrero, Marino e i Marinisti, p. 76)

also the charming Spanish popular Copla: "Como ~~los~~ los árboles somos / que la suerte nos separa, / con un camino por medio, / pero se juntan las ramas" (quoted in S. de Madariaga, Shelley & Calderon & Other Essays, p. 119).

is exactly that of a folk song given in 李調元"粵風"卷一："竹根生筍各自出，只在一邊妹一邊。衫袖遮口[illegible]咲，誰知儂兩暗偷連"; cf. also



620) are rather flat. Cf Hugo, Les Contemplations, Liv. I, no.29, "Halte en Marchant": "Un orme, un hêtre, anciens du vallon, / Arbres frères / Qui se donnent la main des deux rives contraires."

Heine: "Es ~~rg~~ ragt ins Meer der Runenstein": "Ich habe geliebt manch schönes Kind / Und manchen guten Gesellen— / Wo sind sie hin? Es pfeift der Wind, / Es schäumen und wandern die Wellen" (S.328). A hackneyed theme in Old Chinese poetry: 王勃"滕王閣詩"："閣中帝子今何在？檻外長江空自流"；劉禹錫"西塞山懷古"："人世幾回傷往事，山形依舊枕寒流"; etc.

Nikolaus Lenau: "Der Lenz": "Da kommt der Lenz, der schöne Junge, / Den alles lieben muss, / Herein mit einem Freudensprunge / Und lächelt seinen Gruss" usw. (S.337). Cf Rilke: "Frühling ist wiedergekommen": "Die Erde / Ist wie ein Kind, das Gedichte weiss" usw. (S.554). see 五八一則 on Jean Paul's Hesperus Longfellow: "The Spring came suddenly bursting upon the world, as a child bursts into the room, with a laugh & a shout & a hand full of flowers"; Gautier, Fortunio: "un joyeux et pétulant rayon de soleil entra vivement dans la chambre, comme un garçon mal élevé, mais accoutumé à être bien reçu partout à cause de sa bonne humeur." Heine, Reisebilder I "Die Harzreise": "Düfte sind die Gefühle der Blumen, und wie das Menschenherz in der Nacht ... stärker fühlt" usw. (Werke und Briefe, Aufbau, II, 41-2). a simile for [illegible]

Nikolaus Lenau: "Herbstklage": "Waldesrauschen, wunderbar / Hast du

For the beautiful conceit of the dreams of flowers filling the quiet night with fragrance cf 第[illegible]八一則 on Joubert & others who regard fragrance as "l'âme des fleurs". Proust, Le Côté de Guermantes (A la Recherche du Temps perdu. Bib. de la Pléiade), II, 82: "Non loin de là sur la-

Nikolaus Lenau: "Bitte": "Weil' auf mir, du dunkles Auge, / Übe ganze Macht, / Ernste, milde, träumerische / Unergründlich süsse Nacht!" (S.336). E. Engel quotes these lines as an example of Lenau's reckless heaping of adjectives ("sich an Beiwörtern zu berauschen", a failing common to Austrian writers, Grillparzer excepted) (Deutsche Stilkunst, S.135).

Nikolaus Lenau: "Der Postillon": "Denn der Blüten Träume / Dufteten gar wonniglich / Durch die stillen Räume" (S.341). cf Fr. G. Jünger: "Weil vom Wohllaut deiner Lieder": "Dieser Duft ist wie ein Schlüssel / Zu den allerernsten Räumen, / Wo die Geister aller Blumen / Ihre Liebesträume träumen" (The Penguin Book of German Verse, p.448). Cf Shelley: "Ode to the West Wind": "Drive my dead thoughts over the universe / Like withered leaves..." (The Oxford Book of English Verse, p.709); & Francis Thompson: "The Poppy": "But between the clasp of his hand & hers / Lay, felt not, twenty wither'd years. / ... All that the world of me esteems— / My wither'd dreams, my wither'd dreams" (The Oxford Book

of English Verse, 1st ed., p.1050, 1052)

The parallelism of withered leaves & withered hopes (a rapprochement concealed ~~[illegible]~~ by apparent separateness just as in the case of the two trees in Marino's "Dipartita") is richer in suggestiveness than a convergence of the two in Philippe Desportes's Amours de Diane, I: "Et le feuillage sec dont la terre est couverte / Semblable à mon espérance, en autre temps si verte, / Mais qui, sèche à présent, sert de jouet au vent" (A. J. Steele, Three Centuries of French Verse, p.61).

"jardin réservé où croissent comme des fleurs inconnues les sommeils si différents les uns des autres, comme du datura, du chanvre indien, des multiples extraits de l'éther, comme de la belladone, de l'opium, de la valériane, fleurs qui restent closes jusqu'au jour où l'inconnu prédestiné viendra les toucher, les épanouir, et pour de longues heures

mir das Herz getroffen! / Treulich bringt ein jedes Jahr / Welkes Laub und welkes Hoffen" (S.340). Cf. Lenau: "Rings ein Verstummen": "Rings ein Verstummen, ein Entfärben; / Wie sanft den Wald die Lüfte streicheln, / Sein welkes Laub ihm abzuschmeicheln; / Ich liebe dieses milde Sterben. // ... // In dieses Waldes leisem Rauschen / Ist mir, als hör' ich Kunde wehen, / Dass alles Sterben und Vergehen / Nur heimlichstill vergnügtes Tauschen" (S.348). Cf. fine specimens of "l'automne romantique, la saison de la tristesse et de la mort" in contradistinction to "la saison des 'vins et des fruitages' si fréquemment célébrée dans la poésie du 16e siècle" (H. Weber, La création poétique au 16e siècle en France, I, p.331) — the kind of autumn ~~which Carducci describe~~ whose effect a typical romantic like Carducci describes in a letter as follows: "La tristezza del morente autunno entra per l'ossa: qualche cosa della speranza, delle dolci illusioni, della serena confidenza, dei baldi propositi: Il vento che abbatte sulla terra fangosa le foglie gialle o livide, par che borbotti tra quelle sfoglie: 'Che importa vivere? che giova amar?'" (Lett., X, p.80, quoted in N. Busetto, G.

Both poems are

dégager l'arome de leurs rêves particuliers en un être émerveillé et surpris

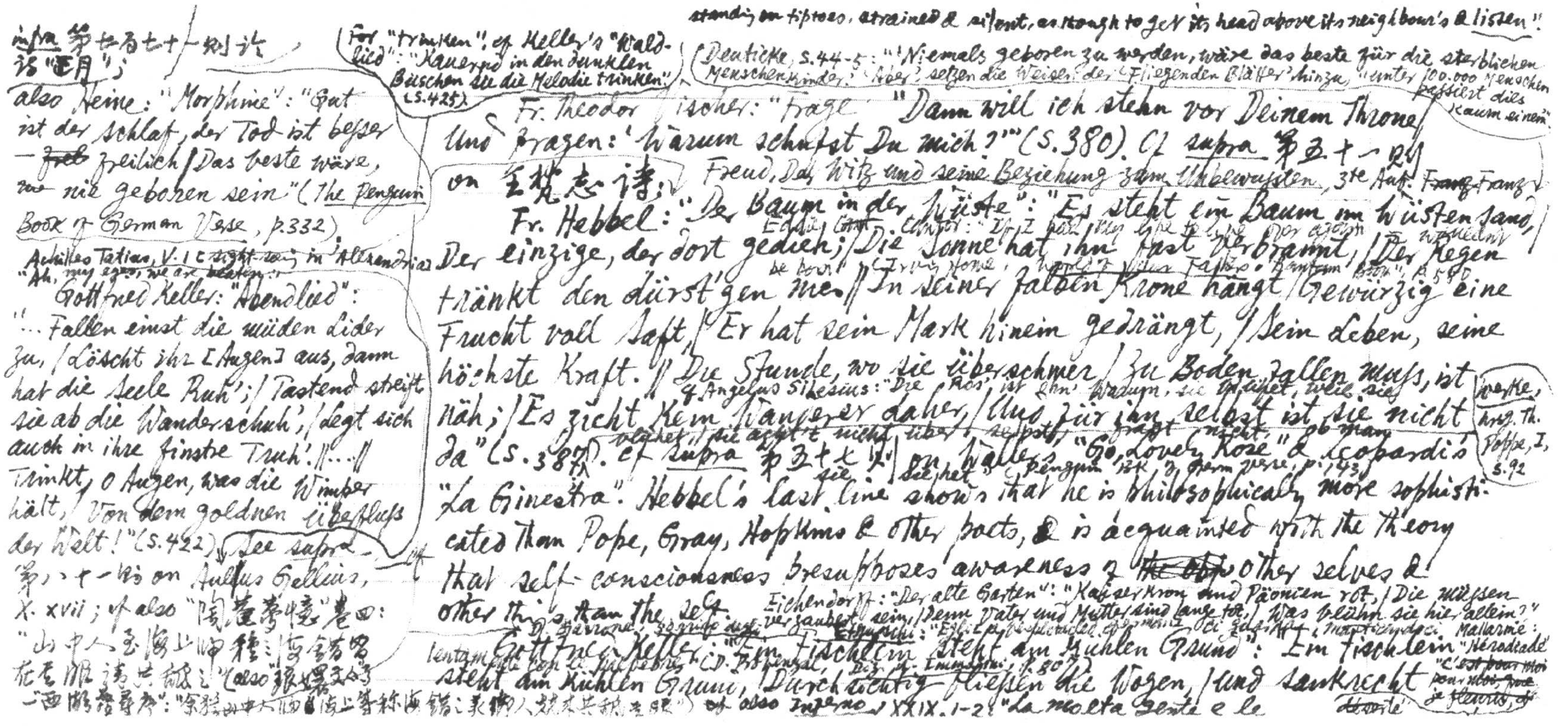
qualche cosa muora anche in noi tutti gli anni a questi giorni:

Schopenhauer, *Parerga*, Kap. XXXI, § 388: "Ich fand eine Feldblume, bewunderte ihre Schönheit, ihre Vollendung in allen Theilen, und rief aus: 'aber alles Dieses, in ihr ~~und~~ Tausenden ihres Gleichen, prangt und verblüht, von niemandem betrachtet, ja, oft von keinem Auge auch nur gesehn.' — Sie aber antwortete: 'du Thor! meinst du, ich blühe, um gesehen zu werden. Meiner und nicht der Andern wegen blühe ich, blühe, weil's mir gefällt: darin, dass ich blühe und bin, besteht meine Freude und meine Lust" (*Sämtl. Werk.*, hrsg. P. Deussen, V. S. 714)

Cf. W. D. Howells: "Earliest Spring": "... as if in the brier, / Leafless there by my door, trembled a sense of the rose", *The Oxford Book of English Verse*, p. 991

Sophocles, *Oedipus Coloneus*, 1225: "Not to be born is best"; Yeats: "A Man Young & Old": "Never to have lived is best, ancient writers say; / Never to have drawn the breath [redacted] life, never to have looked into the eye & the day; / [redacted] Second best's a gay goodnight & qu[redacted]ckly turn away"

*Carducci*, 1958, pp. 507-8) Just as there had already been ~~been~~ hints of "l'automne romantique" in 16th-century poetry, e.g. D'Aubigné's *Le Printemps*, Stance I, 133-40 (quoted in Weber, I, p. 332), so ~~there were also~~ magnificent poems on la saison des 'vins et des fruitages' continued to be written by Goethe ("Herbstgefühl": "Euch brütet der Mutter Sonne / Scheideblick, euch umsäuselt / Des holden Himmels / Fruchtende Fülle" — *The Penguin Book of German Verse*, p. 207), Keats ("To Autumn": "Season of mists & mellow fruitfulness! / Close bosom-friend of the maturing sun" — *The Oxford Book of English Verse*, p. 733), & others. Ferdinand von Saar's "Herbst" ("Der du die Wälder färbst, / Sonniger, milder Herbst, / Schöner als Rosenblühn / Dünkt mir dein sanftes Glühn. // ... // Aber vernehmbar auch / Klaget ein scheuer Hauch, / Der durch die Blätter weht, / Dass es zu Ende geht" *The Oxford Book of German Verse*, S. 471) and Carl Busse's "In der Reife" ("Das ist des Sommers Reifedrang, / Wo Blätter sich und Früchte färben, / Dann naht ein leiser Niedergang, / Ein müder Glanz, ein stilles Sterben" — cf. supra S. 43; ~~ditto~~, Günther, [illegible] S. 534 [illegible] — *Ib.* S. 538) combine the two opposite motifs [redacted] and achieve a subtler pathos than Lenau's two quite exquisite poems. Lenau: "Sturmesmythe": "Nicht ein Blatt am Strande wagt zu rauschen, / Wie betroffen stehn die Bäume, lauschen, / Ob kein Lüftchen, keine Welle wacht" (p. 344) cf. R. L. Stevenson, *Letters*, ed. Colvin, I, p. 53: "Every tree seems



standing on tiptoes, strained & silent, as though to get its head above its neighbour's & listen".

infra 第七百七十一則論詩"[illegible]月";

also Heine: "Morphine": "Gut ist der Schlaf, der Tod ist besser — ~~frei~~ freilich / Das beste wäre, ~~nie~~ nie geboren sein" (The Penguin Book of German Verse, p.332)

Achilles Tatius, V.i (sight-seeing in Alexandria): "Ah, my eyes, we are beaten!"

Gottfried Keller: "Abendlied": "... Fallen einst die müden Lider zu, / Löscht ihr [Augen] aus, dann hat die Seele Ruh'; / Tastend streift sie ab die Wanderschuh', / Legt sich auch in ihre finstre Truh'. // ... // Trinkt, o Augen, was die Wimper hält, / Von dem goldnen Überfluss der Welt!" (S.422). See supra 第八十一則 on Aullus Gellius, X. xvii; cf also "陶庵夢憶"卷四: "山中人至海上歸，種種海錯皆在其眼，請共舐之" (also 張岱文集 "西湖夢尋序": "余猶山中人歸自海上，盛稱海錯之美，鄉人競來共舐其眼")

For "trinken", cf Keller's "Waldlied": "Kauernd in den dunklen Büschen sie die Melodie trinken" (S.425)

Fr. Theodor Vischer: "Frage": "Dann will ich stehn vor Deinem Throne / Und fragen: 'Warum schufst Du mich?'" (S.380). Cf supra 第五十一則 on 王梵志詩;

Freud, Der Witz und seine Beziehung zum Unbewussten, 3te Aufl. ~~Franz~~ Franz Deuticke, S.44-5: "'Niemals geboren zu werden, wäre das beste für die sterblichen Menschenkinder.' 'Aber', setzen die Weisen der 'Fliegenden Blätter' hinzu, 'unter 100.000 Menschen passiert dies kaum einem.'"

Eddie ~~Cant~~ Cantor: "If I had my life to live over again I wouldn't be born" (Irving Howe, World of Our Fathers. Bantam Book, p.580)

Fr. Hebbel: "Der Baum in der Wüste": "Es steht ein Baum im Wüstensand, / Der einzige, der dort gedieh; / Die Sonne hat ihn fast verbrannt, / Der Regen tränkt den durst'gen nie. // In seiner falben Krone hängt / Gewürzig eine Frucht voll Saft, / Er hat sein Mark hinein gedrängt, / Sein Leben, seine höchste Kraft. // Die Stunde, wo sie überschwer / Zu Boden fallen muss, ist nah; / Es zieht kein Wanderer daher, / Und für ihn selbst ist sie nicht da" (S.387). cf supra 第五十七則 on Waller's "Go, Lovely Rose" (Penguin Bk of Germ Verse, p.143) & Leopardi's "La Ginestra". Hebbel's last line shows that he is philosophically more sophisticated than Pope, Gray, Hopkins & other poets, & is acquainted with the theory that self-consciousness presupposes awareness of ~~the o~~ other selves & other things than the self.

cf. Angelus Silesius: "Die Ros' ist ohn' Warum, sie blühet, weil sie blühet, / Sie acht't nicht ihrer selbst, fragt nicht, ob man sie siehet." (Werke, hrsg. Th. Poppe, I, S.92)

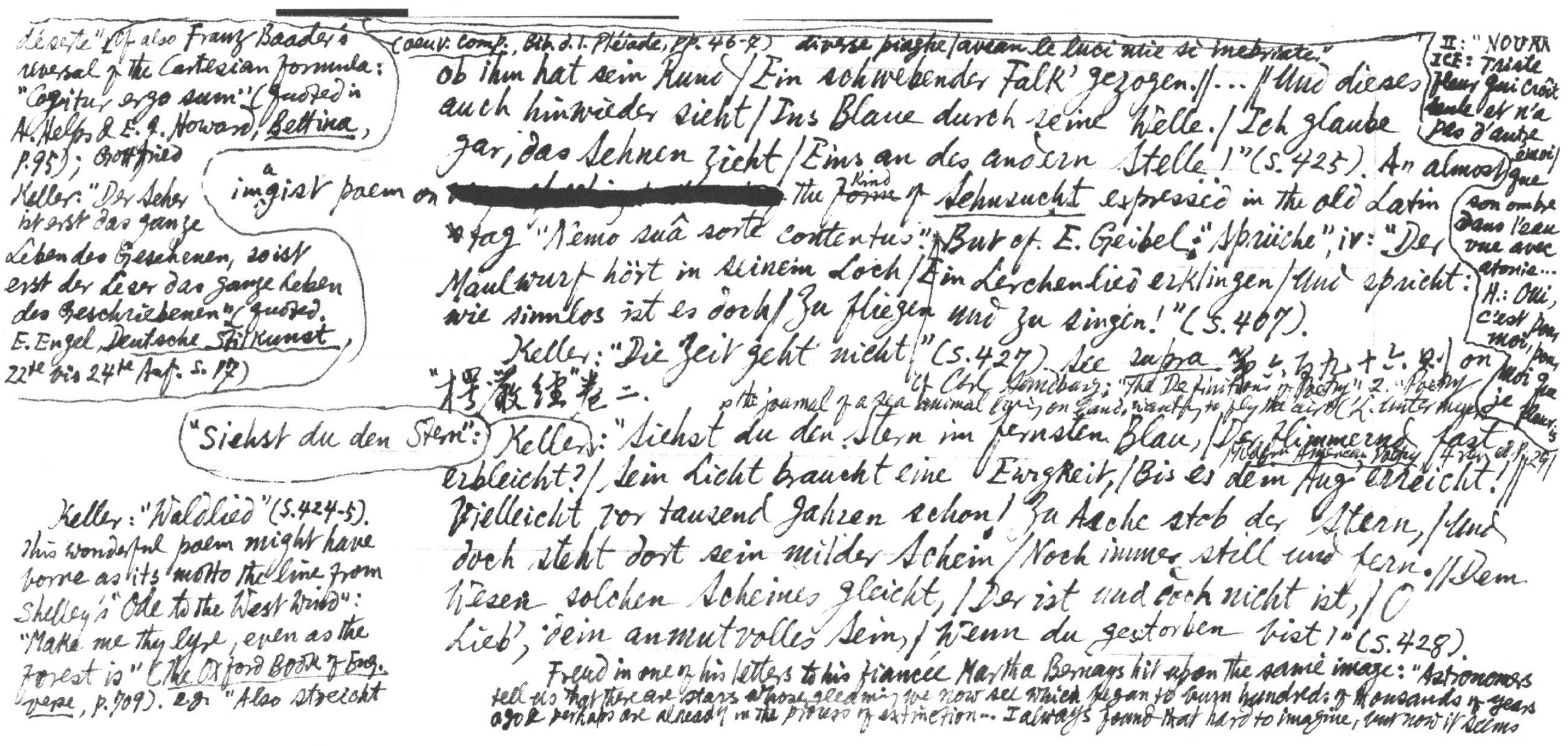
Eichendorff: "Der alte Garten": "Kaiserkron und Päonien rot, / Die müssen verzaubert sein, / Denn Vater und Mutter sind lange tot, / Was blühn sie hier allein?"

cf. D. Garrone, [illegible] [illegible]: "[illegible]" Mallarmé: "Hérodiade": "C'est pour moi, pour moi, que je fleuris, déserte"

Gottfried Keller: "Ein Fischlein steht am kühlen Grund": Ein Fischlein steht am kühlen Grund, / Durchsichtig fließen die Wogen, / Und senkrecht

lentamente [illegible] (C.D. [illegible], [illegible], p.807)

cf also Inferno, XXIX.1-2: "La molta gente e le



(oeuv. comp., Bib. d. l. Pléiade, pp. 46-7) diverse piaghe / avean le luci mie sì inebriate."

déserte" [Cf. also Franz Baader's reversal of the Cartesian formula: "Cogitor, ergo sum" (quoted in A. Helps & E. J. Howard, Bettina, p. 95); Gottfried Keller: "Der Seher ist erst das ganze Leben des Gesehenen, so ist erst der Leser das ganze Leben des Geschriebenen" (quoted E. Engel, Deutsche Stilkunst, 22te bis 24te Aufl. S. 17)]

ob ihm hat sein Rund / Ein schwebender Falk' gezogen. // ... // Und dieses auch hinwieder sieht / Ins Blaue durch seine Welle. / Ich glaube gar, das Sehnen zieht / Eins an des andern Stelle!" (S. 425). An almost imagist poem on [redacted] the ~~form~~ kind of Sehnsucht expressed in the old Latin tag "Nemo suâ sorte contentus". But cf. E. Geibel: "Sprüche", iv: "Der Maulwurf hört in seinem Loch / Ein Lerchenlied erklingen / Und spricht: wie sinnlos ist es doch / Zu fliegen und zu singen!" (S. 407).

II: "NOURRICE: Triste fleur qui croît seule et n'a pas d'autre émoi / que son ombre dans l'eau vue avec atonie... H.: Oui, c'est pour moi, pour moi que je fleuris

Keller: "Die Zeit geht nicht" (S. 427). See supra 第二, 五九 + 二. 四 on "樗散續"卷二.

Cf. Carl Sandburg: "The Definitions of Poetry" 2. "Poetry is the journal of a sea animal living on land, wanting to fly the air" (L. Untermeyer, Modern American Poetry, 4 rev. ed. p. 291)

"Siehst du den Stern": Keller: "Siehst du den Stern im fernsten Blau, / Der flimmernd fast erbleicht? / Sein Licht braucht eine Ewigkeit, / Bis es dem Aug' erreicht! // Vielleicht vor tausend Jahren schon / Zu Asche stob der Stern, / Und doch steht dort sein milder Schein / Noch immer still und fern. // Dem Wesen solchen Scheines gleicht, / Der ist und doch nicht ist, / O Lieb', dein anmutvolles Sein, / Wenn du gestorben bist!" (S. 428).

Freud in one of his letters to his fiancée Martha Bernays hit upon the same image: "Astronomers tell us that there are stars whose gleaming we now see which began to burn hundreds of thousands of years ago & perhaps are already in the process of extinction... I always found that hard to imagine, but now it seems

Keller: "Waldlied" (S. 424-5). This wonderful poem might have borne as its motto the line from Shelley's "Ode to the West Wind": "Make me thy lyre, even as the forest is" (The Oxford Book of Eng. Verse, p. 709). e.g. "Also streicht

die alte Geige / Von der Alte laut und leise, / Unterrichtend seine Wälder / in der alten Weltenweise. // In ~~der~~ den sieben ~~Tönen alten~~ Tönen schweift er unerschöpflich auf und nieder, / In den sieben alten Tönen, die umfassen alle Lieder" (S. 424-5) cf D'Annunzio's famous "~~La~~ Pioggia nel Pineto": "E il pino / ha un suono, e il mirto / altro suono, e il ginepro / altro ancora, stromenti / diversi / sotto innumerevole dita" (The Penguin Book of Italian Verse, p. 347). cf Hardy's sensitive passage quoted in [illegible] 稽相通

(artist's)

easier when I think how you are sulking over my affectionate letters while my feelings are torn by doubts & care, & how you are pretty hurt by my hardness & the distrust just when I am full of tenderness that struggles in vain for expression" (E. Jones, Sigmund Freud, I, p. 125). Keller's poem is a good example of [redacted] Wordsworth's observation in the Preface to the Lyrical Ballads that poetry is "the impassioned expression ... in the countenance of all science"; the theme is [redacted] the same as that of Shelley's "Music, when soft voices die, / Vibrates in the memory; / Odours, when sweet violets sicken, / Live within the sense they quicken" (The Oxford Book of English Verse, p. 716). This poem as well as Hebbel's "Der Baum in der Wüste" can serve as an allegory of the relation [redacted] to the public, both contemporary & posthumous, cf Croce, La Poesia, 5a ed., p. 68: "Quante belle poesie rimasero così, per lunghi secoli, da nessuno ricantate! Quante ne rimangono ora! Quante non torneranno forse mai più dal regno delle ombre alla luce! E tuttavia anche nel regno delle ombre vivono e operano; e sentimenti gentili e pensieri forti e impeti generosi, che sorgono in noi non sappiamo dir come, vengono da loro. Vengono da quelle ideali creature .... figliuole immortali di uomini mortali."

Conrad Ferdinand Meyer: "Himmelsnähe" (S. 445). See supra 第六百九十七則 on "詠懷堂詩" "戊寅詩" "緒山式之足迹方中".

Paul Heyse: "Tiefer Brunnen": "Ein tiefer Brunnen lag darin, / Draus Keiner noch getrunken hat. // … // Da kam des Wegs ein Musikant, / Der sah den Brun und trat herzu / Und nahm sein Geigenspiel zur Hand / Und spielt' ein Stück und sang dazu. // Und sieh', da rauscht' es tief und voll / Und wogt' herauf und sprudelt' klar, / Und lieblich kühl Gewässer schwoll / Empor zum Rande wunderbar. // … / [redacted]. Wer dich so zu ersingen wüsst', / Ach, wäre wohl ein sel'ger Mann!" (S. 464-5).

"Verschliess dich nur, du schöner Mund, / Verbirg dich, tiefes Herz, mit Fleiss: / Der Rechte kommt zur rechten Stund' / Der Mund und Herz zu lösen weiss. // … //

cf Gustavo Adolfo Bécquer's charming poem: "Del salón en el ángulo oscuro, / De su dueña tal vez olvidada, / Silenciosa y cubierta de polvo / Veíase el arpa. // ¡Cuánta nota dormía en sus cuerdas, / Como el pájaro duerme en las ramas, / Esperando la mano de nieve / Que sabe arrancarlas! // ¡Ay! — pensé —, ¡cuántas veces el genio / Así duerme en el fondo del alma, / y una voz como Lázaro, espera / Que diga: '¡Levántate y anda!'" (Rimas, VII, Eleanor L. Turnbull, Ten Centuries of Spanish Poetry, pp. 364-6).

Ferdinand von Saar: "Drahtklänge": "Als zitterten in euch die Schmerzen, / Als zitterte in euch die Lust, / Die ihr aus Millionen Herzen, / Verkündend, tragt von Brust zu Brust" (S. 470). Much better than G. Regaldi's "Il telegrafo elettrico": "Portino i messi elettrici / ovunque d'Eva la famiglia ha sede, / una parola portino / che sia legge d'amor, legge di fede, / che tutti unisca di fraterno vincolo, / e all' Italo epicuri / vendicato l'onor ne' di' venturi" (quoted in E. M. Fusco, La Lirica, II, p. 162).

cf the periphrase in late 19th-century French minor poetry "l'invisible alphabet galopant sur des câbles";

《十朝詩乘》卷二十三唐曉虞《電線歌》，張文虎《舒藝室詩存》卷四《電線竿》："一息勝千里，雙聲繞萬音"。

Hugo, *La Légende des siècles*, VI.ii.3 "Le Romancero du Cid", 9. "Le roi soudard": "La guerre cette aventure / Sur qui plane le corbeau, / Se résout en nourriture / Pour les vers du tombeau" Coeur: Poét. comp. Ed. B. Vali-frotte p.446).

Detlev von Liliencron: "In Erinnerung": "Morgen. Gräbergraber. Grüfte. / Manch ein letzter Atemzug. / Weither, witternd durch die Lüfte / Braust und graust ein Geierflug" (S.481). This (Close-clipped) [redacted] (tight-lipped) style is as effective as Lenau's Naïf comp.: "Und lauernd auf den Todesritt / Ziehn durch die Luft drei Geier mit. / Sie teilen kreischend unter sich: / 'Den speisest du, den du, den ich'" ("Die Drei", S.349). Cf. "戰城南"："戰城南死郭北野死不葬烏可食為我謂烏且為客豪野死諒不葬腐肉安能去子逃"；

李白"上之回"："野戰格鬥死，敗馬號鳴向天悲；烏鳶啄人腸，銜飛上掛枯樹枝"

沈彬"入塞"："鳶覷敗兵眠血草，馬驚寒鬼哭空城"；

于濆"塞下曲"："戰鼓聲未齊，烏鳶已相賀"

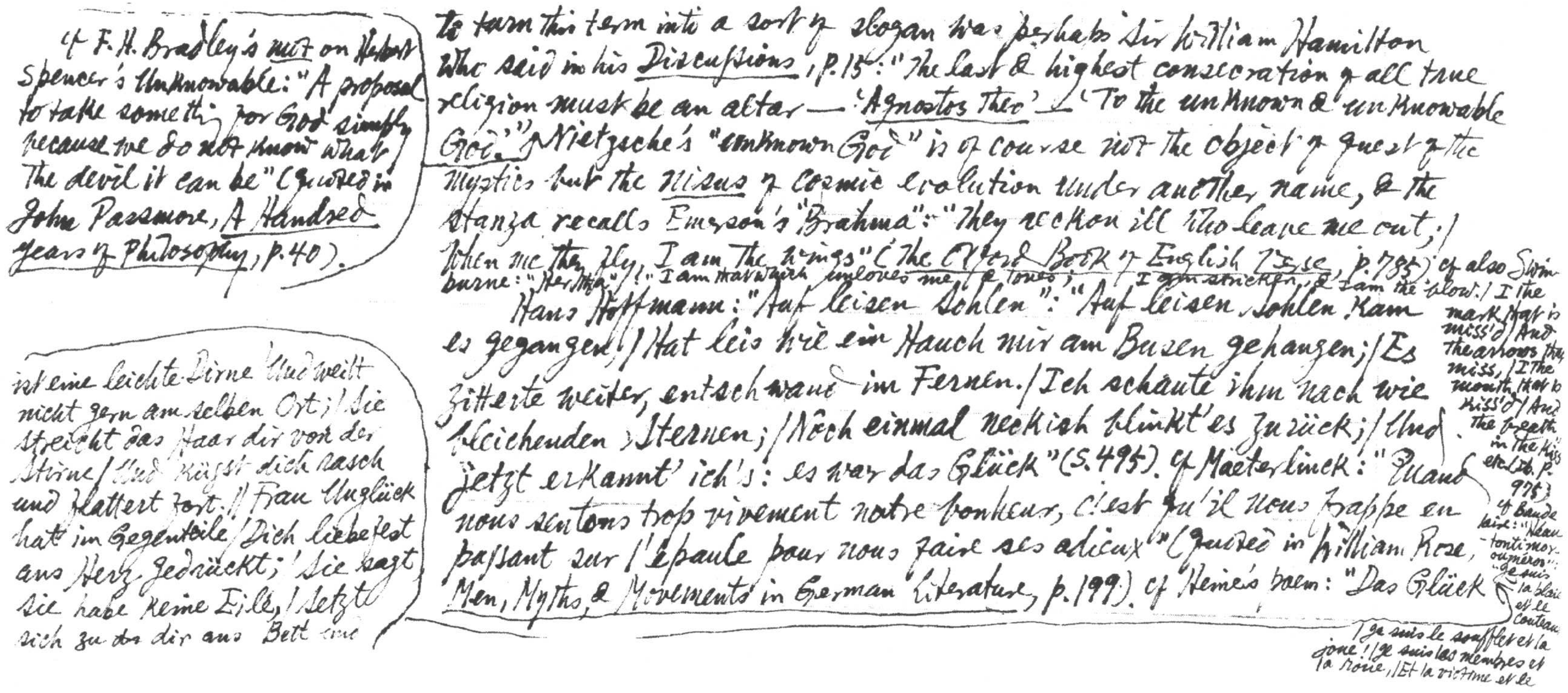
陳鳴鶴"古戰場"："東天殺氣壓黃雲鬼哭啾啾亙[illegible]日昏亂鴉爭白骨不知誰是故鄉[illegible]"（"明詩紀事"庚籤卷三十上）.

元好問"續小娘歌"："饑烏坐守草間人青布猶存舊領巾六月南風一萬里若為白骨便成塵"

The grimmest of them all is of course the Scottish ballad "The Twa Corbies" on two ravens discussing their "dinner sweet" of "a new-slain knight": "Ye'll sit on his white hause-bane, / And I'll pike out his bonny blue e'en: / Wi' ae lock o' his gowden hair / We'll theek our nest when it grows bare" etc. (*The Oxford Book of English Verse*, pp.442-3).

Peacock, *The Misfortunes of Elphin*, ch. 11, "The War-song of Dinas Vawr": "We orphaned many children, / And widowed many women. / The eagles & the ravens / We glutted with our foemen" (*The Novels of T.L. Peacock*. Simpkin, Marshall, Hamilton, Kent & Co, p.320).

Fr. Nietzsche: "Dem unbekannten Gott": "… / Sein bin ich — und ich fühl' die Schlingen, / Die mich im Kampf darniederziehn / Und, mag ich fliehn, / Mich doch zu Seinem Dienste zwingen." usw. (S.492). For the conception & the phrase of the *agnostos theos*, see Proclus, *The Elements of Theology*, tr. E.R. Dodds, pp.310-11. ~~God is [illegible]~~ More correctly "the unknowable God" (see Proclus, Proposition 115 & 123, pp.101 & 109). The first modern philosopher



to turn this term into a sort of slogan was perhaps Sir William Hamilton who said in his Discussions, p. 15: "The last & highest consecration of all true religion must be an altar — 'Agnostos Theo' — 'To the unknown & unknowable God.'" Nietzsche's "unknown God" is of course not the object of quest of the mystics but the nisus of cosmic evolution under another name, & the stanza recalls Emerson's "Brahma": "They reckon ill who leave me out; / When me they fly, I am the wings" (The Oxford Book of English Verse, p. 785). Cf also Swinburne: "Hertha": "I am that which unloves me & loves; / I am stricken, & I am the blow. / I the mark that is miss'd / And the arrows that miss, / I the mouth that is kiss'd / And the breath in the kiss" etc. (Ib. p. 975). Cf Baudelaire: "Héautontimorouménos": "Je suis la plaie et le couteau! / Je suis le soufflet et la joue! / Je suis les membres et la roue, / Et la victime et le

Hans Hoffmann: "Auf leisen Sohlen": "Auf leisen Sohlen kam es gegangen, / Hat leis wie ein Hauch mir am Busen gehangen; / Es zitterte weiter, entschwand im Fernen. / Ich schaute ihm nach wie bleichenden Sternen; / Noch einmal neckisch blinkt' es zurück; / Und jetzt erkannt' ich's: es war das Glück" (S. 495). Cf Maeterlinck: "Quand nous sentons trop vivement notre bonheur, c'est qu'il nous frappe en passant sur l'épaule pour nous faire ses adieux" (Quoted in William Rose, Men, Myths, & Movements in German Literature, p. 199). Cf Heine's poem: "Das Glück ist eine leichte Dirne Und weilt nicht gern am selben Ort; / Sie streicht das Haar dir von der Stirne / Und küsst dich rasch und flattert fort. // Frau Unglück hat im Gegenteile / Dich liebefest ans Herz gedrückt; / Sie sagt, sie habe keine Eile, / Setzte sich zu dir ans Bett und

Cf F. H. Bradley's mot on Herbert Spencer's Unknowable: "A proposal to take something for God simply because we do not know what the devil it can be" (Quoted in John Passmore, A Hundred Years of Philosophy, p. 40).

strickt:" (~~The Oxford Book of German Verse, p.330~~); Lenau: "Frage": "O Menschenherz, was ist dein Glück? / Ein rätselhaft geborner und kaum gegrüßt, verlorner, / Unwiederholter Augenblick!" (The Oxford Book of German Verse, p.343); P. Véron: "La felicità è come l'Ebreo errante: un gran quantità di gente crede d'averlo visto passare, nessuno ha potuto fermarlo" (D. Provenzal, Dizionario umoristico, 4a ed., p.194)

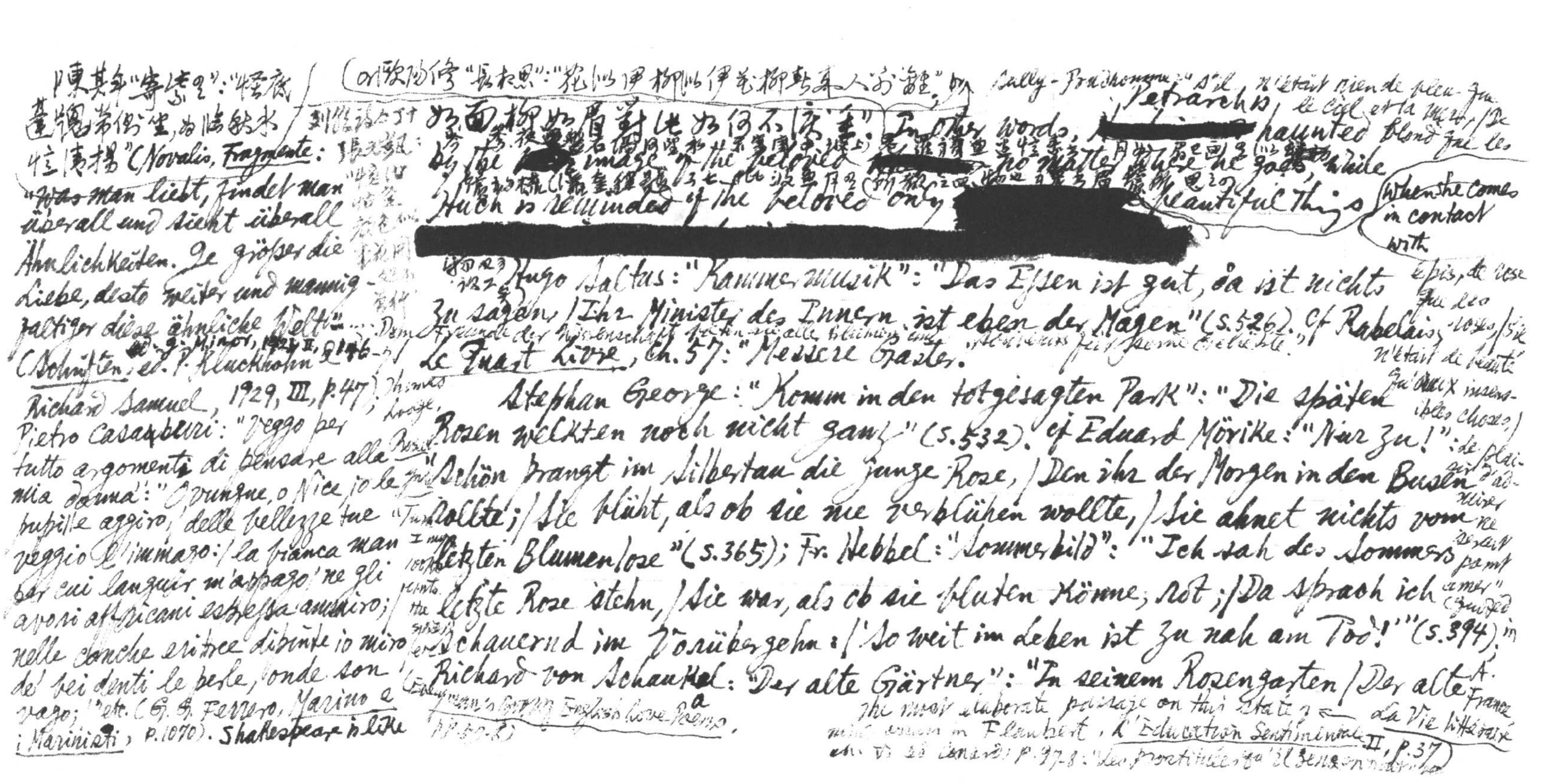
~~Penguin~~ Romancero, Buch II, in Werke und Briefe in 10 Bänden, Aufbau, 1961, Bd. II, S.79)

vourreau!"

Keats, Ode on Melancholy: "...Beauty that must die, / And Joy, whose hand is ever at his lips / Bidding adieu."

Ricarda Huch: "Musik bewegt mich": "Musik bewegt mich, dass ich dein gedenke. / So will auch Meer und Wolke, Berg und Stern, / Wie anderer Art als du, dir noch so fern, / Dass ich zu dir das Herz voll Andacht lenke. / Kein edles Bild, das nicht mein Auge zwinge / Von dir zu träumen, kein beseelter Reim, / Der nicht zu dir Erinnern führe heim — / Geschwister sind sich alle schönen Dinge" (S.521). This is the theory set forth in Plato's "Symposium": "... Soon he will perceive (of himself) that the beauty of one form is akin to the beauty of another ... that the beauty of them is all of one family" (Dialogues, tr. B. Jowett, Ed. Random House, I, p.334). Stendhal has expatiated on it in De l'Amour, Liv. I, ch.14: "La vue de tout ce qui est extrêmement beau, dans la nature et dans les arts, rappelle le souvenir de ce qu'on aime. L'amour du beau et l'amour se donnent mutuellement la vie" (Éd. "Le Divan", I, p.70) [redacted] This is different from the Petrarchan theme of "A ciascun passo nasce un penser novo / De la mia donna" (Le Rime, no.129) on which the poets of the Renaissance in their sonnets so much embroidered (see H. Weber, La création poétique au 16e siècle en France, I, p.311), but somewhat similar to 長恨歌: "芙蓉

And [redacted] Goethe's (make a variation in his) "Nähe des Geliebten" (The Oxford Penguin Book of German Verse, pp. 222-3): "Ich denke dein, wenn mir der Sonne / Schimmer / Vom Meere strahlt; / Ich denke dein, wenn sich des Mondes Flimmer / In Quellen malt" usw.)



陳其年"寄悵"："悵底蓮幢常倚坐，為臨鈸水怯清揚"（Novalis, Fragmente: "Was man liebt, findet man überall und sieht überall Ähnlichkeiten. Je grösser die Liebe, desto weiter und mannigfaltiger diese ähnliche Welt"... Schriften, ed. J. Minor, 1923, II, p.146-7 / ed. P. Kluckhohn & Richard Samuel, 1929, III, p.47); Pietro Casaburi: "Veggo per tutto argomenti di pensare alla mia donna": "Ovunque, o Nice, io le pupille aggiro, / delle bellezze tue veggio l'immago: / la franca man per cui languir m'appago / ne gli avori affricani espressa ammiro; / nelle conche eritree dipinte io miro / de' bei denti le perle, onde son vago;" etc. (G. G. Ferrero, Marino e i Marinisti, p.1070). Shakespeare is like

(cf 歐陽修"長相思"："花似伊，柳似伊，花柳青春人別離。"如 劉[illegible] 張[illegible] "如面柳如眉，對此如何不淚垂。" In other words, [redacted] the [redacted] image of the beloved [illegible] Petrarch is haunted [illegible] no matter where he goes, while Hugh is reminded of the beloved only [redacted] beautiful things When she comes in contact with

Hugo Salus: "Kammermusik": "Das Essen ist gut, da ist nichts / Zu sagen, / Ihr Minister des Innern ist eben der Magen" (S.526). Cf Rabelais, Le Quart Livre, ch.57: "Messere Gaster."

Dem Freunde der Wissenschaft [illegible] alle [illegible]

Stephan George: "Komm in den totgesagten Park": "Die späten / Rosen welkten noch nicht ganz" (S.532). Cf Eduard Mörike: "Nur zu!": "Schön prangt im Silbertau die junge Rose, / Den ihr der Morgen in den Busen rollte; / Sie blüht, als ob sie nie verblühen wollte, / Sie ahnet nichts vom letzten Blumenlose" (S.365); Fr. Hebbel: "Sommerbild": "Ich sah des Sommers letzte Rose stehn, / Sie war, als ob sie bluten könne, rot; / Da sprach ich schauernd im Vorübergehn: / 'So weit im Leben ist zu nah am Tod!'" (S.394); Richard von Schaukal: "Der alte Gärtner": "In seinem Rosengarten / Der alte

Thinks Lodge, Rosalynde [illegible] I myself looked [illegible] the spheres [illegible] English Love-Poems, pp.50-3.

The most elaborate passage on this state of mind occurs in Flaubert, L'Education Sentimentale, ch. VI [illegible] p.97-8 [illegible]

Sully-Prudhomme: "S'il n'était rien de plus que le ciel et la mer, / De [illegible] que les épis, de rose que les roses, / S'il n'était de beauté qu'aux insensibles choses, / Le plaisir d'admirer ne serait point aimer" (quoted in A. France, La Vie littéraire II, p.37)

Petrarch in this respect, cf Sonnets, CXIII: "Since I left you, mine eye is in my mind; ... / For if it see the rud'st or gentlest sight, / The most sweet or deformed'st creature, / The mountain or the sea, the day or night, / The crow or dove, it shapes them to your feature" (Complete Works, ed. G. L. Kittredge, p.1512); cf Burns: "Jean": "I see her in the dewy flowers, / I see her sweet & fair; / I hear her in the tunefu' birds, / I hear her charm the air: / There's not a bonnie flower that springs / By fountain, shaws, or green, / There's not a bonnie bird that sings / But minds me o' my Jean!"

is a resignée flower &

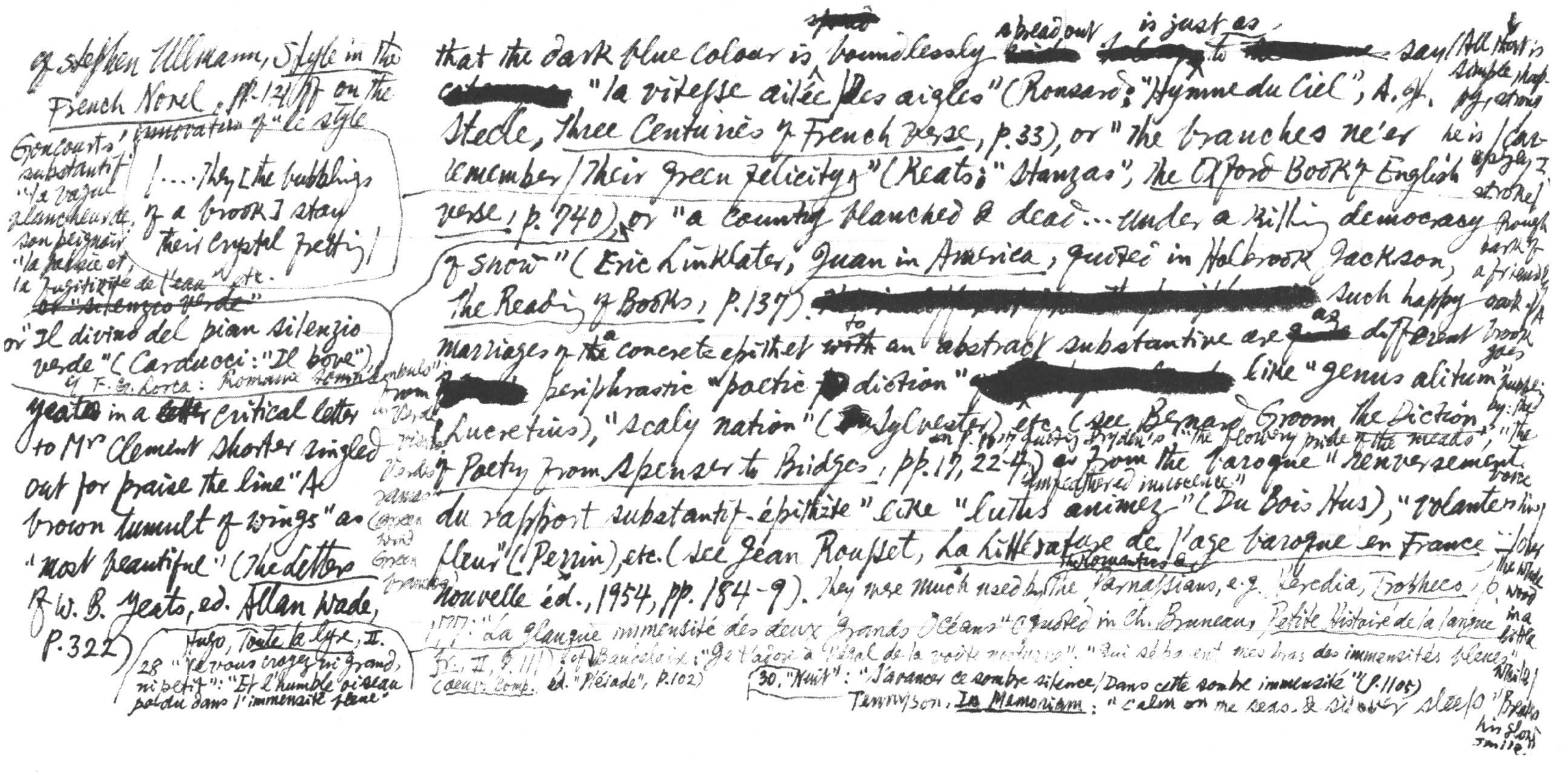
→ cf Et XCIX (p.1509): "More flowers I noted, yet I none could see / But sweet or colour it had stol'n from thee"

Gärtner geht. / Er hat nichts zu erwarten, / Er fühlt, es ist schon spät. // Mit seine~~m~~n harten Händen / Hilft er dem jungen Trieb. / Er weiss, es wird bald enden, / Doch annoch hat er's lieb" (S.550). Cf also Adalbert Stifter's Der Nachsommer, Buch II, Kap. 4: "In diesem Augenblicke ertönt durch das geöffnete Fenster klar und deutlich Mathildens Stimme, die sagte: 'Wie diese Rosen abgeblüht sind, so ist unser Glück abgeblüht.' Ihr antwortete die Stimme meines Gastfreundes [Risach], welche sagte: 'Es ist nicht abgeblüht, es hat nur eine andere Gestalt'" (Sämtl. Werk. "Bibliothek d. deutsch. Schriftsteller", VII, S.126-7). This is the German autumnal rose which does not aspire ~~to~~ to beauty as the French ~~roe~~ autumnal rose does: "Une rose [illegible] d'automne est plus qu'une autre exquise" (D'Aubigné, [illegible] Tragiques, "Les Feux", vers 1233)

cf Robert Graves: "Not Dead" (to the memory of David Thomas): "Walking through trees to cool my heat & pain, / I know that David's here with me again"

Richard von Schaukal: "Nachthimmel": "Sterne flimmern durch die Himmel weit, / Dunkelblau verbreitet sich die Unendlichkeit" (S.551). To say that boundlessness spreads itself out in dark blue instead of ~~[illegible]~~

John Gay "Sweet William's Farewell to Black-Ey'd Susan": "If to far India's coast we sail, / Thy eyes are seen in di'monds bright, / Thy breath is Africk's spicy gale, / Thy skin is ivory, so white! / Thus every beauteous object that I view / Wakes in my soul some charm of lovely Sue"



that the dark blue colour is boundlessly spread out [redacted] is just as to [redacted] say [redacted] "la vitesse ailée des aigles" (Ronsard, "Hymne du Ciel"; A. J. Steele, Three Centuries of French Verse, p.33), or "the branches ne'er remember / Their green felicity" (Keats, "Stanzas", The Oxford Book of English Verse, p.740), or "a country blanched & dead ... under a killing democracy of snow" (Eric Linklater, Juan in America, quoted in Holbrook Jackson, The Reading of Books, p.137). [redacted] such happy marriages of a concrete epithet to an abstract substantive are as different [redacted] periphrastic "poetic diction" [redacted] like "genus alitum" (Lucretius), "scaly nation" (Sylvester) etc. (see Bernard Groom, The Diction of Poetry from Spenser to Bridges, pp.17, 22-4; on p.19 quoting Dryden's "the flowery pride of the meads", "unfeathered innocence") as from the baroque "renversement du rapport substantif-épithète" like "luths animez" (Du Bois Hus), "volante fleur" (Perrin), etc. (see Jean Rousset, La Littérature de l'âge baroque en France, nouvelle éd., 1954, pp. 184-9). They were much used by the Romantics & the Parnassians, e.g. Heredia, Trophées, 6 "La glauque immensité des deux grands Océans" (quoted in Ch. Bruneau, Petite Histoire de la langue fr., II, p.111) cf. Baudelaire: "Je t'adore à l'égal de la voûte nocturne", "Qui séparent mes bras des immensités bleues" (Oeuvr. Comp. éd. "Pléiade", p.102)

30. "Nuit": "J'avance ce sombre silence / Dans cette sombre immensité" (p.1105)

Tennyson, In Memoriam: "calm on the seas & silver sleep"

All that is simple shapely strong he is (carefully?) strong; rough bark of a friendly oak; A brook goes purring by; "The voice volunteering" "Joy The whole wood in a little whirl" "Breaks his slow smile."

cf. Stephen Ullmann, Style in the French Novel, pp.121ff on the Goncourts' innovation of "le style substantif": "la vague blancheur de son peignoir", "la fraîcheur et la fugitivité de l'eau verte."

"... They [the babblings of a brook] stay their crystal fretting"

~~or "silenzio verde"~~ or "Il divino del pian silenzio verde" (Carducci: "Il bove"), cf. F. G. Lorca: Romance sonámbulo" from "Verde viento. Verdes ramas" Green wind Green branches

Yeats in a ~~letter~~ critical letter to Mr Clement Shorter singled out for praise the line "A brown tumult of wings" as "most beautiful" (The Letters of W. B. Yeats, ed. Allan Wade, p.322)

Hugo, Toute la lyre, II. 28 "Ne vous croyez ni grand, ni petit": "Et l'humble oiseau perdu dans l'immensité pleine"

(The Oxf. Bk. of 1915 Engl. Verse, p. 496)

(C. Alexr. Gen. Spirit. Comp.; Monthkl.; Bd. B. Holzwelle, p. 1104):

二字析文字為三分，言加[illegible]以[illegible]，八股之文可得於[illegible]布局[illegible]三三兩兩

予生[illegible]向部無一字無來歷，因[illegible]化字[illegible]其中[illegible]二字兩側

七百二 宣和書畫兩譜筆舌見滯，議論膚闊，似足

精麗處甚少，因[illegible]如畫譜卷九[illegible]之所玩[illegible]而

一笑也在郭若虛圖畫見聞誌卷二論表出義理而

申之以多矣[redacted]少[redacted]禁之[illegible]經之見乃[redacted]遠學小

及蘇黃，而所主多南宗，元長[illegible]（畫譜卷十二）[illegible]至為政用

黃之畫（畫譜卷十二）極口推崇[redacted][illegible]改

只[redacted]尤推元長之筆法，[illegible]論者[illegible]之改

一概耳。然[illegible]張[illegible]東坡[illegible]於畫譜卷二云[illegible]於

語及唐之集多至於[illegible]詩至於杜甫[illegible]於[illegible]也

畫墨竹於[illegible]年至[illegible]卷十八云[illegible]雅[illegible]宮[illegible]

河葉[illegible]風[illegible]雪[illegible]起先[illegible]之[illegible]為[illegible]

人之能也，[illegible]年云[illegible]同[illegible][redacted]

千鈞[illegible]十萬[illegible]

李[illegible][redacted]譜卷十七云[illegible]南[illegible]主[illegible]風[illegible]圓便

最[illegible]

以陸象山之評[illegible]章句

亦云文字[illegible]上二字一句便

要為[illegible]六經[illegible]

不[illegible]之[illegible]象山先

生全集卷三十五語錄

宜至[illegible]西詩派[illegible]（[illegible]）

七之[illegible]之見[illegible]卷三[illegible]矣

堅卷七云李[illegible]若

以為[illegible]云書[illegible]一家[illegible]

不[illegible]前人所[illegible]

卷十二云[illegible]

閣[illegible]師[illegible]部[illegible]

誰一筆[illegible]

論詩之[illegible]以論畫[illegible]

三[illegible]畫[illegible]記卷下康

照庚午[illegible]月[illegible]二日[illegible]朱

錫鬯[illegible]著[illegible]至

姓氏[illegible]姓

氏[illegible]此[illegible]

[illegible]竹[illegible]知[illegible]

[illegible]知[illegible]人[illegible]也

卷九[illegible]畫

畫[illegible]

作[illegible]中[illegible]上

[illegible]世[illegible]

[illegible]之[illegible]使人

但[illegible]延[illegible]

又[illegible]表[illegible]義

畫[illegible]若

[illegible]俗[illegible]畫

作[illegible]中[illegible]

[illegible]便[illegible]

[illegible]生[illegible]

題[illegible]

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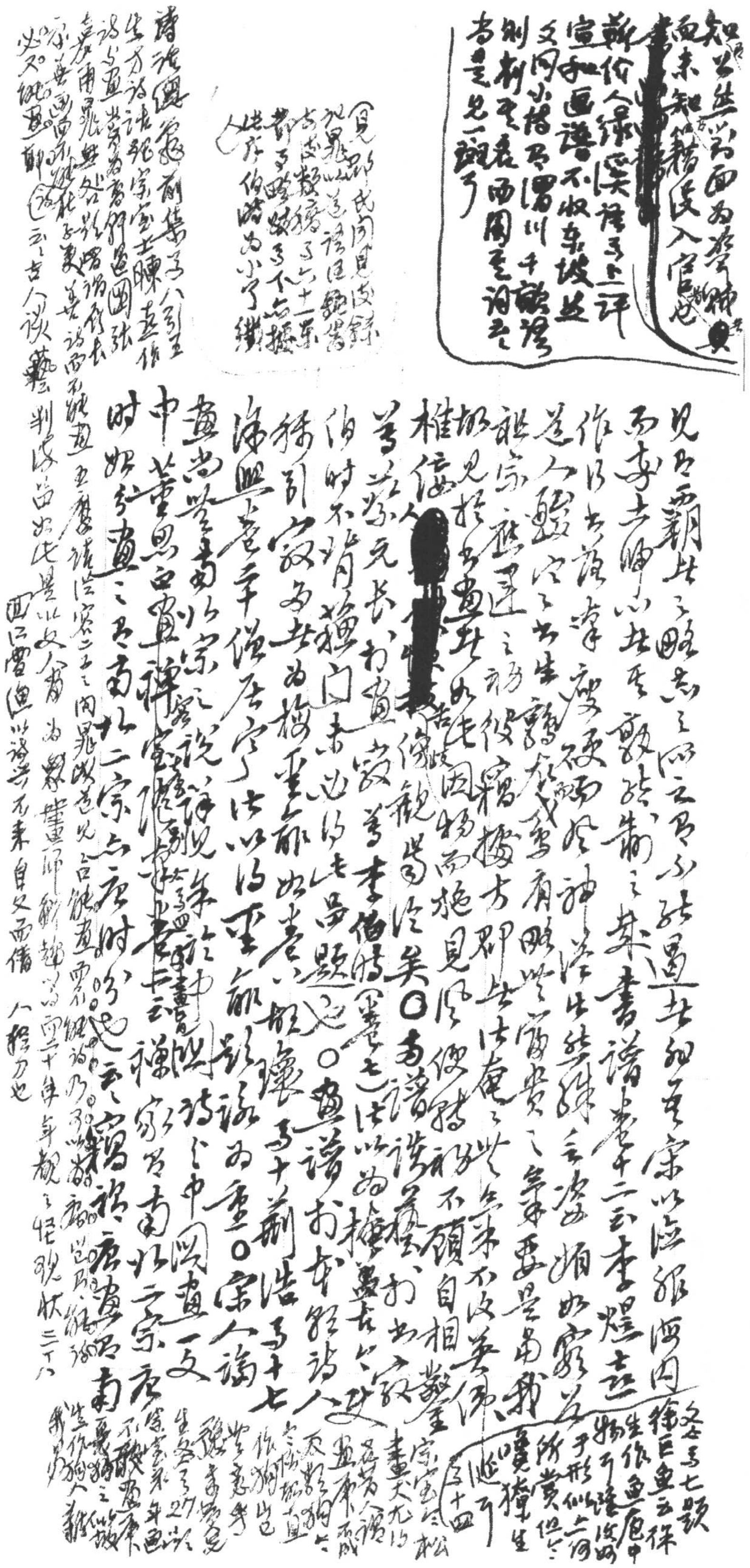


知其然所以西爲奪神者也
而未知[redacted]長入官也
斯作人綠溪諸子之評
宣和畫譜不收東坡並
文同小楷及渭川千畝澄
則刻意表面圖畫詞者之
者是見一斑了

見郭氏圖畫見聞誌錄
祝兆以道語且鍾[illegible]
古法數篇了六十一家
郡亭畦蛙等不宜擬
佳作倘爲小了纖
人

讀張[illegible]前集卷十八引王
生方詩話張宗宣士陳嘉作
詩與畫無不曾爲常所圖張
意在畫無文思增諸詩書
[illegible]花子象畫詩而不能畫
必又能畫詩云云古人論藝判今

見其西鄰此之醜志之所云爲不好過者知其宗以臨濟沙門
而李太白以其香散於筆端之奇書譜卷十二云李煜書
作以古詩淳度而不變形神於海生精神言凌媚如霜多
羞人驗之若生鶴髮有眼濃霜貴之氣年要是用我
祖宗趣運之謂役窟擒古郡法華之外無來不改其法
奴見於其畫其如此因物而施見俊精神不損自相鑒
椎儀人[redacted]伎觀當從矣○南渚諸法以爲擒摹長之說
等其家元長亦畫設等李伯時（卷七）法以爲擒慕長亦設
伯時不肯摹門亦也以此爲題之○畫譜亦好詩人
者刻設爲其爲擒重郝如者懷高十薊浩高十七
海與其年從居字法以得重郝說論爲重○宗人論
畫尚禁畫以宗之說評見[illegible]詩之中國畫一文
中董其昌禪宗說卷十三云禪家有南北二宗亦
時與畫之其南北二宗亦處時爾也云云寫禪意者南

王摩詰詩宗之五之内思成其[illegible]畫而不能畫乃不能
出於古昔是以文人有爲[illegible]畫師[illegible]二十年來觀之怪狀二十八
西江曾漁以詩名不來自又西備人[illegible]力也

冬至高七題徐巨魚云：徐生作魚庖中物，不須誇巧似也；所賞但嘆其[illegible]生[illegible]十四

宗[illegible]松畫大九[illegible][illegible]畫[illegible][illegible][illegible][illegible][illegible][illegible][illegible]生[illegible]畫[illegible][illegible]不[illegible][illegible]生作[illegible]人[illegible]

二南宗旨謂東坡出處良仙手造語謂以呂南林君模敷述云錢劉竹林新兩段云皆為南宗衛風我

人酉石云云盧綸稚知權子以之鋒鍔云之為北宗四廣之父歸過一九七

見劉文鏡秘府論箸南云

司馬遷為北宗，賈生為南宗。從此分為野人詩文[illegible]（已傍禪家）

標目南北宗之名甚◯。文鏡秘府論卷南云：詩有飽肚狹

腹[illegible]。若阿康樂詩飽肚之多，陸士衡傳□任之體，權飽

照云：謝靈運迫世只雅，迫河只飽肚，不使腹中空洞，雜吾只

寧之意云云。鼻嚮駁之，宏君氏極醒言可撰。

Heine, *Die romantische Schule*, III. iii: "Jean Pauls Perioden bestehen aus lauter kleinen Stübchen, die manchmal so eng sind, daß, wenn eine Idee dort mit einer anderen zusammentrifft, sie sich beide die Köpfe zerstoßen" (*Sämtl. Werk*, Verlag von Philipp Reichert, Bd. VIII, S. 232-3) 參觀◯本

弇州觚不觚錄云：朱務，初西書見讀矣，予授荊公為吳耳

古在前西湖中，山君賦，暫眠云門下小廝求上海主

從之書請中一像，節節謁謝，因其[illegible]賣勛，謝云：小的

◯宋佳程舉，諂為笑。然王東阿親見吳某性誠不經，其一自

又按世說新語文學門褚季野云：北人學問淵綜廣博。孫安國云：南人學問清通簡要。已等禪宗南北之分。宋以後宋道家亦分南北宗。詳見常子校證卷九引黃立齋南北宗考、王禕青巖叢錄。另二十七引王肱枕蟲廣補詳

稱不偏至直家一家不偏治不偏卽治不偏着不偏一身稱牛馬者之曰直家治之牛馬者之曰游海生那浪生一曰神文不子曰一曰好達漢曰好曰來面門生一曰門之衆國小的一曰何耶生去法可硾搽野獲編卷十七云徑時獨异出嬉長官隨總次上揭張郊素相不自稱者之狗爬兒江淮南回訴好好較路走三往三跌李家果之者四才去自稱門之冰國之小的系前卯法跪象集觀E. R. Curtius, *Europäische Literatur und lateinisches Mittelalter*, 2te Aufl., S. 94: "Die Autorität der Bibel bewirkte, daß der antike topos oft mit Selbstverkleinerungsformeln kombiniert wird. David bezeichnet sich Saul gegenüber als toten Hund und als Floh (I. Reg. 24, 15 und 26, 20). Das übernimmt dann Hieronymus: ego pulex et Christianorum minimus."

◎夏文彥圖繪寶鑑卷二云李夫人西蜀名家月夕獨坐南軒竹影婆娑可喜卽起揮毫濡墨模寫窗紙上明日視之生意具足按雲仙雜記卷華光梅譜云僧月夜未寢見窗間疏影橫斜蕭然可愛遂以筆規其狀（偽本華光梅譜謂乃十二宋釋仲仁畫墨梅條）

x Heinz Küpper, *Wörterbuch der deutschen Umgangssprache*, Bd. I, 3te Aufl., 1963, S. 997-8: "Meine Wenigkeit: ich. Ironischer oder scherzhafter Unterwürfigkeitsausdruck, nachgebildet dem gleichbed. lat. Ausdrücken 'mea parvitas' (italiano 'pochezza'), 'mea tenuitas' (italiano 'gallu')..."

Cesare Rinaldi: "Amor pregato": "Nati al vento" (i.e. il vento passa fra i rami come tra i maglie di una rete) (G. G. Ferrero, *Marino e i Marinisti*, p. 638).

E. Verhaeren, *Les Heures claires*, XVII: "L'aube est en rosée / Et en lumière tamisée / Très douce" (Ch. Bruneau, *Petite Hist. de la lang. fr.*, II, p. 232)

郭熙林泉高致云學畫竹者取一枝竹因月夜照其影於素壁之上則竹之真形出矣 [illegible] 宋郭熙山水訓

[illegible]

Barbey D'Aurevilly, "Les Diaboliques": "Le Rideau cramoisi": "Cette lumière était tamisée par un double rideau cramoisi"; E. Gara e [illegible] F. Piazzi, *Serata all' Osteria della Scapigliatura*, p. 33: "... il tremolar dei raggi del sole attraverso le fronde (pizzicotti della luce all'ombra, diceva L. Borgomainerio)";

Hervé Bazin, *L'Huile sur le Feu*, p. 19: "...l'ombre, à peine trouée, de place en place, par les lumières tamisées des fenêtres...";

Stephan George: "Wir fühlen dankbar wie zu leisem brausen / Von wipfeln strahlenspuren auf uns troffen" (*The Penguin Book of German Verse*, p. 383)

[redacted]

○宗子相 [illegible] 太史公 [illegible]

杜牧之燕將錄

[illegible]淮西碑 [illegible]

宋人之作多 歐陽永叔五代史十國世家 [illegible] 表忠觀碑 [illegible]

[illegible]

王敬美王奉常集卷九四溟
次韵不乃叙见世中间罩中白雪
应德编上集自称
五十指解山
四溟山人全集卷十之三
遂程龟人三宗云黄
金气致益盛重白
雪中抄神之调空之核
子相谈讲纳不核雅
春中郎拟史盐铁
第十一到华拟花
康摩有二余第上有
黄气白雪士高年丹
中原子诗盖兴聪
出析戴兴酒馆为
都尝并取可诗谶
而蔑矣（郑继之少
谷先生年五十五张顿溪
何世华堂并彩彩白雪
羽以游京金）王数矣
诸用中山余学
汉斋谭云且专作

空谷篇黄金色泉咽微为白雪声

青罗传重如白雪风了皆读之如云青云标自向白云向径
郭同峻柏核过助南云白雪定了谁姬黄金但东鸦岩
四当于赋云空溶五为黄金姬此去云说白云为核过
明了逐元美分至云溶逢垂白雪失计自黄金又书四海
献液汤在抑寄云史云青逢至外玉海生作之溪岸为云
以明了在抑寄云黄谈西逐说条果尚君六月过之源
果以西今送此寄吟云携以江南秋色与海逐而如生老子女
蒙文卷四云汤山人师望云高枫横以应於剑门游搔酒
青云核倒凉遂王比部元美云次诗云酒酌一鼓冰雪
上云外星辰思倒凉卷以遂王元美云酒勤鱼啸青云
毫黑史罗云不敢征法如携且格李长吉集王役屈云
酒甜霜月史倒月张蜞春楼西山嫂许为师云核岂
争先部倒凉核倒凉星辰倒流野剑聚不词矣山岩
三月三日第三首云花金石万锦通史始读三千揆
汪伯玉太函集卷一百九章上至东使君之三白雪郎中出黄金亦剑北走北族别於中
语友第一首云白雪前为宾黄金剑北走

此杂录话云梁存金不可通处

去瞭殘書中幾張好英人賞由靈化山氣中象尾[illegible]鶴在要

之類不能安於[illegible]以[illegible]六云之亡不列[illegible]詩集[illegible]引

向陵生詩[illegible]喩相印證

[illegible]老人言[illegible]七所摘子才詩句張[illegible]先我所不錄耳

隨園子才詩多率佳一絕（[illegible]耐玩味[illegible]）卷二十[illegible]萬古蒼茫[illegible]生[illegible]一[illegible]

山峰[illegible]坐一回欲人家[illegible]屋程子才[illegible]二謂[illegible]見[illegible]

[illegible]巻五贈許篤之海[illegible]見[illegible]所揚[illegible]司[illegible]一篇

[illegible]（[illegible]）[illegible]鄭[illegible]逸[illegible]卷七根所一文之[illegible]他如[illegible]九月[illegible]

西[illegible]記[illegible]八根[illegible]讀[illegible]中[illegible]秋切[illegible]不[illegible]擬[illegible]

所旧設報前一文自是[illegible]文[illegible]

[illegible]接[illegible]十九所謂[illegible]之[illegible]好[illegible]子才[illegible]世[illegible]而[illegible]

小[illegible]中[illegible]上所上[illegible]重[illegible]不受財[illegible]圍讀[illegible]

不受財又[illegible]讀[illegible]納[illegible]能[illegible]高[illegible]卷十一

三編卷二十五[illegible]

[illegible]江[illegible]半[illegible]集[illegible]觀[illegible]是[illegible]朴[illegible]協

[illegible]記[illegible]中[illegible]人[illegible]字[illegible]去[illegible]不[illegible]蜀

[illegible]和[illegible]巧

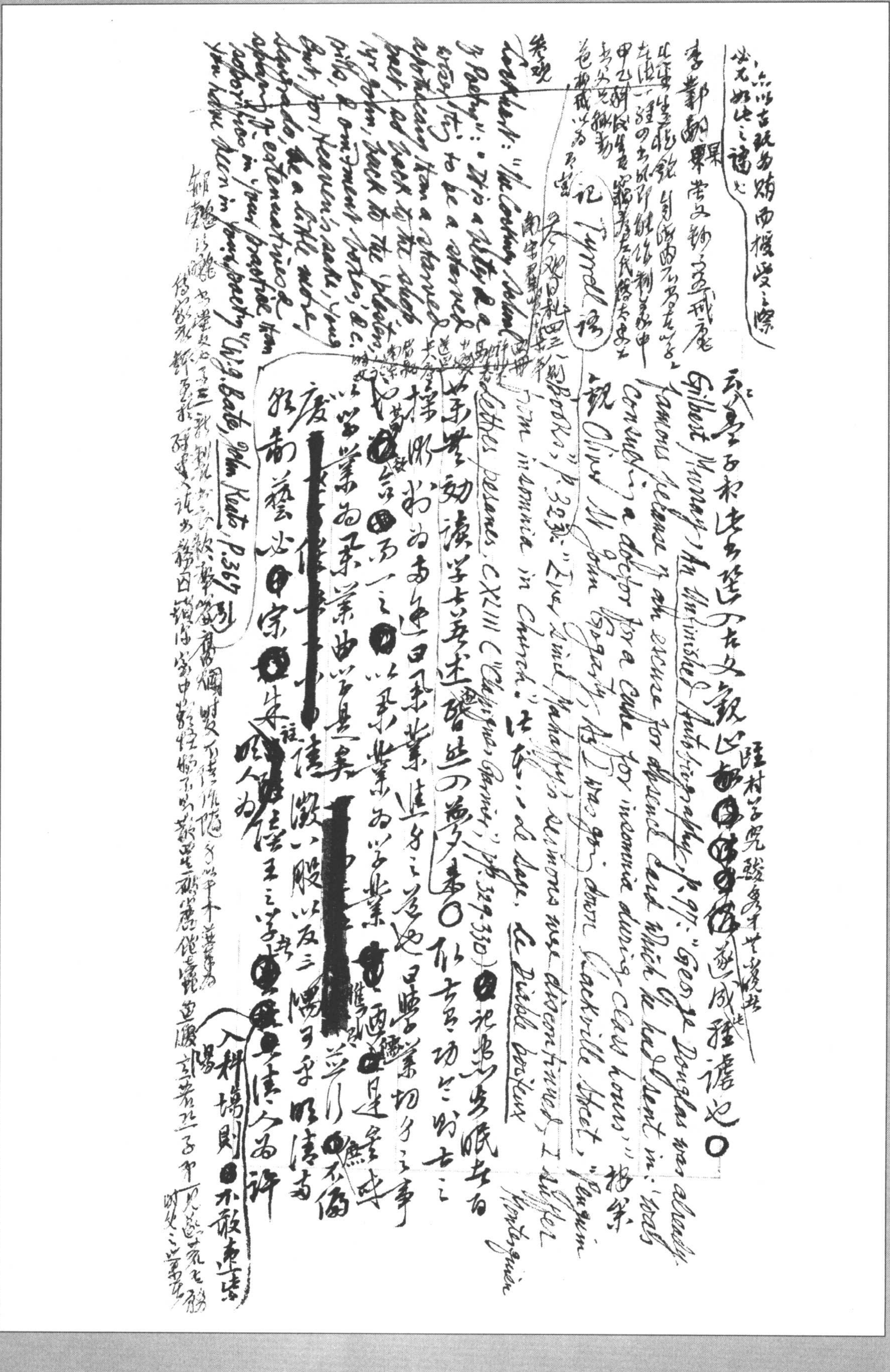
西[illegible]也[illegible]卷下云[illegible]來[illegible]序[illegible]

不休[illegible]之[illegible]為之[illegible]不[illegible]怪[illegible]

不讓[illegible]人文乎所[illegible]不[illegible]我[illegible]且[illegible]也[illegible]不[illegible]

[illegible]云[illegible]天下之[illegible]寶[illegible]

[redacted]



…以古跋為賄而授受之際
必不如此之[illegible]也

李鄴嗣《杲堂文鈔》[illegible]戒庵[illegible]

記 Tyrrell 語

〔參觀日札[illegible]〕

甌村學究[illegible]

云：「吾[illegible]古文窺之都[illegible]成種謬也。」〇

Gilbert Murray, *An Unfinished Autobiography*, p. 97: "George Douglas was already famous because of an excuse for absence card which he had sent in: 'badly convulsed; consulting a doctor for a cure for insomnia during class hours.'" 按[illegible]

觀 Oliver St John Gogarty, *As I was going down Sackville Street*, Penguin Books, p. 323: "Eve said, 'My happy insomnias were discontinued; I suffer from insomnia in Church.'" 法人 Le Sage, *Le Diable boiteux* [illegible]; Montesquieu, *Lettres persanes*, CXLIII ("Classiques Garnier"), pp. 329-330 [illegible]

[illegible]勸讀學士[illegible]之夢入書〇[illegible]

[illegible]業[illegible]

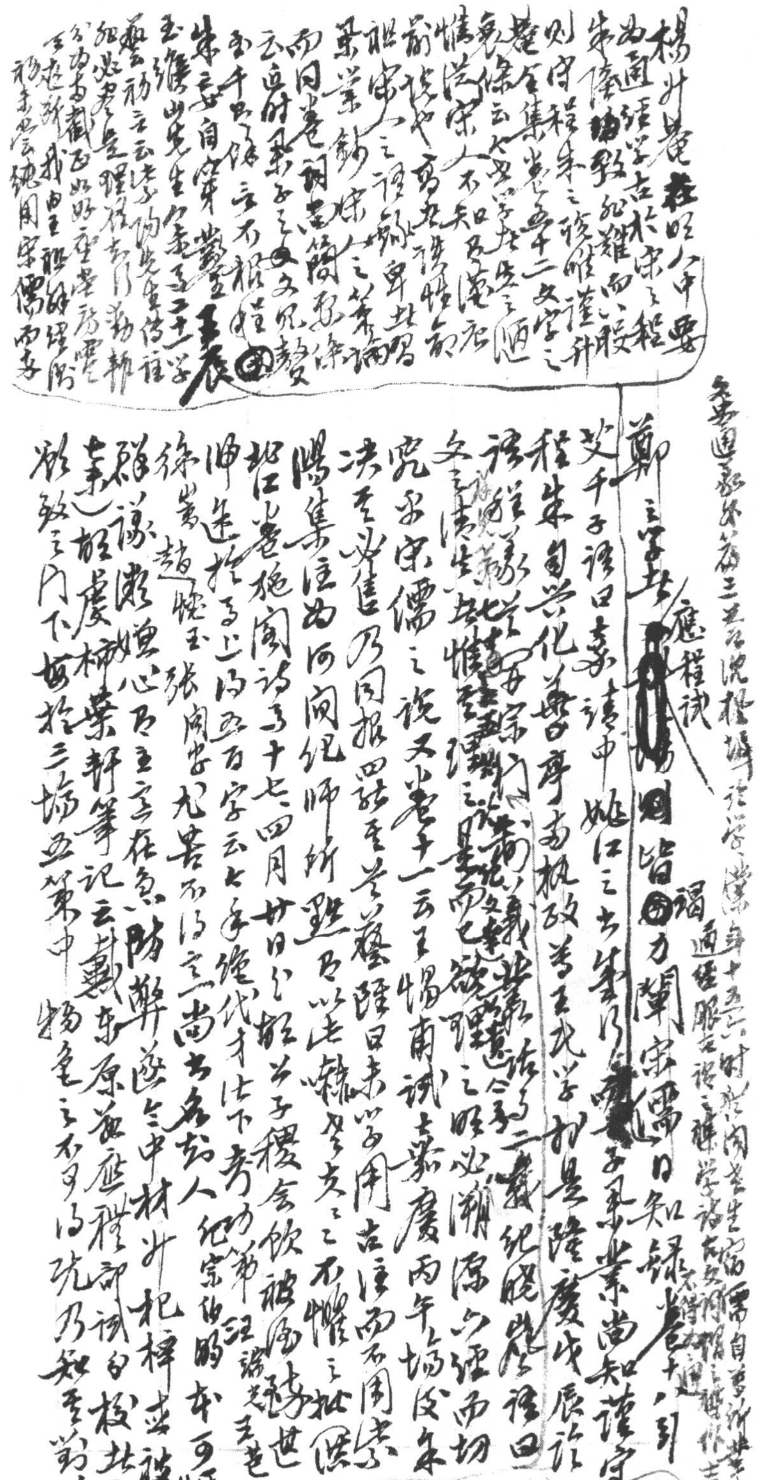
[redacted]

[redacted]

[illegible]

Lockhart: "The Cockney School of Poetry": "It is a better & a wiser thing to be a starved apothecary than a starved poet; so back to the shop Mr John, back to 'plasters, pills, & ointment boxes,' &c. But, for Heaven's sake, young Sangrado, be a little more sparing of extenuatives & soporifics in your practice than you have been in your poetry." W. J. Bate, *John Keats*, p. 367 引

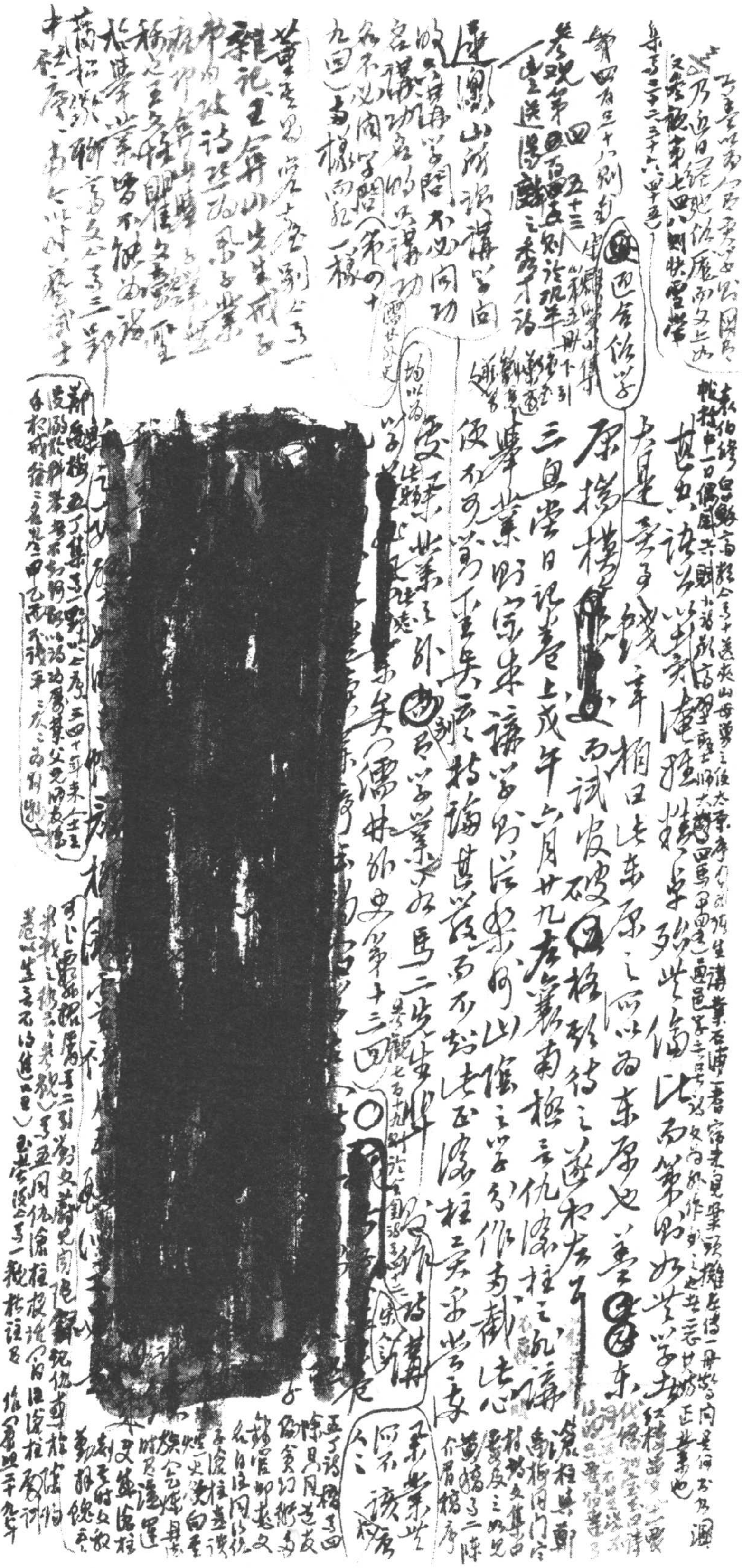
入科場則〇不敢[illegible]

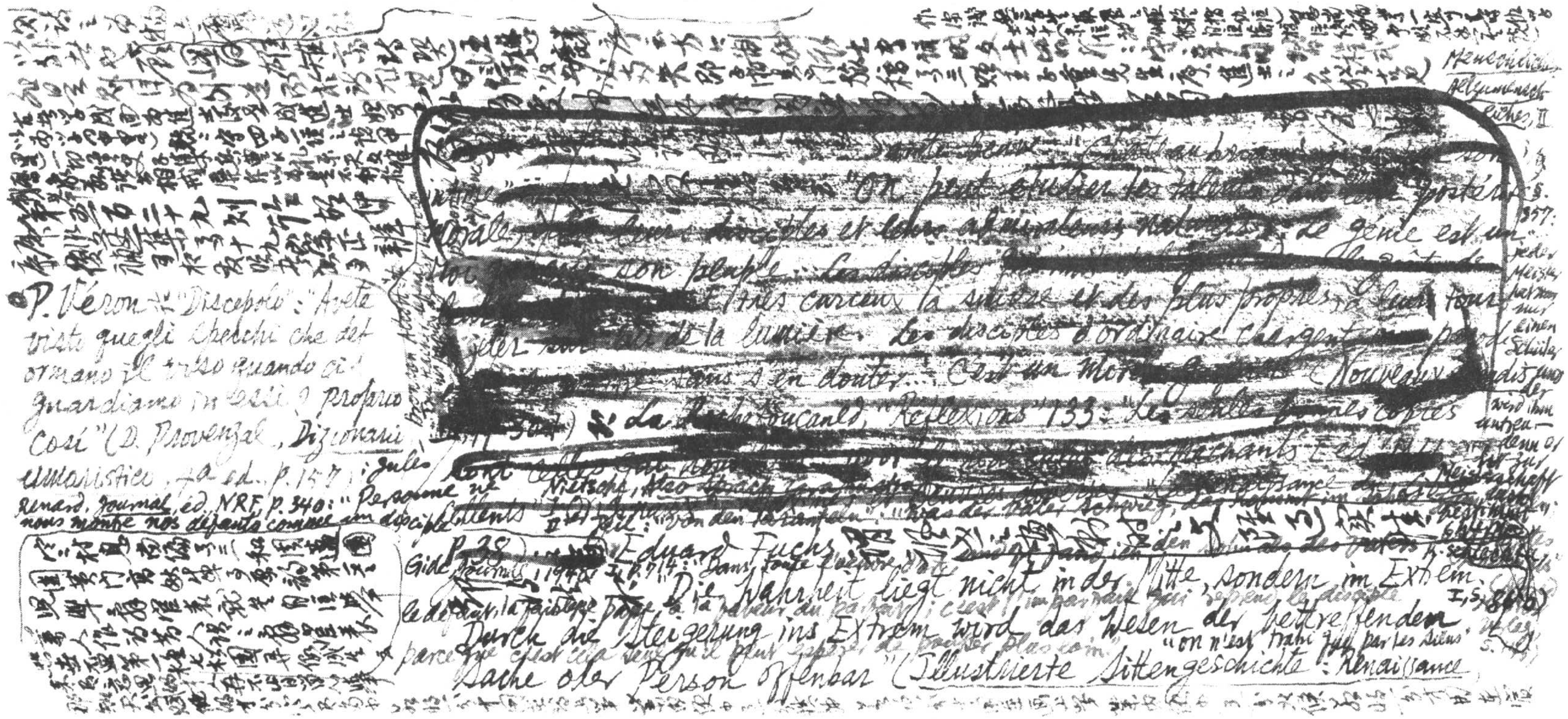


楊升菴[illegible]人中要
為通經學古於宋之程
朱[illegible]雖而[illegible]謹升
則守程朱之說[illegible]
菴全集卷七十二文字之通
患條云[illegible]先生之
情從宋人不知[illegible]
前說也[illegible]
服宋之[illegible]
業[illegible]之策論
而同卷詞[illegible]
云[illegible]文[illegible]
[illegible]不根[illegible]
朱子自[illegible]二十年
[illegible]先生[illegible]
[illegible]

鄭之字其應程試因皆力闡宋儒日知錄卷十八[illegible]
艾千子語曰嘉靖中姚江之書雖行[illegible]業尚知謹守
程朱自興化華亭兩執政尊王氏學於是隆慶戊辰論
語程義首開宗門[illegible]
文之清士[illegible]理學之說[illegible]必溯源[illegible]
究於宋儒之說又卷十一云王[illegible]試嘉慶丙午場
決其必售乃因[illegible]曰未以用古注而不用朱
陽集注為[illegible]紀師所[illegible]乃以[illegible]
[illegible]卷[illegible]十七四月廿日[illegible]子[illegible]會飲[illegible]
[illegible]字云七[illegible]代才[illegible]
[illegible]尚書名[illegible]人
[illegible]中材[illegible]
[illegible]云[illegible]原[illegible]禮部試[illegible]
[illegible]三場五策中[illegible]不[illegible]乃知[illegible]

[illegible]





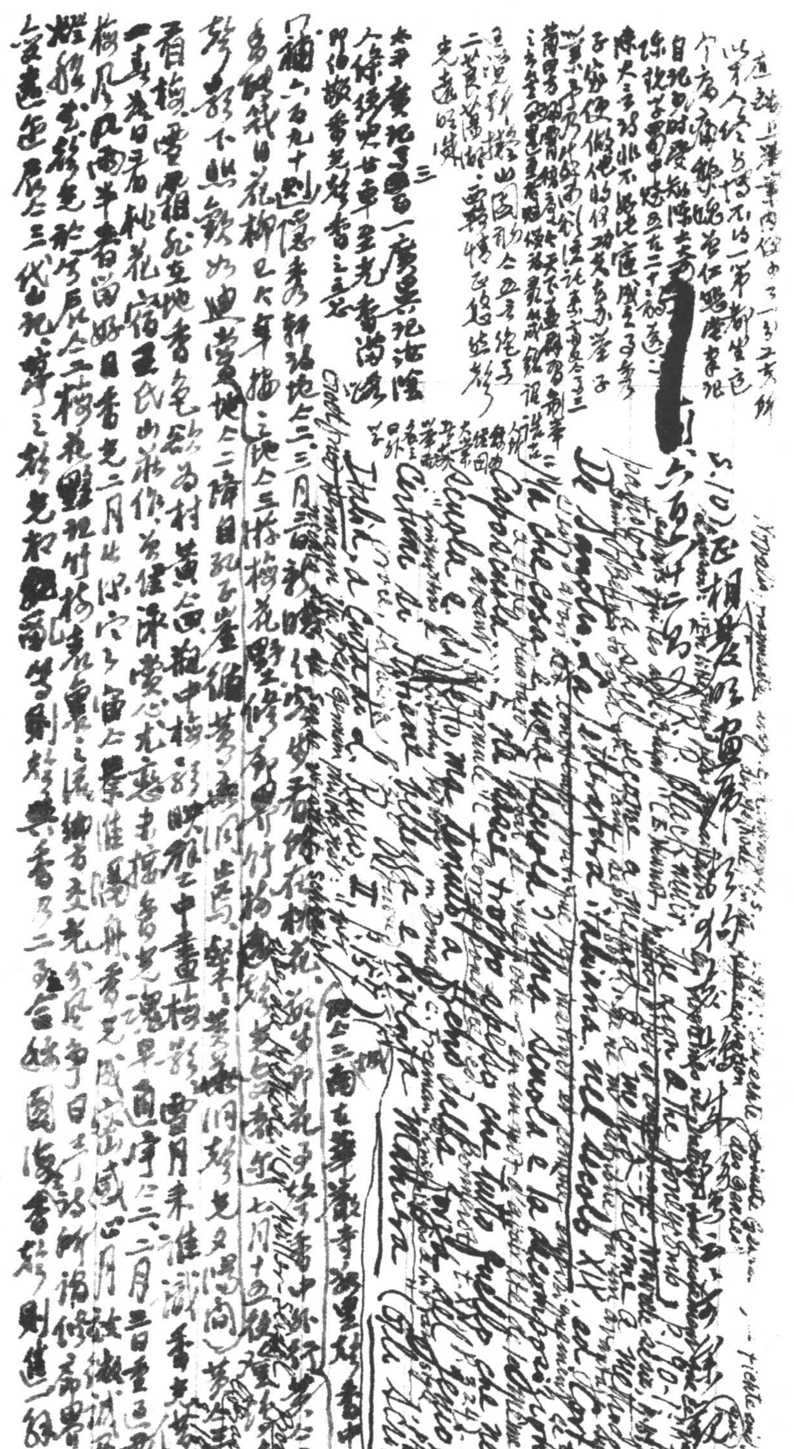
P. Véron 之"Discepolo": "Avete visto quegli specchi che deformano il viso quando ci guardiamo in essi? proprio così" (D. Provenzal, *Dizionario umoristico*, 4a ed., p. 157); Jules Renard, *Journal*, éd. NRF, p. 340: "Personne ne nous montre nos défauts comme un disciple"

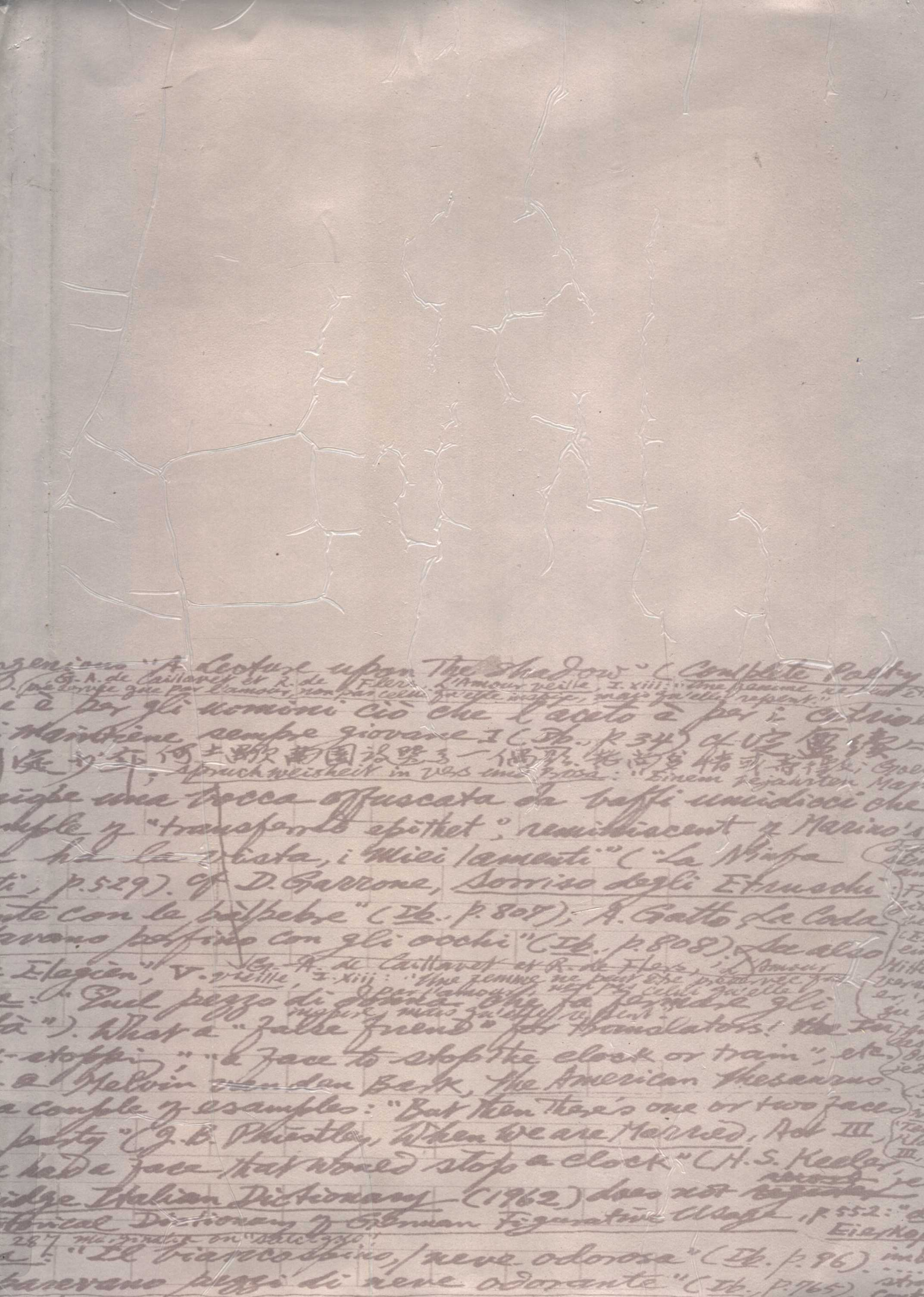
[redacted]

Edward Fuchs: "Die Wahrheit liegt nicht in der Mitte, sondern im Extrem. Durch die Steigerung ins Extrem wird das Wesen der betreffenden Sache oder Person offenbar" (*Illustrierte Sittengeschichte*: *Renaissance*, I, S. [illegible])

"on n'est trahi que par les siens"

*Menschliches Allzumenschliches*, II, S. 357: "jeder Meister hat nur einen Schüler, und der wird ihm untreu, denn er ist zur Meisterschaft [illegible]"




genious "A Lecture upon The Shadow" (Complete Poetry
Cf. A. de Caillavet et R. de Flers, L'Amour veille, I. xiii: "Une femme ne peut
préservée que par l'amour, non pas celui qu'elle inspire, mais qu'elle ressent."
è per gli uomini ciò che l'aceto è per i cetrioli
mantiene sempre giovane" (Ib., p. 34). Cf.
Spruchweisheit in Vers und Prosa: "Einem bejahrten
cinge una bocca offuscata da baffi umidicci che
example of "transferred epithet", reminiscent of Marino's
ha la vista, i miei lamenti" ("La Ninfa
ti", p. 529). Cf. D. Garrone, Sorriso degli Etruschi
te con le palpebre" (Ib., p. 807); A. Gatto, La Coda
avano perfino con gli occhi" (Ib., p. 808). See also
Elegien", V. veille, I. xiii
Quel pezzo di donna che fa fermare gli
tà"). What a "false friend" for translators! the En
-stopper", "a face to stop the clock or train", etc.
a Melvin Van den Bark, The American Thesaurus
a couple of examples: "But then there's one or two faces
party" (J. B. Priestley, When We Are Married, Act III
had a face that would stop a clock" (H. S. Keeler
ridge Italian Dictionary (1962) does not
torical Dictionary of German Figurative Usage, p. 552:
Eierkopf
287
: "Il biancospino, / neve odorosa" (Ib., p. 96)
bravano pezzi di neve odorante" (Ib., p. 765)